Labels Exult, Pubs Pained
By Senate C’right Markup

‘Opry’s’ 50th Attracts 6,000 Devotees
By COLLEEN CLARK

NASHVILLE—More than 6,000 registrants are expected, including scores from abroad, for the 50th Grand Ole Opry Birthday Celebration here Oct. 13-17. NBC, ABC and CBS television networks and numerous radio stations will cover the event. The CMA Awards show will be taped by ABC-TV for national airing Nov. 11.

From an idea conceived by Bill McDaniel, who was WSM’s public relations director at the time, in 1972, invitations were mailed out to country music disk jockeys. The object was for everyone to meet, exchange ideas and have a good time. They did.

Quickly the celebration of Grand (Continued on page 36)

PROPOSED TO IRS

Alien Artists May Get U.S. Tax Break
By ROBERT SOBEL

NEW YORK—A series of proposals to ease the tax burden of alien performers in the U.S. has moved for review to the Internal Revenue Service legislative and regulations division.

The action is seen by observers as a significant step in attempting to reverse the code relating to alien performer taxes paid here. The code enables the IRS to collect 30 percent of foreign artists gross income.

Previous to the adoption of the rule, 30 percent was withheld from the artist’s net income after expenses. (Billboard, March 29.)

The move by the IRS comes after several months of talks between the agency and an ad hoc committee formed in March and headed by impresario Harold Shaw. The committee’s view held that the code represented a threat to the future of all (Continued on page 62)

MOA Expo Will Draw ‘Largest Action’ Ever
By ANNE DUSTON

CHICAGO—The Music Operators of America Exposition will be the largest ever, according to Fred Granger, MOA executive director, who reports an increase of 13 percent in number of booths, 24 percent in games exhibitions, 20 percent in (Continued on page 32)

Probe U.K. Caroline Disks
By DAVID LONGMAN

LONDON—Record companies are under scrutiny here from the Radio Regulatory Dept. of the Home Office regarding the supply of records and tapes to the “pirate” station Radio Caroline.

The Home Office is in procession of several sets of program tapes and records, confiscated by Customs and border police officials, following the arrest of Caroline disk jockeys.

Though the Home Office has been collating the information, it will be the director of public prosecutions who will eventually decide if prosecutions are to be brought. Certainly several leading figures in the (Continued on page 58)

Mentor Wants To Trade, Sell Acts
By NAT FREEDLAND

LOS ANGELES—Why don’t record labels trade or sell artists like sports teams do with athletes? It seems an obvious improvement over current music industry contract practices,” says flamboyant attorney-manager Al Ross, whose break-through deals have made major changes in athletics negotiations.

Ross has branched out to handling record artists as well as sports stars this year. His charter music clients are RCA’s Main Ingredient and the Sylvers, whom he signed to Capitol after previously recording for MGM. Both acts have major push product coming out this month.

“If an artist isn’t happy at a label and the product isn’t selling because of poor chemistry between the artist and the merchandising team, why shouldn’t he have the contractual (Continued on page 26)

DIANA ROSS as “MAHOGANY”

They’re here and they are BIG! THE ROLLERS are ROLLING! Los Angeles album has already sold more than 200,000 copies just 4 weeks after its release. Their rocking single “Saturday Night” is a chart-topper and will be the hit of the season. (Ad

The inimitable and versatile JERRY JEFF WALKER has another top album with “Ride It” (MCA-2156) which includes “Public Domain” (by last Goose Band member Bob Wright). “Mississippi You’re On My Mind” (by Jesse Winchester), “Pick Up The Tempo” (Wille Nelson). “Rider High” was recorded as a rambler soulful blues and pieces with equal dexterity. (Ad)
THE SOUNDTRACK OF LISZTMANIA
FEATURING
SONGS AND PERFORMANCES BY
ROGER DALTREY AND RICK WAKEMAN
MUSIC ADAPTED, ARRANGED AND PRODUCED BY RICK WAKEMAN ON AGM RECORDS & TAPES

LISZTMANIA

"Lisztomania" is a Ken Russell film • A Goodtimes Enterprises Production from Warner Bros. • A Warner Communications Company
WASHINGTON—The FTC is going after sound-alike tapes packaged and advertised as being similar to the original artists that popularized the songs on recordings.

File a stiff consent agreement signed with a sound-alike producer Tuesday (7), the FTC invited public comment on developing a list of sound-alike producers. The commission can withdraw its acceptance of the present agreement after further consideration, if additional information warrants it.

The consent order cites Majestic Video Corp. of Farmington Hills, Mich., and Andre Blay, its president. The complaint leading to the agreement alleges that labels on the tapes mislead consumers into believing they are original artist recordings, by featuring their names and pictures, or close reproductions of original album or tape covers on the sound-alike product.

The consent calls for a clear and conspicuous indication by tapes recorded on behalf of someone other than the original artist that “This is not an original recording.”

The order forbids implication in any manner that the tape is recorded by the original artist. Violation of a consent order, which carries the force of law in future actions, can bring civil penalties up to $10,000 per violation.

The complaint and consent order will remain on the public record here through Dec. 5, and comments from the public will be made a part of the record. Further information is available from Paul R. Peterson, director of the FTC’s Cleveland regional office.

Hitting the Road? Showco Computer to Split Out Info

By BOB KIRCH

DALLAS—Showco, reportedly the largest sound, lighting and set design company in the world, is in the process of computerizing all of the information relevant to touring that it has compiled in its 10-year existence with plans to make the information available to clients.

“We already have computerized accounting,” says Jack Calmes, owner of the firm, “and since we have been involved in sound, lighting and stage design for five years, we have motion and management for five years before that it seems only logi
cal that we should computerize the information we have accumulated.”

In 1976, the company moved into the Showco computer (Showco will install its own terminal and read-out center) will include: anything to do with ad
dvertisers, to appear as if they are original artists. The order forbids implication in any manner that the tape is recorded by the original artist. Violation of a consent order, which carries the force of law in future actions, can bring civil penalties up to $10,000 per violation.

The complaint and consent order will remain on the public record here through Dec. 5, and comments from the public will be made a part of the record. Further information is available from Paul R. Peterson, director of the FTC’s Cleveland regional office.

Broadway Musical Strike: Some Progress Reported

By ROBERT SOBEL

NEW YORK—A strike of pro
gressive Broadway musicians this week has forced closing of 12 musi
cals here.

—the small break in the dam be
tween Local 802 members and the

WEA Intl Planning German Plant Press

HAMBUrg—WEA International will build its first pressing plant in Europe.

It will be built in Alsdorf by Agfa, near the Belgian and Dutch border. WEA Germany has formed a new company Record Service to own 100,000 square feet, and includes an office building and three large warehouses. The pressing plant starts operations April 1, 1976. All equipment is being installed

(Continued on page 30)

Blay, its president. The complaint leading to the agreement alleges that labels on the tapes mislead consumers into believing they are original artist recordings, by featuring their names and pictures, or close reproductions of original album or tape covers on the sound-alike product.

The consent calls for a clear and conspicuous indication by tapes recorded on behalf of someone other than the original artist that “This is not an original recording.”

The order forbids implication in any manner that the tape is recorded by the original artist. Violation of a consent order, which carries the force of law in future actions, can bring civil penalties up to $10,000 per violation.

The complaint and consent order will remain on the public record here through Dec. 5, and comments from the public will be made a part of the record. Further information is available from Paul R. Peterson, director of the FTC’s Cleveland regional office.

Hitting the Road? Showco Computer to Split Out Info

By BOB KIRCH

DALLAS—Showco, reportedly the largest sound, lighting and set design company in the world, is in the process of computerizing all of the information relevant to touring that it has compiled in its 10-year existence with plans to make the information available to clients.

“We already have computerized accounting,” says Jack Calmes, owner of the firm, “and since we have been involved in sound, lighting and stage design for five years, we have motion and management for five years before that it seems only logi
cal that we should computerize the information we have accumulated.”

In 1976, the company moved into the Showco computer (Showco will install its own terminal and read-out center) will include: anything to do with ad
dvertisers, to appear as if they are original artists. The order forbids implication in any manner that the tape is recorded by the original artist. Violation of a consent order, which carries the force of law in future actions, can bring civil penalties up to $10,000 per violation.

The complaint and consent order will remain on the public record here through Dec. 5, and comments from the public will be made a part of the record. Further information is available from Paul R. Peterson, director of the FTC’s Cleveland regional office.

Broadway Musical Strike: Some Progress Reported

By ROBERT SOBEL

NEW YORK—A strike of pro
gressive Broadway musicians this week has forced closing of 12 musi
cals here.

—the small break in the dam be
tween Local 802 members and the

WEA Intl Planning German Plant Press

HAMBUrg—WEA International will build its first pressing plant in Europe.

It will be built in Alsdorf by Agfa, near the Belgian and Dutch border. WEA Germany has formed a new company Record Service to own 100,000 square feet, and includes an office building and three large warehouses. The pressing plant starts operations April 1, 1976. All equipment is being installed

(Continued on page 30)

Blay, its president. The complaint leading to the agreement alleges that labels on the tapes mislead consumers into believing they are original artist recordings, by featuring their names and pictures, or close reproductions of original album or tape covers on the sound-alike product.

The consent calls for a clear and conspicuous indication by tapes recorded on behalf of someone other than the original artist that “This is not an original recording.”

The order forbids implication in any manner that the tape is recorded by the original artist. Violation of a consent order, which carries the force of law in future actions, can bring civil penalties up to $10,000 per violation.

The complaint and consent order will remain on the public record here through Dec. 5, and comments from the public will be made a part of the record. Further information is available from Paul R. Peterson, director of the FTC’s Cleveland regional office.

Hitting the Road? Showco Computer to Split Out Info

By BOB KIRCH

DALLAS—Showco, reportedly the largest sound, lighting and set design company in the world, is in the process of computerizing all of the information relevant to touring that it has compiled in its 10-year existence with plans to make the information available to clients.

“We already have computerized accounting,” says Jack Calmes, owner of the firm, “and since we have been involved in sound, lighting and stage design for five years, we have motion and management for five years before that it seems only logi
cal that we should computerize the information we have accumulated.”

In 1976, the company moved into the Showco computer (Showco will install its own terminal and read-out center) will include: anything to do with ad
dvertisers, to appear as if they are original artists. The order forbids implication in any manner that the tape is recorded by the original artist. Violation of a consent order, which carries the force of law in future actions, can bring civil penalties up to $10,000 per violation.

The complaint and consent order will remain on the public record here through Dec. 5, and comments from the public will be made a part of the record. Further information is available from Paul R. Peterson, director of the FTC’s Cleveland regional office.

Broadway Musical Strike: Some Progress Reported

By ROBERT SOBEL

NEW YORK—A strike of pro
gressive Broadway musicians this week has forced closing of 12 musi
cals here.

—the small break in the dam be
tween Local 802 members and the

WEA Intl Planning German Plant Press

HAMBUrg—WEA International will build its first pressing plant in Europe.

It will be built in Alsdorf by Agfa, near the Belgian and Dutch border. WEA Germany has formed a new company Record Service to own 100,000 square feet, and includes an office building and three large warehouses. The pressing plant starts operations April 1, 1976. All equipment is being installed

(Continued on page 30)

Blay, its president. The complaint leading to the agreement alleges that labels on the tapes mislead consumers into believing they are original artist recordings, by featuring their names and pictures, or close reproductions of original album or tape covers on the sound-alike product.

The consent calls for a clear and conspicuous indication by tapes recorded on behalf of someone other than the original artist that “This is not an original recording.”

The order forbids implication in any manner that the tape is recorded by the original artist. Violation of a consent order, which carries the force of law in future actions, can bring civil penalties up to $10,000 per violation.

The complaint and consent order will remain on the public record here through Dec. 5, and comments from the public will be made a part of the record. Further information is available from Paul R. Peterson, director of the FTC’s Cleveland regional office.

Hitting the Road? Showco Computer to Split Out Info

By BOB KIRCH

DALLAS—Showco, reportedly the largest sound, lighting and set design company in the world, is in the process of computerizing all of the information relevant to touring that it has compiled in its 10-year existence with plans to make the information available to clients.

“We already have computerized accounting,” says Jack Calmes, owner of the firm, “and since we have been involved in sound, lighting and stage design for five years, we have motion and management for five years before that it seems only logi
cal that we should computerize the information we have accumulated.”

In 1976, the company moved into the Showco computer (Showco will install its own terminal and read-out center) will include: anything to do with ad
dvertisers, to appear as if they are original artists. The order forbids implication in any manner that the tape is recorded by the original artist. Violation of a consent order, which carries the force of law in future actions, can bring civil penalties up to $10,000 per violation.

The complaint and consent order will remain on the public record here through Dec. 5, and comments from the public will be made a part of the record. Further information is available from Paul R. Peterson, director of the FTC’s Cleveland regional office.

Broadway Musical Strike: Some Progress Reported

By ROBERT SOBEL

NEW YORK—A strike of pro
gressive Broadway musicians this week has forced closing of 12 musi
cals here.

—the small break in the dam be
tween Local 802 members and the

WEA Intl Planning German Plant Press

HAMBUrg—WEA International will build its first pressing plant in Europe.

It will be built in Alsdorf by Agfa, near the Belgian and Dutch border. WEA Germany has formed a new company Record Service to own 100,000 square feet, and includes an office building and three large warehouses. The pressing plant starts operations April 1, 1976. All equipment is being installed

(Continued on page 30)
Antiscalping Law Seen For Vegas

Las Vegas - In the wake of the recent Elton John concert ticket controversy here last week, local and national country music commissioners are investigating all parties connected with the event in preparation of an antiscalping ordinance.

The Clark County Commission will take up the new ordinance Nov. 4 while material is gathered by both the County and City District Attorney's offices. Commissioners will act on a similar ordinance soon.

The bone of contention involves the holding back of 25 percent or more of tickets for V.I.P.'s, paying guess and media sales which left only 4,500 for the general public. And those, at $9 each, were being resold from $35-100 each for the Oct. 2 show.

Lost' Adults A Target For WB Campaign

By Nat Fredland

Los Angeles-Warner Bros. Records is putting together a promotional team to get record advertising. These groups include Vogue, Sunset, New Yorker, Cosmopolitan, M.M.'s and Esquire.

The theme of the full-page ad can be seen from this example of the copy. "We're at Warner Bros. Records and we have a problem. We believe the best music is going right past its biggest potential audience... it just never comes to the attention of adults who buy records."

Included in the new sampler is a direct-mail via ads in magazines that rarely get record advertising. These adult-interest titles include Vogue, Sunset, New Yorker, Cosmopolitan, M.M.'s and Esquire.

Salstone Scrambles

MS Distributing Seeking To Strengthen Label Ties

Los Angeles - Despite the fact that MS Distributing, Chicago, has a three-year-old national label, and independent label distribution, Salstone, its new executive vice president, is working to strengthen its label ties.

Salstone, former assistant to Joe Smith, Warner Bros. label president, has added a new to the music industry, a position, three label managers, whom he will supervise in addition to his liaison with label marketing and promo managers. MS recently hired Bud Steilman, RCA regional, and Skip Pope, RCA local promo, to handle the new label manager concept, along with Frank Giuliano, who will supervise the Austin office. MS also has two local house promo men. All five men are totally bankable.

"We feel we'd rather put the emphasis on responsible people rather than computers and printouts. This is one of the few purely record/tape territories, with a superior relationship with our accounts. We must develop a thoroughly efficient merchandising tool in within local territories, and be a local or regional program for our manufacturer/s.

Regan Keynoter At NARM Meet

Los Angeles-Russ Regan, president of 20th Century Records, keynotes NARM's opening banquet Oct. 29 to launch the independent distributors' conference at the Continental Plaza, Chicago.

He'll speak on "His Faith, Hope And Confidence" in that type of distribution. But the firewoks will continue immediate questions and an after-dinner session right after his talk and the following full-day of meetings when independent distributions is our feature profitily.

Milt Salstone, chairman of the distributors' advisory committee, says he'll continue his drive to bring 100 percent of the volume into the independent distribution. First distributor meet earlier in the year, dists are encouraged by both Motown and Salstone in halting direct shipments to subsidiaries.

Sue Sunshine Label

Los Angeles—On behalf of West Coast Music, a one-stop here, Baron & Chesney, is using Sue Sunshine Records, a retail chain, locally, in superior court seeking payment of an alleged $5,632.51 delinquency.

To Stock Or Not To Stock Grant's?

By John Sippel

Los Angeles—One of the W.T. Grant's two major record/tape suppliers intends to continue the flow of record/tape merchandise while the other is pondering the situation at press time.

Lenny Silver, president of Transcontinental Records, Sales, Buffalo, New York, has suspended the interruption of recorded music product to the financially beleaguered national retail chain, believing it to be sixth in its field in sales.

Silver estimates that between 800 and 900 of the stores handle record and tapes. He racks 400. He has no faith in the plan's future, Silver says.

ABC Record and Tape Sales ad-ministrative vice president, says he is not moving more merchandise into the account. Mike Meador, president, who continues to cover the account, says the situation might be ameliorated before the start of the winter holiday season. He estimates that 70% of the Grant's approximately 1,070 outlets stock records and tapes under the program.

Grant's lawyers are fighting to keep the chain in Chapter XI of the Bankruptcy Act, where the company would have more autonomy in working out its own plans. Certain vendors are attempting to get the grant into Chapter X, which would place the company in the hands of the government.

Grant's plans to close 201 of its outlets by year's end. Presently, it is 11 of 500 of those stores. The 873 stores remaining will concentrate in 28 states. Twelve Western states will no longer have any Grant store locations.

These include 65 in California, 12 in Arizona, 11 in Nevada, five in Iowa, four in Minnesota, two in Nebraska and Nevada, 11 in Texas and four in Washington.

ABC Record and Tape Sales was listed by Grant as among its largest merchantize suppliers. Correspondence with ABC first form letters to creditors Wednesday (day 15) at the American Hotel in New York.

Executive Turnable

Gerald Bursey has moved from royalty manager to director of business affairs at Atlantic Records, which he joined in 1971. Irwin Goldstein, 20-year veteran, has been appointed WEA Corp. director of national sales.

Glen A. Smith joins RCA as Red Seal producer/merchandising manager after stints with Franklin Music and the Cincinnati and New Jersey Symphonies. Ken East joins Monrow Records as international department chief, replacing Raiti Seiter, who moves to another-to-be-announced capacity. East is an international veteran.

Louis Newman has left Discnet Records, where he was national promo/ sales, to concentrate on promotion at Dark Horse Records. Lynn Shults moves from Get Along Records, where he is sales, to Columbia in Nashville, to handle country promo, RCA, Nashville. Noble Womble, for six years sales manager at Stan's Shreysport, traveling Texas and Oklahoma for MGM/ Polygram promotion, has been named to run the Nashville office of the country label. Jack Ashton moves from Detroit to SAC as promo man. He replaces Don Wessel, who takes over western regional promo for that label. Tom Shults has been promoted to promotion manager for the Southern belt. Frances Honor, a country promo chief for Playbug Records, leaves Eddie Kilroy (full-time as the label's country music director. Joel Newman, formerly with London and Polygram, joins Epic/CBS custom labels as San Francisco local promo.

Ros Blackwood angles Samar Talent agency, Nashville, after 18 months, taking over as manager of the label's national booking/ tour events.

Larry Ritchie, who had his own Audio Graphics sound firm in Seattle, links with John Bauer Concert Co., Bellevue, Wash., handling staging and production Barbara Anderson is the firm's new office manager. Mike Martinez exits Premer Talent, New York, to join that city's new Gemini Artists operation and act as director of contemporary music for the company.

Kenneill, advertising/merchandising chief for Capitol Records, resigns to take a similar post with CBS Disc. Paris Robert Myers, executive assistant staff, classics, at Capitol since 1974 and an employee since 1949, has resigned. He is former member of the NARM board of governors. Jack Taylor, who joined Records artist, Susann McDonald, is appointed head of the Juilliard School of Music's harp department.

Barry Bergman, who headed his own Free Enterprise Music, takes the newly-created position of director of promotional activities at Edward Marks Music. Gavin Murrell and Dennis Martin are vice presidents of Farr Music. Louis Silver, former A&R director and independent producer, named to the new post of general manager at Music America Int'l., parent company of Stephen Metz operations. Judy Bush elevated from a sales/promotions post at WMA, Hurricane, to director of country sales, taking the place of Roy Law, who replaced Buddy Blake, who fills the label's new post of director of creative services, Nashville, for the country wing.

Owens-Fair Associates, Nashville, has changed its name to Owens-Porter, with the addition of Robert Porter, who has left Jerry Lee Lewis' organization after four years. Former roadie down Bob Witte has joined the firm as an account executive. New offices are at 1719 West End Ave. Richard Lewis has shifted from the New York office of Lewis Associates to head the Norm Winter/Associates office here.
"For the Love of You"
The new single from "The Heat Is On."
Released by popular demand. The new Isley Brothers single, "For the Love of You." From the platinum album that produced the number-one smash "Fight the Power." The Isley Brothers. On T-Neck Records and Tapes.

The Isley Brothers
The Heat Is On
Featuring: Fight The Power
Fight The Power / Hope You Feel Better Love Sensuality / Make Me Say It Again Girl For The Love Of You

Isley Brothers Itinerary
OCTOBER
03 Public Hall Auditorium/Cleveland, Ohio
15 University of Dayton/Dayton, Ohio
19 Charlotte College/Charlotte, North Carolina
24 Madison Square Garden/New York, New York
25 Civic Center/Hartford, Connecticut
26 Crosby Kemper Memorial Arena/Kansas City, Missouri
28 Kiel Auditorium/St. Louis, Missouri

NOVEMBER
12 Civic Center/St. Paul, Minnesota
13 Texas Southern University/Houston, Texas
21 Notre Dame University/South Bend, Indiana
23 Kiel Auditorium/St. Louis, Missouri

Distributed by CBS Records.
WASHINGTON—Register of Copyrights: Thursday, May 11, 1978. Day (9) began her summary review of copyright revision before Rep. Robert C. Byrd. She is a member of a subcommittee by taking a mild swipe at the dollar oriented testimony of many witnesses. The Register summarized the five-month stretch of hearings. She remarked that the bill revision is one to reflect the substance of the copyright law—it is not designed to raise more than one money.

The Register represented the draft of an uncopyrighted copyright office report, with testimony to be concluded in a hearing Oct 23 before the House subcommittee. She spoke of the subcommittee and the administration of justice.

Time ran out before recording music copy sections of the bill were reached, but music publishers and other copyright owners welcomed her suggestion more for clarity from Congress on the subject of widespread photocopying by libraries and particularly by educational institutions.

WASHINGTON—Register of Copyrights: Thursday, May 11, 1978. Day (9) began her summary review of copyright revision before Rep. Robert C. Byrd. She is a member of a subcommittee by taking a mild swipe at the dollar oriented testimony of many witnesses. The Register summarized the five-month stretch of hearings. She remarked that the bill revision is one to reflect the substance of the copyright law—it is not designed to raise more than one money.

The Register represented the draft of an uncopyrighted copyright office report, with testimony to be concluded in a hearing Oct 23 before the House subcommittee. She spoke of the subcommittee and the administration of justice.

Time ran out before recording music copy sections of the bill were reached, but music publishers and other copyright owners welcomed her suggestion more for clarity from Congress on the subject of widespread photocopying by libraries and particularly by educational institutions.

WASHINGTON—Register of Copyrights: Thursday, May 11, 1978. Day (9) began her summary review of copyright revision before Rep. Robert C. Byrd. She is a member of a subcommittee by taking a mild swipe at the dollar oriented testimony of many witnesses. The Register summarized the five-month stretch of hearings. She remarked that the bill revision is one to reflect the substance of the copyright law—it is not designed to raise more than one money.

The Register represented the draft of an uncopyrighted copyright office report, with testimony to be concluded in a hearing Oct 23 before the House subcommittee. She spoke of the subcommittee and the administration of justice.

Time ran out before recording music copy sections of the bill were reached, but music publishers and other copyright owners welcomed her suggestion more for clarity from Congress on the subject of widespread photocopying by libraries and particularly by educational institutions.
A band even a mother could love.

Pat Liston, Danny Liston, Kevin Saunders, Max Baker, Joe Turek and Frank Gagliano are Mama's Pride, St. Louis' pride and the new pride of Atco Records.

Their good feeling, southern-influenced music comprises an album that can't miss—the debut of Mama's Pride.

Produced by Art Mardin.

SD 36-122

On Atco Records and Tapes.
Give the Gift of Music.

© 1975 Atlantic Recording Corp.® A Warner Communications Company.
CBS Records / Columbia Spurs Record 3rd Quarter

NEW YORK—Solid sales increases by the CBS/Records and CBS Columbia groups helped CBS Inc. set company records for the third quarter and first nine months, with the broadcast and publishing groups also contributing but with smaller sales increases.

Chairman William Paley and president Arthur Taylor announced estimated third quarter net income up 13 percent to $29.1 million on sales of $601.1 million, an 11 percent gain from the same period a year ago. For the first nine months of 1975, estimated net income is $87.2 million, a 15 percent increase, on net sales of $1.36 billion, up 9 percent. Earnings gains outpaced sales for both periods.

"Sales improved in all four of the company’s operating groups during the third quarter, with the company’s earnings improvement reflecting primarily the excellent performance of our recorded music and publishing businesses," Paley and Taylor said.

"CBS/Records group sales increased 19 percent, reflecting a strong recovery in the domestic division from the industry-wide difficulties experienced in the first half, and continued good performance internationally."

"All four divisions of the CBS/Columbia group (including Columbia House, Retail Stores and Musical Instruments) also had improved sales in the quarter, with the group as a whole advancing 20 percent over the prior year period."

Talent Named For First WJA Concert

LOS ANGELES—The World Jazz Assn.’s first annual fund-raising concert Nov. 14 at the Shrine Auditorium will present Quincy Jones, Neal Hefti, Bob James, Les McCann, Jimmy Smith, George Benson, Stan Getz and Randy Crawford.

Tickets will be scaled from $8.50 to $55. Lou Robin is producing the event. An all-star band will be assembled with Jones and Hefti conducting several numbers. Vocalist Crawford, who appears on the LP, "Big Man," written by the late Cannonball Adderley, will perform solo from that work.

Under proposed terms announced last week by the two companies, MCA Inc. has agreed in principle to acquire the G.P. Putnam’s Sons publishing house in a stock exchange change at approximately $44.4 million current value. MCA would acquire all 714,000 outstanding Putnam’s shares at a ratio of one MCA common for four Putnam’s.

Value of the transaction is based on closing Sept. 22 stock exchange prices of $78.25 for MCA and $16.975 for Putnam’s. For the first half of 1975, MCA reported net income of $34.7 million, or $4.49 per share, on revenue of $332.4 million. For the first six months of Putnam’s fiscal year, ended July 31, net income was $570,000, or 78 cents per share, on revenue of $9.7 million.

Arista Records, record and music publishing arm of Columbia Pictures, posted higher sales for the year ended June 30. The label posted sales of $30,130,000 in its record and music publishing divisions compared to $22,522,000 for the year before period.

Maryland Man Will Face Trial

CENTERVILLE, Md.—A trial date has been set for Wednesday (22) in Maryland District Court, in a suit charging Leo George Schultz, 28, with violation of the Maryland antipiracy statute. The charges against Schultz, formerly associated with Sound Features Corp. in Ridgecrest, Calif., involve unlawfully and knowingly transferring sounds without the consent of the owners of the master tape, possession for purposes of sale, tapes on which sound have been imprinted, and the owner consent, and knowingly possessing for purposes of sale 8-track tapes which he had previously sold or rented, in the sales and address of the transferee of the sounds in a prominent place. The scenario leading to the case began with the discovery by Maryland state police of several hundred masters, a large quantity of labels, several master and empty tape cartridges and paraphernalia used in the manufacture of 8-track tapes, and publishing machinery, at a storefront location on a highway in Stevelson, Md.

Fact: 83% of radio programmers in the San Francisco market list both promotion men and trade ads as a first source for finding out about new releases.*

Conclusion: To turn on the men who turn on millions; your man plus Billboard ad space.

*Based on a 1972 New Release Survey, from an independent research firm, study available on request.

Maryland Man Will Face Trial

 CENTERVILLE, Md.—A trial date has been set for Wednesday (22) in Maryland District Court, in a suit charging Leo George Schultz, 28, with violation of the Maryland antipiracy statute. The charges against Schultz, formerly associated with Sound Features Corp. in Ridgecrest, Calif., involve unlawfully and knowingly transferring sounds without the consent of the owners of the master tape, possession for purposes of sale, tapes on which sound have been imprinted, and the owner consent, and knowingly possessing for purposes of sale 8-track tapes which he had previously sold or rented, in the sales and address of the transferee of the sounds in a prominent place. The scenario leading to the case began with the discovery by Maryland state police of several hundred masters, a large quantity of labels, several master and empty tape cartridges and paraphernalia used in the manufacture of 8-track tapes, and publishing machinery, at a storefront location on a highway in Stevelson, Md.

Market Quotations

As of closing, Thursday, October 9, 1975

<table>
<thead>
<tr>
<th>Name</th>
<th>Volume</th>
<th>Name</th>
<th>Volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. Josephson</td>
<td>23</td>
<td>Schwartz Bros.</td>
<td>1</td>
</tr>
<tr>
<td>S. Morse</td>
<td>30</td>
<td>Walthall &amp; Co.</td>
<td>2</td>
</tr>
<tr>
<td>R. Keston</td>
<td>26</td>
<td>Morse Export.</td>
<td>2</td>
</tr>
<tr>
<td>Corp.</td>
<td>1</td>
<td>M. Josephson</td>
<td>23</td>
</tr>
<tr>
<td>Corp.</td>
<td>1</td>
<td>Schwartz Bros.</td>
<td>1</td>
</tr>
<tr>
<td>Corp.</td>
<td>2</td>
<td>Walthall &amp; Co.</td>
<td>2</td>
</tr>
<tr>
<td>Corp.</td>
<td>2</td>
<td>Morse Export.</td>
<td>2</td>
</tr>
<tr>
<td>Corp.</td>
<td>25</td>
<td>M. Josephson</td>
<td>23</td>
</tr>
<tr>
<td>Corp.</td>
<td>5</td>
<td>Schwartz Bros.</td>
<td>1</td>
</tr>
<tr>
<td>Corp.</td>
<td>5</td>
<td>Walthall &amp; Co.</td>
<td>2</td>
</tr>
<tr>
<td>Corp.</td>
<td>5</td>
<td>Morse Export.</td>
<td>2</td>
</tr>
<tr>
<td>Corp.</td>
<td>5</td>
<td>M. Josephson</td>
<td>23</td>
</tr>
<tr>
<td>Corp.</td>
<td>5</td>
<td>Schwartz Bros.</td>
<td>1</td>
</tr>
<tr>
<td>Corp.</td>
<td>5</td>
<td>Walthall &amp; Co.</td>
<td>2</td>
</tr>
<tr>
<td>Corp.</td>
<td>5</td>
<td>Morse Export.</td>
<td>2</td>
</tr>
</tbody>
</table>

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked price of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contribution to Billboard by Russ Gallagher of G. Tsai & Company, Inc., Los Angeles, members of the New York Stock Exchange and all principal stock exchanges.

Earnings Records

COLUMBIA PICTURES INDUSTRIES

<table>
<thead>
<tr>
<th>Year</th>
<th>High</th>
<th>Low</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1975</td>
<td>$100,000</td>
<td>$50,000</td>
<td>+50%</td>
</tr>
<tr>
<td>1974</td>
<td>$50,000</td>
<td>$25,000</td>
<td>+50%</td>
</tr>
</tbody>
</table>

L.A. STRIP'S ONLY CHINESE-DELI

LEE'S RESTAURANT

946 Sunset Blvd.

Mon.-Thurs. 11 AM-10 PM
Fri. 11 AM-11 PM
Sat. & Sun. 5 PM-4 AM

FOOD TO GO

(213) 274-8111

57th Street at 7th Avenue

YOUR PRIVATE OFFICE IS NOW READY. IMMEDIATE OCCUPANCY WITHOUT LEASE.

Midtown's finest individual 1 & 2 room offices. Completely and attractively furnished.

Including unobstructed 26th floor views of East & Hudson Rivers, Central Park.

Included in your rent: Exceptional services, such as executive, individual message service, Conference & projection rooms, Copying machines, etc.

REASONABLY PRICED

888 Seventh Avenue

Phone 489-1950

from atlantic to burbank... here's what they say about goldisc recordings, inc.

"I am pleased with the work GOLDSIC has done for us."

SHELLEY VOGEL, Atlantic Records

Where Quality and Service Come Together

www.americanradiohistory.com
Real Reggae.


Accept no substitutes.
Artist’s Knowledge Of ‘Q’ Important To Effectiveness

By STEPHEN TRIMAN

NEW YORK—“An artist’s education in quad is vital to their understanding of the medium—the more they know about it, the better they’ll be able to arrange it,” states Jack Richardson of Toronto’s Nimbus 9 Productions—putting part of today’s quad problem in focus.

His comments came during a quad-mock demonstration as a highlight of “The 4-Channel Tape Revolution” afternoon panel at the International Tape Assoc. “semitechnical” seminar at the Essex House here last week. Aided by Joe Lopen of RCA Records and using a “portable” 24-track console brought over from the RCA Studio, Richardson proceeded to build a mix from basic instrument elements for the audience of mostly manufacturers and suppliers to the tape industry.

Part of the problem in the relative scarcity of top quad material is the ignorance of the artist in the medium, Richardson said. He mentioned Burton Cummings of the Guess Who as one of the few he has produced who was really into 4-channel, and as a result able to appreciate what could be done.

Another part of the problem of slow quad development—the unfortunateness “my system is better than your system” syndrome—wasn’t apparent as representatives of CBS (SQ), Sannsu (QS) and Panasonic (CD-4) gave a harmonious overall view of the need for the industry to “re-set” quad as an enhancement medium for stereo and as a new sound experience.

Additional optimism comes from John King of Ford Motor Co., who was project engineer on the first OES 8-track player that debuted on the 1966 Lincoln and Thunderbird.

Gobrecht Goes Into Louisville

LOS ANGELES—Don Gobrecht, who has operated Wholesale Record & Tape Sales, Indianapolis one-stop for eight years, has branched out to Louisville, where he’s opened a full-service one-stop at 618 W. Main.

Co-partner in Louisville and active as manager there is Gorden R. Jones, former ad chief with ABC Records & Tape branch, Indianapolis, and more recently salesman at WNDE/WFBQ, Indianapolis. Jones and Martha Blanford, Louisville retail veteran, jointly handle buying.

Between Bert Tenzer, Pres., Indipix Releasing Corp. 400 East 56th St., Dept. 20, New York, N.Y. 10022 or call (212) 371-2480

A REVOLUTION IN ENTERTAINMENT

Exclusive rights for certain States still available for new entertainment concept that is replacing costly outdoor concerts. Our unique system enables SUPERTASTES on screen to merge with local advertising and have the right of way for favorites to proceed with the new decks.

Jim Parks, national sales manager for Flying Rock Ranch IV and V, in for Bert Berkowitz, general manager of the division, reiterated the need for the industry to “collectively work together to make the consumer more aware of 4-channel.” With Fisher (“Fisher”.) O. said, “It’s a new quad on tape at Vanguard. “It’s the best source for the reproduction of sound next to the original,” he believes, “but it’s an aural, sensual experience that must be heard in the proper acoustical environment to be sold.”

He emphasized one vital point, that it has to be sold not as a subdivision for stereo market promoting medium, but as a “supplement to state-of-the-art stereo performance,” an effort in which distributors such as Anshen & Allen act in a promotional role.

Jerry Brailsford, of Frank Barth Agency, which handles the Sannsu 4-channel project, agrees with his colleagues in promoting the need for a common approach to a quad push. He also highlighted the growth in quadstattin, with more than 100 stations expected on the air for some portion in 4-channel by year end, using either QS or SQ encoders.

Touching on the growing use of QS cartridges by stations to program, he noted that it is an improvement over the common NAB-type cartridge which also is being upgraded by such forms as Ford Delipac with its “Master Cart.”

Le Roy reported the increasing popularity of stereo mixing, standing as it does in generating listeners as well, with the accompanying problem of phase accuracy vital to performance.

However, he feels the sales pitch is that of advertising both hardware and software that is especially attuned to this area in the proper use.

Overall thrust of the quad session, chaired by Duane Windahl of 3M (Continued on page 83)

MIGHTY FINE DIST. 933 HARRISON ST. SAN FRANCISCO, 94107

REG. GIFT #7

LOS ANGELES—Less than 1 percent of all recorded product ever gets listened to by the “right people in radio” and that meager percentage is far from the most careful and diligent promotion and distribution, a trio of veteran executives explained to Song Registration Service here last week.

Difficulty of getting records charted was pointed out by mod- ern John Super of Billboard. He noted that optimistic estimates indicate the release of more than 50,000 individual, different cuts of recorded music per year. Approximately 6,000 LPs, each containing an average of 24 cuts totaling 48,000 cuts and approximately 5,000 singles, each carrying two sides, totaling 10,000 cuts, result in a 50,000 yearly selection.

Company promo men must be more versatile and continually broaden their activity, Harold Childs, A&M promo chief, asserted. Jan Basham of his staff brought Captain & Tennille into the label. She provided us with a $10 million act. Promotion people must wake up and open our ears. We spend more than $1 million yearly through 35 persons here and in the field. Today we are responsible for radio and even getting demo copies into important retail stations.

Tony Richland, winner of several independent promo award at Hill

Segelstein Speaks

NEW YORK—Iron Segelstein, CBS Records promo president, speaks at a Hunter College student and faculty seminar here Tuesday (21). The session’s topic will be “The recording industry has had a media, specifically film, radio and television, board radio formats, estimates there are between 600 and 700 labels and independent promo staffers out in the field. Both indie and housemen are required to bring in a hit.

With still diminishing play lists and record companies deliberating over adding records to playlists, Richland emphasized the need for increasingly greater coordination in promotion. Both he and Childs feel producers and acts are better off being among good promo people contact programmers. Both said naive contact can destroy a promotion effort.

Richland charges $125 weekly on a flat rate onetime single record promotion. There is no set pattern of times, with an indie promo man often voluntarily dropping a record in a couple of weeks when radio programmers failed to pick up on a record’s potential.

Steve Resnick, 29-year-old who pioneered penetration of secondary markets for ABC Records the last five years, explained that his early efforts into label promotion before he graduated from college came about because of his long-time interest in radio. “As a process, I listened to my favorite singles and wondered, for instance, why they dropped out of the system after weeks after they started to play it.”

Resnick and Childs explained the import of early groundwork on the eventual hit. Childs said that Captai n & Tennille’s self-financed national tour in their own van, prior to signing with ABC, was beneficial in getting the record started. Resnick pointed out a four-state promo tour he did in 10 days, which cost $2,200 five years ago, but helped kick off Steely Dan and Jim Croce’s first sides.

50,000 MUSIC CUTS A YEAR

Promotion Becomes More Vexing, Pro Panel Agrees
The music is the soul flow of Lonnie Liston Smith.

His brand new album.

VISIONS OF A NEW WORLD
LONNIE LISTON SMITH & THE COSMIC ECHOES

Other Lonnie Liston Smith albums are:

Other Lonnie Liston Smith albums are:

LONNIE LISTON SMITH & THE COSMIC ECHOES
Astral Traveling

LONNIE LISTON SMITH & THE COSMIC ECHOES
 Expansion

LONNIE LISTON SMITH & THE COSMIC ECHOES
Cosmic Funk

Manufactured and Distributed by RCA Records and Tapes
Sedaka's Back
MCA-463

Includes the hits:
Laughter in the Rain
The Immigrant
That's When the Music Takes Me
Solitaire
Love Will Keep Us Together

Includes the hit single
"Bad Blood"

The New Album
"The Hungry Years"

Distributed by MCA Records, Inc.
The Count de Rothschild’s one-of-a-kind Jaguar can now be yours.

There is no other motorcar like it, nor will there ever be another like it.

This superb example of Van Den Plon coachwork deserves to be shown in museum conditions, yet the total machine cries out to be driven. Its 3.5 litre engine is equally at home on city streets and open highways; with less than 18,000 miles on it, the de Rothschild family Jaguar is hardly broken in. As a drop-head coupe on a Mark IV saloon chassis, the automobile is unusually long and roomy.

Shortly after its dazzling gold medal triumphs at the Bel- gum and Geneva Auto Shows the motorcar was purchased by the Comte de Rothschild and, for the last twenty-six years, removed from public view. Sometime after the passing of the count, the automobile was lost to the motoring world and thought to have disappeared. It was only rediscovered in May of this year.

It has just been completely restored from the frame up by noted authority Gary Wales. It is finished inside and out in French blue. The upholstery is of specially selected and matched leather, and the woodwork is Car- pathian elm burl; the carpeting is deep, burst velour; the top is of Rolls Corniche British vinyl, while the headlining is of 100% wool moiré.

Whether you desire this car for show or for unmatched transportati on, it is suggested that you act soon. Since its original purchase by the Comte de Rothschild, this hor- tical automobile has been referred to as “the finest Jaguar ever crafted.” In truth, there are few Rolls-Royces that can equal the breeding of this incredible motorcar, yet it is offered at only $42,500.

Telephone (213) 346-2964 for further details.

1. Continued from page 1

**Senate Markup: Mixed Reactions**

14

licensing of music from the 3-cent per note or 5-cent per minute of play, in last year’s Senate passed bill, to a ceiling of 2½ cents, or 7½ cent per note or 15-cents per minute of play.

Other judiciary committee votes were strongly antipiracy. Members voted unanimously for the Durand (D-N.D.) amendment, to assure that individual state laws have the right to prohibit pre-1972 (non-cop- yrighted) recordings from piracy. The wording safeguards the state antipiracy laws in the event of a possible federal statute—a provision strongly urged by the Justice Dept. and the RIAA.

The stiffer antipiracy prison sen- tences remained during the Mc- Cellan copyrights subcommittee markup were let stand. These called for maximum sentences of up to three years for first offenders and up to seven years for repeaters. The longer sentences, originally in revi- sion bill S.361, were reduced to one and two years in last year’s interim antipiracy and copyright extension bill. Penalties include corresponding fines of up to $25,000 and $50,000, which are not in dispute.

The judiciary industry lost its fight to keep bill S.1369 on the Senate floor. The Senate’s music performance fee exempt from copyright royalty tribunal review. The rate-freeze provision upset the Judiciary floor fight, was knocked out of $2.2 in the McCollan copyrights subcommittee markup. (Billboard June 7).

Music publishers are shocked by the committee’s action. Last year’s Mathias amendment giving public broadcasters a compulsory license to use copyrighted music, and other materials, with the royalties tribunal setting the starting rate for music use. However, the adoption of the amendment is rather tentative, and leaves some hope for private nego- tiations by music licensees for blank licenses of the kind used by commercial broadcasters.

Sen. Charles Mathias (R-Md.) won the vote on the compulsory li- censing with the understanding that he will modify his amendment on the floor, if negotiations between the music licensees and non-com- mercial broadcasters work out.

Mathias argued that the amend- ment would pay prizes on the por- tions to come to an agreement on the privately negotiated blanket licens- ing urged by ASCAP, BMI and SESAC. The vote was won in spite of Sen. McClellan’s objection to this tactic. He would have preferred to wait until floor action, to give the parties a last chance to negotiate.

McClellan, the copyrights sub- committee chairman, also objected to the lack of statutory rates in the amendment, because of the staggering burden it put on the right- trial tribunal. If no agreement is reached between the parties. (Re- cent House-passed Public Public broad- casters only demanded the Mathias- type compulsory licensing ap- parently as a courtesy of any ongoing negotiations.)

Another win for the record indus- try is new wording in the music com- pulsory licensing section 115 to al- low a record company to authorize other record companies to duplicate re- cordings, with payment of me- chanical royalty fees for the music.

The mechanical royalty section which permits recordings of copy- rights under the compulsory li- censing of the mechanical royalty, once a first record of the music has been produced. By allowing that unauthorized tape dupli- cators can not use this provision to make new recordings on payment of the royalty.

The controversial cable TV roy- alty bill, the revised S.1361, based on percentages of CATV reve- nues, have been largely let stand, the committee members in favor of right of broadcasters to bring infringement suits against cable systems. Music licensees have a role in the overall royalty collection from the cable TV fees, but will have to com- pute for their share with other copy- right owners.

Fair use and photocopying sec- tions in the revision bill, which gives educators, librarians and research- ers broad rights to wide scale duplica- tion of copyrighted materials, were left unchanged. Members of sheet music and other copyright owners will have to take their battle to the floor, if they wish. A section of its revision bill will soon be under- way by the Kennedy (D-Wisc.) subcommittee on courts, civil liberti- es and the administration of jus- tice.

The Senate committee voted to have the summary of the music com- pulsory royalty rates take place three years from the effective date of the bill, and an interest rate equal to those rates after, instead of the originally pro- posed span of five years. Effective date of the bill is Jan. 1, 1977, which would bring the first review of rates in 1980.

Accolades the Senate floor action and the reporting from committee markup to floor vote, with a final ironing out of any differ- ences between the houses. Along the way, changes in last week’s Sen- ate judiciary committee decisions are possible and even probable.

**Medics Will Honor CBS’ Yentikoff**

NEW YORK—Walter Yentikoff, president of CBS Records Group will be inducted into the American Medical’s Annual Humanitarian Award Dinner at the Hilton Hotel here Dec. 14.

The non–secular, Denver–based center was founded in 1904 and is actively involved in cancer treat- ment, research and education.

Dinner chair for the event is Paul, Hon. President of the award, while honorary chair- man is Seymour Leslie. General chair- man is Jack Grovenor, and execu- tive dinner chairman is Sheldon Wool.

Tickets for the black-tie affair are $100 per person and can be obtained through the center’s Fifth Ave. office.

**Roker & Wright Launch a Label**

LOS ANGELES—Industry veteran Wally Roker, formerly with la- bels like Scepter, Canyon, UA and A&M, has launched a new label, Roker & Wright. Wonly has formed Elka Records here, which will be distributed through the label’s partners.

The projected broad-based reper- toire label has as its first artists, Ous Clay, Ray Scott, Reynold Ray, Little Frank Lee and Winter’s Circle. Elka plans LPs and 45-singles in its first year.

Dr. T.K. Laughlin has formed Xavier Records, which has just opened Laughlin Ent., Inc., in Roselle, Ill. A mailing address is maintained at P.O. Box 582, St. Louis. Its initial release is “Fly-Flag-Fly” by Prince Michael and the Archangels.

Bibo Music Publishers, Inc., and Vogue Music, Lawrence Welk’s publishing firms have acquired An- dian National Music Publishing’s Crea- tory Music Co. Over 150 Gary Geld and Peter Udell tunes are included in the catalog.

Gary Lazar Management has been started in Southfield, Mich., by the former booker of the Stables Club in East Lansing. Lazar’s clients are new RCA artist Dan Schaffer. Strangely enough, Paddlefoot and Dan Moran.

Rainbow Tree, new distributor in Alexandria, La., is open and handle- ing Aladdin Records. William Hancock heads Rainbow.

In Torrance, Calif., Professional McNulty Productions opened doors

**News Syndicate In a Pact With April 22 Prods.**

LOS ANGELES—The Chicago Tribune/New York News Syndicate becomes the second major newspaper entity to enter the music publishing business with an association with newly formed April Twenty-Two Productions here.

Firm will seek to acquire existing catalog, such as Rick Andy, April Twenty-Two’s general manager, firm will also scout artist-songwriters.

First major newspaper into the music business was The New York Times which bought its way into the field several seasons ago.

Partners in April Twenty-Two are Andy, Rick Forsythe, and Constance Landis, formed with BMI for six years as director of performing rights in the local office.

**Pickett’s New Label In Debut**

NEW YORK—Wicked Records has been formed by Wilson Pickett to showcase the r&b artist’s recording activities. Distribution rights will be handled by Henry Stone’s TK Productions, headquartered in Miami.

Pickett’s first single on his new la- bel is due for release next week, with an initial album planned for Sep- tember. The artist most recently was on the RCA Records roster, but en- joyed his greatest success during a long tenure with Atlantic.

**Cosell Will Emcee Pompadour Banquet**

NEW YORK—Howard Cosell has been named to host an earlier announced Tenth Anniversary UJA Dinner/Dance at the Biltmore. The event will be dedicated to the memory of Martin Pospisil, president of ABC Leisure Group I, partly comprised of ABC Records and Music Publishing, Word Inc., and ABC Record and Tape Sales.

The affair, sponsored by the long- fund raising campaign for the Israeli Emergency Fund of UJA/ Federation, will be held at the Hi- ton Hotel here Nov. 1. The orchestras of Les Elgart and Tito Puente are expected.

**General News**

Virgin Vinyl Records, formed by Ray Beck as a separate label under Kiderian Records Productions, with Chicago artists Boys, Mammouth and Danish who have released album from Creme Soda, to be distributed through M.S. Distributors.

Howard Sherman Public Rela- tions has been formed in New York to specialize in the music area, cov- ering publishing, record labels, art- ists, producers and studios.

For the past six years Sherman headed the PR division of Morton Wax & Associates. Headquarters are at 310 Madison Ave.

Music Resources International Corp., has been formed in New York as a broad-based firm concerned with music marketing, management, agent representation and promotion. President is Andy Hus- takovsky and the MRI executive staff includes Billy Fox, Soren Mo- zian and Gene O’Brien.

MusiC Industry has been formed in Los Angeles to produce, manufacture and market records. The firm is headed by Howard Alperin.

**RIAA Gold Record Winners**

**Singles**

Freddy Fender’s “Wasted Days & Wasted Nights” on ABC/Dot is his second gold single.

“Mr. Jawn” on Private Stock: is his first gold single.

**Albums**

Don Draper’s “Windstorm” on RCA: is his eighth gold album. Spinder’s “Pick Of The Litter” on Atlantic: is the group’s fourth gold album.

Linda Ronstadt’s “Prisoner In Disguise” on Asylum: is her third gold album.

Jackson Browne’s “For Every- one Onyx: is his third gold album.

Bruce Springsteen’s “Born To Run” on Columbia: is his first gold album.

Jeff Beck’s “Blow By Blow” on Epic: is his first gold album.

The Allman Brothers’ “Win, Lose Or Draw” on Capricorn: is their gold album.

Richard Pryor’s “Is It Something I Said” on Reprise: is his first gold album.

Seals & Crofts “I’ll Play For You” on Warner Bros.: is the group’s fourth gold album.

Tony Orlando & Dawn’s “Destiny’s Hits” on Arista: is the group’s third gold album.
The Crown Heights Affair

Dreaming A Dream
...is selling like a dream!

De-Lite Records Distributed by P.I.P. Records/A Division of Pickwick International, Inc. Woodbury, N.Y.
A Visiting American Finds Formidable Jazz in Europe

BY JIM FISHEL

Reporter Jim Fisher recently visited several European countries and files this report based on this first impressions.

NEW YORK-Europe, a traditional bastion for American blues and jazz artists, is approaching the U.S. in the scope of record and concert activity in these musical areas.

In the past year, an increasing number of European-based record companies have begun issuing artists (some who haven't been recorded in many years) on an exclusive basis, musicians have continued to move overseas to join the expatriate jazz and blues community, many of the classic disks (some cut out for more than 20 years) have emerged as reissues, and larger audiences are turning out to greet performers on tour.

Whereas jazz and blues have always found a friendly setting in Europe, it is only recently that the continent has reached full maturity as an alternative home for artists in these musical idioms.

One of the older European labels with jazz and blues roots is Paris-based Barclay Records, which began in 1951 as an outgrowth of president Eddie Barclay's love for the music. He was originally a jazz pianist and club operator, who brought over American jazz artists like Dizzy Gillespie and Charlie Parker for concert dates. Even though the company has expanded successfully into other areas, like pop and middle-of-the-road, it still keeps close ties with jazz and blues.

"While some of our catalog items in these areas have a limited market, we still have a great loyalty to the artists who play this type of music," says Jean Fernandez, international label manager for Barclay. "Still, there are some jazz and blues sides that do very well for us, both domestically and internationally, and some of these artists are signed to our label on an exclusive basis."

In less than two years, Barclay has released more than 75 jazz albums by American artists that reflect everything from old Count Basie and Jimmie Lunceford recordings to current product from the label's prominent jazz organist Rhoda Scott.

Due to the success of her recordings, Scott has become a full-time resident of Paris, where she joins another American expatriate and fellow artist, Mickey "Guitar" Baker and Professor Longhair, among others.

Other artists featured on its roster (including its distributed Black and Blues, which showcases performances from many artists for the first time) have included Al Casey, Sammy Price, Charlie Parker, Al Grey, Tiny Grimes, Illinois Jacquet, Floyd "Guitar" Smith, Bill Doggett, Roosevelt Sykes, Sy Oliver, Jazz Shaw, Slam Stewart, Bud Johnson, Helen Humes, Sonny Thompson, Johnny Shines, Milt Buckner and many others.

Typical of growing jazz activity by American musicians in Europe is reflected at this recording session of tenor saxophonist Dexter Gordon for Steeple-Chase Records. Pictured, left to right, are Danish arranger Pale Mikkelsen, expatriate jazz trumpeter Idris Sulieman and Gordon.

England, is a diversified young company. Jim Simpson, managing director, has developed it into a label, as well as a successful booking and concert promotion agency for U.S. blues artists.

After several years as a musician and blues club operator, Simpson launched his label in February 1972, with a record by Detroit guitarist Eddie "Guitar" Burns. Since that time he has released 18 records by such artists as Doctor Isaiah Ross, Cousin Joe, Big John Wrencher, Milt Buckner, Eddie Taylor, Willie Mabon and Homesick James.

In addition, he has put together a yearly American Blues Legend tour that visits most of Europe's major cities, as well as numerous towns in between.

We are easily the most active company anywhere that is involved in finding American bluesmen and bringing them over to Britain and Europe for concert and club tours," Simpson claims. Besides those on records, we have done many impromptu and simple tours by artists like Lightning Slim (five times), Whisperin' Smith (four times), Sonny Boy Williamson II, Jimmy Dawkins, Baby Boy Warren, Bill Boy Arnold, Little Joe Blue, Blind John Davis, Washboard Willie and many others."

Distribution for the label is carried out through international licenses that include CBS (for Germany, Austria and Belgium), Metrophone (for Denmark and Switzerland), BASF (for Holland), Transatlantic (for the U.K.) and Sonet (for Sweden, Norway and Finland). The future for Big Bear looks promising, according to Simpson, (Continued on page 62)

NARAS Telecast Solved

- Continued from page 3

It's Show Time

DAVE CARLSON

"Most Natural Thing" (I Do Is Loving You)

"Mess Of Blues"

STOCK RECORD COVERS

We call them "Instant Album Covers." We have 39 in full color; licen-
ses, graphic design, religious, etc.) which can be imprinted with your records. Contact us for a complete list.

The photo views are a full-color offset print of the actual disc. We also do custom covers.

Lue-Nyles Associates Inc.

160 East 56th Street Dept. 50

NYC, NY 10022 Tel: 756-3323

OCTOBER 16, 1975, BILLBOARD

40,000 Attend Cincy Audio Show

- Continued from page 3

the show went to hardware exhibitors that included JVC, Kenwood, BSR, Garrard, Uher, Craig, Meditation, Marrand and Audio Analysts and others.

Glenn Lindahl, manager of Sight In Sound's record/tape department, says site's labels exhibited. Attendees bought 60 percent records while the remainder was in tape. Difficulty in"loading recorded inventory to the downtown site cut down on the amount of inventory available on the 95,000-square-foot show floor. Approximately 30 hardware makers were present, selling their wares.

During the show, $6.98 40s were slashed from a normal $4.69 shelf price to $3.99, while tape was dropped from $5.99 to $4.69.

Lindahl attributes much of the show's hefty patronage to the fact that five Cincinnati radio stations aired the show's broadcasts of remote time from the three-day event. They included WLW, WKRC, WRQ, WBTN and WRTF.

The show's effect continues. Harry Biddle Jr., co-owner of the shop with his father, points out that the store's credibility magnified with the downtown event. While difficult to accurately, many of the new faces in the store stem from the audio show.

www.americanradiohistory.com
ATLANTA—There's a danger in programming oldies—and WGST is about 40 percent oldies in its program- ming. But operations manager Gary McDowell has institutional control on the situation by multiple playlists that prevent over- usage of all records that might be considered irritants.

Listeners are now talking about the station on the streets, says McDowell, "commenting, usually, about how much better the station sounds.

"But what really happened, I be- lieve, is that irritants went away un- der the new controls and that's what people are saying without realizing it—an absence of irritants."

"I mean, how many times can you hear Jay and the Americans sing 'Carefree'? 'Carmen Miranda'? Without going out of your head?"

For this reason, that song and oth- ers such as "Looking Out On The Walls" by the Starlet Brothers are placed on special lists. These lists are "plugged in" to the station logs, and "will be out at the end of the week," says McDowell.

There are four different categories on the special oldies list. None of these tunes are part of the regular oldies category. And these special oldies are not "ripped out" in case of a treat, again, because they are simply not over-exposed.

"I believe that some records just become some kind of irritant... I can't describe it... if people have seen it, they'll know what I mean."

WGST leans heavily on oldies, but also accouts current records. McDowell says that was the first record in a long-

(Continued on page 24)

By CLAUDE HALL

HEIDER: They were just washed up in show business at seven and a half, eh? L: Yes, it was embarrassing, but thank heav- enly my parents were working.

H: At what age did the world finally get a chance to hear that famous voice? L: If you're trying to get me where I worked in my first radio job, the story is kind of inter- esting, someone in New York, who owned my uncle a lot of money, owned a building with a radio station in it. It was WCNW radio. My uncle told the man he'd forget about some of the money that was due if he'd get a job as the station as an announcer. So, I worked at WCNW for two summers whilst I was going to college. I did announce, gave station breaks and the news.

H: That was only a part-time job. Where was your first full-time job? L: When I was still in college, I sent out sever- al audition records and was finally hired full-time at WTRY in Troy, N.Y. Actually, they paid me $100 a month. That salary, along with fre- quent financial assistance from home, kept me going a good year and a half in Troy.

H: What did Bob Lewis—the Q hasn't been added—do at WTRY? L: Yes, those were the pre-Q years. At WTRY I did the news, sold time and gave station breaks. The station did a lot of remotes and I stayed back at the station there the breaks. To keep myself from getting bored, I'd

(Continued on page 24)

Radio TV Programming
Irritant Oldies Out At WGST
Atlanta Station Abides By Gary McDowell's Controls

BY CLAUDE HALL

ATLANTA—There's a danger in programming oldies—and WGST is about 40 percent oldies in its pro- gramming. But operations manager Gary McDowell has institutional control on the situation by multiple playlists that prevent over-usage of all records that might become irritating.

Listeners are now talking about the station on the streets, says McDowell, "commenting, usually, about how much better the station sounds.

"But what really happened, I believe, is that irritants went away under the new controls and that's what people are saying without realizing it—an absence of irritants."

"I mean, how many times can you hear Jay and the Americans sing 'Carefree' 'Carmen Miranda'? Without going out of your head?"

For this reason, that song and others such as "Looking Out On The Walls" by the Starlet Brothers are placed on special lists. These lists are "plugged in" to the station logs, and "will be out at the end of the week," says McDowell.

There are four different categories on the special oldies list. None of these tunes are part of the regular oldies category. And these special oldies are not "ripped out" in case of a treat, again, because they are simply not over-exposed.

"I believe that some records just become some kind of irritant... I can't describe it... if people have seen it, they'll know what I mean."

WGST leans heavily on oldies, but also accouts current records. McDowell says that was the first record in a long-

(Continued on page 24)

By CLAUDE HALL

HEIDER: They were just washed up in show business at seven and a half, eh? L: Yes, it was embarrassing, but thank heav- enly my parents were working.

H: At what age did the world finally get a chance to hear that famous voice? L: If you're trying to get me where I worked in my first radio job, the story is kind of inter- esting, someone in New York, who owned my uncle a lot of money, owned a building with a radio station in it. It was WCNW radio. My uncle told the man he'd forget about some of the money that was due if he'd get a job as the station as an announcer. So, I worked at WCNW for two summers whilst I was going to college. I did announce, gave station breaks and the news.

H: That was only a part-time job. Where was your first full-time job? L: When I was still in college, I sent out sever- al audition records and was finally hired full-time at WTRY in Troy, N.Y. Actually, they paid me $100 a month. That salary, along with fre- quent financial assistance from home, kept me going a good year and a half in Troy.

H: What did Bob Lewis—the Q hasn't been added—do at WTRY? L: Yes, those were the pre-Q years. At WTRY I did the news, sold time and gave station breaks. The station did a lot of remotes and I stayed back at the station there the breaks. To keep myself from getting bored, I'd

(Continued on page 24)

Radio TV Programming
Irritant Oldies Out At WGST
Atlanta Station Abides By Gary McDowell's Controls

BY CLAUDE HALL

ATLANTA—There's a danger in programming oldies—and WGST is about 40 percent oldies in its pro- gramming. But operations manager Gary McDowell has institutional control on the situation by multiple playlists that prevent over-usage of all records that might become irritating.

Listeners are now talking about the station on the streets, says McDowell, "commenting, usually, about how much better the station sounds.

"But what really happened, I believe, is that irritants went away under the new controls and that's what people are saying without realizing it—an absence of irritants."

"I mean, how many times can you hear Jay and the Americans sing 'Carefree' 'Carmen Miranda'? Without going out of your head?"

For this reason, that song and others such as "Looking Out On The Walls" by the Starlet Brothers are placed on special lists. These lists are "plugged in" to the station logs, and "will be out at the end of the week," says McDowell.

There are four different categories on the special oldies list. None of these tunes are part of the regular oldies category. And these special oldies are not "ripped out" in case of a treat, again, because they are simply not over-exposed.

"I believe that some records just become some kind of irritant... I can't describe it... if people have seen it, they'll know what I mean."

WGST leans heavily on oldies, but also accouts current records. McDowell says that was the first record in a long-

(Continued on page 24)

BY CLAUDE HALL

HEIDER: They were just washed up in show business at seven and a half, eh? L: Yes, it was embarrassing, but thank heav- enly my parents were working.

H: At what age did the world finally get a chance to hear that famous voice? L: If you're trying to get me where I worked in my first radio job, the story is kind of inter- esting, someone in New York, who owned my uncle a lot of money, owned a building with a radio station in it. It was WCNW radio. My uncle told the man he'd forget about some of the money that was due if he'd get a job as the station as an announcer. So, I worked at WCNW for two summers whilst I was going to college. I did announce, gave station breaks and the news.

H: That was only a part-time job. Where was your first full-time job? L: When I was still in college, I sent out sever- al audition records and was finally hired full-time at WTRY in Troy, N.Y. Actually, they paid me $100 a month. That salary, along with fre- quent financial assistance from home, kept me going a good year and a half in Troy.

H: What did Bob Lewis—the Q hasn't been added—do at WTRY? L: Yes, those were the pre-Q years. At WTRY I did the news, sold time and gave station breaks. The station did a lot of remotes and I stayed back at the station there the breaks. To keep myself from getting bored, I'd

(Continued on page 24)

Radio TV Programming
Irritant Oldies Out At WGST
Atlanta Station Abides By Gary McDowell's Controls

BY CLAUDE HALL

ATLANTA—There's a danger in programming oldies—and WGST is about 40 percent oldies in its pro- gramming. But operations manager Gary McDowell has institutional control on the situation by multiple playlists that prevent over-usage of all records that might become irritating.

Listeners are now talking about the station on the streets, says McDowell, "commenting, usually, about how much better the station sounds.

"But what really happened, I believe, is that irritants went away under the new controls and that's what people are saying without realizing it—an absence of irritants."

"I mean, how many times can you hear Jay and the Americans sing 'Carefree' 'Carmen Miranda'? Without going out of your head?"

For this reason, that song and others such as "Looking Out On The Walls" by the Starlet Brothers are placed on special lists. These lists are "plugged in" to the station logs, and "will be out at the end of the week," says McDowell.

There are four different categories on the special oldies list. None of these tunes are part of the regular oldies category. And these special oldies are not "ripped out" in case of a treat, again, because they are simply not over-exposed.

"I believe that some records just become some kind of irritant... I can't describe it... if people have seen it, they'll know what I mean."

WGST leans heavily on oldies, but also accouts current records. McDowell says that was the first record in a long-

(Continued on page 24)
THE FIRE IS SPREADING & THE END OF THE RAINBOW IS NOWHERE IN SIGHT


www.americanradiohistory.com
**Singles Radio Action**

**TOP ADD-ONS - NATIONAL**

1. ELTON JOHN–Island Girl (MCA)
2. CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

**PRIME MOVIES - NATIONAL**

1. ELTON JOHN–Island Girl (MCA)
2. LINDA RONSTADT–Heat Wave/Love Is A Rose (A&M)

**BREAKOUTS**

PEOPLE S CHOICE–Do It Anyway You Want It (TSP)

**Pacific Southwest Region**

**TOP ADD-ONS:**

1. KEN-Lo Angeles
2. PRIME MOVIES:
   1. LINDA RONSTADT–Heat Wave/Love Is A Rose (A&M)
   2. GEORGE HARRISON–You (A&M)

**BREAKOUTS:**

CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

**Northwest Pacific Region**

**TOP ADD-ONS:**

1. NATALIE COLLE–The Will Be Capitol
2. CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

**PRIME MOVIES:**

1. LINDA RONSTADT–Heat Wave/Love Is A Rose (A&M)
2. GEORGE HARRISON–You (A&M)

**BREAKOUTS:**

CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

**Southeast Region**

**TOP ADD-ONS:**

1. NATIONAL COLLE–The Will Be Capitol
2. CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

**PRIME MOVIES:**

1. LINDA RONSTADT–Heat Wave/Love Is A Rose (A&M)
2. GEORGE HARRISON–You (A&M)

**BREAKOUTS:**

CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

**Southwest Region**

**TOP ADD-ONS:**

1. NATALIE COLLE–The Will Be Capitol
2. CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

**PRIME MOVIES:**

1. LINDA RONSTADT–Heat Wave/Love Is A Rose (A&M)
2. GEORGE HARRISON–You (A&M)

**BREAKOUTS:**

CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

**Midwest Region**

**TOP ADD-ONS:**

1. ELTON JOHN–Island Girl (MCA)
2. LINDA RONSTADT–Heat Wave/Love Is A Rose (A&M)

**PRIME MOVIES:**

1. LINDA RONSTADT–Heat Wave/Love Is A Rose (A&M)
2. GEORGE HARRISON–You (A&M)

**BREAKOUTS:**

CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

**Wichita**

**TOP ADD-ONS:**

1. AUSTIN ROBERTS–Rocky (Private)
2. LINDA RONSTADT–Heat Wave/Love Is A Rose (A&M)

**PRIME MOVIES:**

1. AUSTIN ROBERTS–Rocky (Private)
2. LINDA RONSTADT–Heat Wave/Love Is A Rose (A&M)

**BREAKOUTS:**

CAPTAIN & TUNNEL–The Way I Want To Touch You (A&M)

---

**Notes:**

- **Radio Action** is a music chart that provides information about the most aired songs on radio stations across the United States.
- **ADD-ONS** are the top songs added to the playlists of radio stations.
- **PRIME MOVIES** are the top songs with strong radio play.
- **BREAKOUTS** are emerging songs that are gaining popularity.

**Sources:**

- Billboard: A weekly magazine that publishes music charts and articles related to the music industry.
- American Radiohistory.com: A website that provides historical information about radio and music from the 1950s to present.

**Contact:**

- For more information or to provide feedback, please contact the publisher or website mentioned above.
ON RECORD
Natalie's #1 soul single
"This Will Be"
(#109)
is exploding pop...
from her sensational debut album,
"Inseparable"
(ST-11429)

...AND IN CONCERT
"Natalie Cole is completely self-possessed, a thorough pro in the tradition of her father. Belting out one song after another like a young Aretha Franklin with strong dashes of Tina Turner, she offers potent evidence that she will be a very big star quite soon."
Leonard Feather, Los Angeles Times
9/27/75

 Appearing Tonight—October 13
at Kennedy Center of Performing Arts
Washington, D.C.
and—
Leaving soon on European Concert Tour

THIS WILL BE NATALIE'S YEAR!
**Billboard Singles Radio Action**

Based on station playlists through Thursday (10/9/75)

*Top Add ONS:*
- **Silver Convention-** Fly, Robin (Midnight Int'l)
- **NEEDLE-** Fly, Robin (Midnight Int'l)
- **LEON RUSSELL-Lady Blue (Shelter)**
- **SIMON & GARFUNKEL-** Mr. Blue Sky (Columbia)
- **NEEDLE SEADA-Bad Blood (Rocket)**
- **NELSON-** Fly, Robin (Mid Int'l)

**Alternative Breaks:**

- **SILVER CONVENTION-** Fly, Robin (Midnight Int'l)
- **NEEDLE SEADA-Bad Blood (Rocket)**
- **NELSON-** Fly, Robin (Mid Int'l)

**Top Play Movers:**
- **CAPTAIN & TERRY-** The Way I Want To Touch You (A&M)
- **NELSON-** Fly, Robin (Mid Int'l)
- **LEON RUSSELL-Lady Blue (Shelter)**
- **NEEDLE SEADA-Bad Blood (Rocket)**

**WNBQ-Augusta:**
- **SILVER CONVENTION-** Fly, Robin (Midnight Int'l)
- **NEEDLE SEADA-Bad Blood (Rocket)**
- **NELSON-** Fly, Robin (Mid Int'l)

**WQPD-Ft. Lauderdale:**
- **SILVER CONVENTION-** Fly, Robin (Midnight Int'l)
- **NEEDLE SEADA-Bad Blood (Rocket)**
- **NELSON-** Fly, Robin (Mid Int'l)

**WPLM-Daytona Beach, Flp:**
- **SILVER CONVENTION-** Fly, Robin (Midnight Int'l)
- **NEEDLE SEADA-Bad Blood (Rocket)**
- **NELSON-** Fly, Robin (Mid Int'l)

Copyright 1975 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
Tony Bennett ... on his own again.
His first solo album in four years, featuring
the new single,
It's a Bennett
the singer's art
heart and soul
the heart and
Bennett. And

"Life is Beautiful."^(TB 711)^
only blend of
and life. The
of this album is,^^(no. 7112)^
soul of Tony
that's beautiful.

IMPROV

RECORDS
Division of TOBILL Entertainment Corp., 107 Delaware Ave., Buffalo, N.Y. 14202

ATLANTA / Hellicher Brothers of Atlanta
BUFFALO, N.Y. / Best Records
CHARLOTTE, N.C. / Bib Distributors
CHICAGO / M.S Distributors Company
CINCINNATI / Progress Record Distributors
CLEVELAND / Progress Record Distributors
DALLAS-HOUSTON / Hellicher Brothers of Texas
DETROIT / Arc Jay-Kay Distributing Company

LOS ANGELES / Record Merchandising Company
MEMPHIS / Record Sales Corporation
MIAMI / Hellicher Brothers of Florida
MINNEAPOLIS / Hellicher Brothers Inc.
NEW ENGLAND / Alpha Distributors of New York
NEW JERSEY / Alpha Distributors of New York
NEW ORLEANS / All South Distributing Corporation
NEW YORK / Alpha Distributors of New York

PHILADELPHIA / Schwartz Brothers
PHOENIX / Associated Distributors
PITTSBURGH / Progress Record Distributors
SAN FRANCISCO / Record Merchandising Company
SEATTLE / ABC Record & Tape Sales
ST. LOUIS / Commercial Music of St. Louis
WASHINGTON-BALTIMORE / Schwartz Brothers
CANADA-RCA VICTOR of CANADA, LTD.

ORDER THROUGH THESE DISTRIBUTORS NOW

www.americanradiohistory.com
INNER-OFFICE MEMO
TO: CREATIVE PROGRAM DIRECTORS
FROM: ROCK SHOPPE, CALIF.
SUBJECT: THE BEACH YEARS. DATE: OCTOBER '62
WHERE WERE YOU IN '62 WHEN SURF-ROCK BEGAN AND THE SPIRIT OF AMERICAN YOUTH WAS REFLECTED IN THE MUSIC OF THE BEACH YEARS?

TO RECAPTURE THOSE SPECIAL TIMES, A SIX HOUR DOCUMENTARY WAS CREATED FEATURING THE SONGS AND EXCLUSIVE INTERVIEWS WITH THE BEACH BOYS, JAN & DEAN, SURFAIR, DICK DALE, MARKETS AND THE THOSE WHO MADE THE SIXTIES BEACH SOUND ONE OF THE MOST UNFORGETTABLE PERIODS IN THE HISTORY OF POP MUSIC.

INTERVIEWS WITH BRIAN WILSON OF THE BEACH BOYS AND JAN & DEAN TAKE ON A PERSONAL TOUCH DUE TO YEARS OF FRIENDSHIP WITH PRODUCER OF THE BEACH YEARS, ROGER CHRISTIAN, TOP TEN BMI WRITER AND RIAA GOLD ALBUM AWARD FOR PRODUCING "THE BEATLES STORY."

CO-PRODUCER JIM PEWTER, WINNER OF THE 1974 BILLBOARD "PROGRAM DIRECTOR OF THE YEAR" AWARD AND NUMBER ONE OLDIES PERSONALITY WORLDWIDE, HELD IT ALL TOGETHER TO MAKE SIX HOURS OF INFORMATIVE AND ENJOYABLE LISTENING.

SO—BE THE FIRST IN YOUR MARKET WITH THE BEST SIX HOURS OF FUN & FACT YOUR LISTENERS EVER EXPERIENCED.

CALL TODAY FOR YOUR BEACH YEARS DEMO DISC.
(213) 988-5772 OR WRITE: ROCK SHOPPE 13440 VENTURA BLVD. SUITE 204 SHERMAN OAKS, CALIFORNIA 91423
It's been a hell of a road to haul freight on, considering that half decade of years when I could not even get a job up the ladder because of what was used to be called the 'Drake syndrome.' But I kept on writing and rocking and reaching and touching and refusing to let my peck ever beat me and the few accomplishments I have made I am proud of. Should this three-station mark be something no one has done before, or a long time between, I will feel I have nearly equaled the plaque that rests on my wall from the International Radio Programming Forum in 1972. One day I'll get a chance to come back home to where I started—magentown, Los Angeles, the city that gave me the conception of the 'living legend' and 'comic cowboy.'

The staff at WBEC in Pittsfield, Mass., now includes Dana Jones 5:30 a.m., Bob Cudmore with a show combining some music and mostly information 7:30 a.m., production director Michael Jay 9-11 a.m. Cudmore will talk 11-noon, Jay again 1-2 p.m. Dick Taylor 2:30 p.m., news until 7 p.m. Rick Belfanc 7-midnight, and weekend stations Al Pfenbach, Fred Lantz, and Tom Gavin. Taylor is program director and presents the station "programs Top 40/contemporary MOR music with emphasis on local news.

* * *

KHHR is celebrating its 25th anniversary, reports Bill Oostenburg at the Hood River, Ore., station. "KHHR is owned by Paul Walden and our manager is Bill Baker. Our present on-air personalities are Al Codino in the mornings, Doug Anderson afternoons, and myself. Bill Oostenburg, running the night show as well as directing the music. Our format days consists of MOR and a little country music thrown in. Nights feature Hot 100 chart music, Lona sports and we are a Mutual affiliate."

* * *

Bob Brumbelow, program director of WITN, FM station in Washington, N.C., that programs rock, needs better record service. The station targets 13-44 age listeners, but doesn't neglect Top 40 or soul records... Jim Modling, music director of KBML in Junction, Tex., also needs better record service. "This includes albums and singles. Will give airplay. Send Jimmy some records to P.O. Box 206, Junction, Tex. 76849.

* * *

Jack Fisher, the "Ol' Reh" on KBMR in Bismarck, N.D., was honored recently with a special surprise on-air salute for his 30 years in broadcasting. The governor and others turned out for the event. Friends who called in special wishes included Jeff Holt from KCOC in Lawton, Okla., Pat De Salvo from WIOU in Kokomo, Ind., and Harry Newman from KLAC in Los Angeles... Marty Adelman has been promoted to music director with WNNX and WFXLFM in Newton.

(Continued on page 43)
at Madison Square Garden, Nature Click Latin Double-Header

NEW YORK—The sound of Latin music was once again heard in Madison Square Garden’s main arena here, with a two-show concert package co-promoted by Caytronics and CBS Records Oct. 4.

And, while attendance figures proved disappointing (a 50 percent full house for each of the two shows, about 30,000 people and a gross of $60,000), the show itself proved to be a superb and spirited celebration of Latin music.

The musical fare was basically Latin music’s version of Anglo MOR music, which is one of the most popular music formats heard on American radio today.

Set ‘Mouse’ Writers

LOS ANGELES—Roger Kelton will compose the music with a Gershwin-like flair for the songs from the movie “The Mouse And His Child,” an upcoming animated feature. Walt Disney is executive producer.

Bill's Musical Instrument Rentals, Inc.

Call (212) 245-1970

Rental for Flute, Horn, Violins, etc.

Billboard, October 18, 1975

October 18, 1975, Billboard

John Kinsque to Who Farewell

John Kinsque has left the Who. Drums player for the last five years, Kinsque has been one of the Who’s most versatile performers.

The Who’s next album, “Who Are You,” was released in September.

Rod Stewart’s “Sail Away”

Rod Stewart’s “Sail Away” has been released in Europe. The single was released in the United Kingdom last month.

Stations

KINSQUE TO WHISPER HELD

Jose Raul Mateo to Colombia

Jose Raul Mateo has been named the new manager of the Colombia’s recording company.

The new manager will be responsible for the company’s operations in the United States.

Who Tour Will Start On Nov. 20

NEW YORK—The Who embarks on its most extensive U.S. tour since 1976. The tour kicks off Nov. 20 for a three-week, 19-city tour. Billed as “Part I” of a two-part tour, this first leg of the tour will never play any of the markets—including some secondary ones. However, they are the initial stop of the tour. The Who have already released an album for that company, which they signed a solo contract with them.

The break with Warner came about because “when we were in the studio, Warner was having a lot of problems in the rebuilding department and they were hesitant about spending money. They said unless we had a Warner producer come down and then they would not be allowed to continue. I didn’t want that, didn’t hear Tower until they were done, and the person we were working with didn’t have a certain degree of pride, I felt that if that trust factor wasn’t there I wouldn’t want them to spend money anyway.”

“Toward the end of the tour, a couple of local businesses were offering to help support the tour and we decided to continue.”

The contract said he had the option of being the solo producer, so they were essentially breaking that option. I’m not sure of an outside producer. Gene McDaniels produced the second album.”

“The Who have continued to be involved with Warner Bros. Records, which is now owned by Warner Music Group.”

Capt. & Tennille Set For 1976 TV

LOS ANGELES—The Captain and Tennille have become the year’s first newcomer record artists to be signed for a series on ABC. The duo, whose “Love Will Keep Us Together” was a Billboard No. 1 single, will be featured on ABC TV in July, for a set-to-be-determined number of shows.

Talent

Williams’ Story: One Long Struggle

By JACK MCDONOUGH

Oakland—Lenny Williams, for two years lead singer with Oak- land’s famous Tower of Power and writer of “Don’t Change Holes” (In the Middle Of A Steam), one of the band’s biggest hits, has put out the second package of his solo career.

Called “Rise Sleeping Beauty,” it is on Motown, a new home for Lenny. His first solo shot was done for Warner Bros., Tower’s label.

ABC and CBS were interested, says Williams, but Motown made an offer that excelled all the others. Williams theorem is that the only company willing to put down in black and white what they would spend on promotion. They didn’t want my publishing, which I was reluctant to give up. We agreed that they would get part of the publishing and any of my songs released on Motown, but that anything I write for anyone else is not affected.

“Told in signing with Motown that I would be doing something to help maintain all the different projects that Motown has opened up. I looked at the makeup of various companies and I think Motown has put together a whole new theory of employment and any other company. I’m also learning a lot at Tower, which has put together a whole new theory of promotion—whether they are actually by black artists or by white artists who are playing black music.

Even though Tower was signed to Warner Bros., I signed a solo contract with them. The break with Warner came about because “when we were in the studio, Warner was having a lot of problems in the rebuilding department and they were hesitant about spending money. They said unless we had a Warner producer come down and then they would not be allowed to continue. I didn’t want that, didn’t hear Tower until they were done, and the person we were working with didn’t have a certain degree of pride, I felt that if that trust factor wasn’t there I wouldn’t want them to spend money anyway.”

“Toward the end of the tour, a couple of local businesses were offering to help support the tour and we decided to continue.”

The contract said he had the option of being the solo producer, so they were essentially breaking that option. I’m not sure of an outside producer. Gene McDaniels produced the second album.”

“The Who have continued to be involved with Warner Bros. Records, which is now owned by Warner Music Group.”

Weintraub Award—Management Ill Boss Jerry Weintraub holds his Carl in photo award as Beverly Hills’ N’i B’rith Man of the Year at dinner gala that raised over $100,000 for charity. Surrounding him (from left) are: entertainment attorney Bob Rose, Gershoff, singer John Morgan, who is also Mrs. Weintraub; and Weintraub’s star client, John Denver. Denver and Morgan performed at the dinner, along with Frank Sinatra and Ed McMahon.

www.americanradiohistory.com
the books everyone's listening to!

Joel Whitburn's Record Research Collection is the only comprehensive record of charted music available today. The complete set charts music from 1940 through 1974. It includes every artist and record to hit Billboard's "Hot 100", "Top LP's", "Rhythm & Blues" ('Soul'), "Country & Western" and "Easy Listening" Charts. Everything you need to know about charted music is at your fingertips.

EVERY BOOK PACKED WITH EASY TO FIND INFORMATION...

ARTIST SECTION — Lists every artist and every record they made to hit Billboard's Charts. Includes quick reference to spot No. 1 and Top 10 records.

TITLE SECTION — Alphabetically lists song titles, indexed so you can find any record, even if you don't know the artist.

TRIVIA SECTION — Filled with interesting facts about Top artists and records such as No. 1 records year by year, the artist with most No. 1 hits and more...all based on factual chart information.

PICTURE SECTION — Ranks Top recording artists and shows them just as they looked in their hit making years. Featured in each book except Top Pop 1940-1955 and Supplements.

---

Joel Whitburn's Record Research Collection.
The only complete history of charted music.

TOP POP RECORDS 1955-1972
The answer to Pop memorabilia. Includes over 11,000 listings of every record and artist to hit Billboard's "Hot 100" charts from 1955 to 1972. Plus pictures of Top 100 artists, No. 1 Record Index and an exciting Trivia Section of Top artist and record achievements. 416 pages...$30 postpaid in U.S.A.

Now also available in a deluxe hard cover edition for only $40.

TOP POP RECORDS 1940-1955
A must book! Completes the Pop Chart History! Includes every record and artist to make Billboard's "Best Selling Pop Singles" Charts, all listed by artist and title. Plus a Trivia Section and No. 1 Record Index. Everything you need to know about the birth of the pop charts is in this book. 90 pages...$20 postpaid in U.S.A.

TOP LP's 1945-1972
The only complete history of the album charts! Lists every album and artist to make Billboard's "Top LP's" album charts from 1945 through 1972. Includes sound tracks, and original cast Section, plus photos of Top 100 artists and Top 10 albums, a No. 1 Album Index and Trivia Section on artist achievements. It's just what you need to be a LP authority. 224 pages...$30 postpaid in U.S.A.

EVERY BOOK AN ENTIRE HISTORY...
Includes:
Date (month/day/year) record first hit charts.
Highest position record reached.
Total number of weeks on charts.
Label and record number.
Quick reference to spot No. 1 and Top 10 records.

TOP RHYTHM & BLUES RECORDS 1949-1971
The Rock evolution has a lot of soul! And it's all here! Every R&B record and artist to make Billboard's "Soul Singles" charts from 1949-1971. Lists artists, titles, No. 1 records by year, plus photos, trivia and more easy to find information. 184 pages...$25 postpaid in U.S.A.

TOP COUNTRY & WESTERN RECORDS 1949-1971
Country music has grown to new heights. The records and artists that rode it to the top are covered in two big sections. Includes every record and artist on Billboard's "Country Singles" Charts from 1949-1971. Plus Top 100 artist photos, trivia and more. 152 pages...$25 postpaid in U.S.A.

NEW TOP EASY LISTENING RECORDS 1961-1974
The record book of Easy Listening charted music every one has been waiting for. The only complete history available today. Includes every song title and artist to make Billboard's "Easy Listening Singles" charts from 1961-1974. Two full sections (artist and titles), plus No. 1 record Index, complete Trivia Section and photos of Top 40 Easy Listening artists. Every page is filled with invaluable information. 150 pages...$25 postpaid in U.S.A.

Mail To: Record Research, P.O. Box 82, Menomonie Falls, WI 53051

<table>
<thead>
<tr>
<th>Top Easy Listening '61-'74</th>
<th>SUPPLEMENTS</th>
<th>Top Pop '74</th>
</tr>
</thead>
<tbody>
<tr>
<td>$25</td>
<td>$10.00 each</td>
<td>$25</td>
</tr>
<tr>
<td>Top Pop '60-'65</td>
<td>$20</td>
<td>Top Pop '73</td>
</tr>
<tr>
<td>Top Pop '74</td>
<td>$20</td>
<td>Top LP's '74</td>
</tr>
<tr>
<td>Top Pop '73</td>
<td>$20</td>
<td>Top LP's '73</td>
</tr>
<tr>
<td>Top LP's '65-'72</td>
<td>$30</td>
<td>Top LP's '73</td>
</tr>
</tbody>
</table>

Supplements add $3.00 per book, and $1.00 per supplement. Check or money order for full amount must accompany order. Overseas orders add $3.00 per book, and $1.00 per supplement.

Name: ____________________________
Address: __________________________
City: _____________________________
State: ____________________________
Zip: ______________________________

www.americanradiohistory.com
January 20-23, 1976
Roosevelt Hotel — New York City

Billboard presents the world's first industry-wide disco forum... sessions covering every facet of the discotheque, including:

- Opening a New Discotheque
- Franchising
- Hardware and Accessories
- Marketing Disco Product
- Disco Programming
- How to Produce a Disco Hit
- The Disco/Radio Connection
- Mobile Discos

Registration includes continental breakfasts, lunches, the Awards dinner, entrance to all sessions, your work materials, and special disco entertainment and events. Early-bird registration, $160 ($200 after December 15) — so register early!

INTERNATIONAL DISCO FORUM
Altn: Diane Kirkland, 600 Sunset Boulevard, #1200/Los Angeles, California 90069
Please register me for Billboard's International Disco Forum at the Roosevelt Hotel, Jan. 20-23, 1976. I am enclosing a check or money order in the amount of:

- $160 (special early-bird rate)
- $200 (after December 15)
- $100 special college/military rate

(You can CHARGE your registration if you wish):

- Master Charge (Bank #
- BankAmericard
- Diners Club
- American Express

Card no. 11-1-8 expiration date signature

Name_ Title

Company Affiliation_ Phone

Address_ All information on agenda, hotel rooms and meeting rooms available will be sent immediately upon receiving your registration.

For further information, contact Diane Kirkland, Billboard Magazine (213) 270-740

Join us in New York January 20-23, 1976 — and talk disco!

Register Early

(Continued on page 31)
Discos

BMI Fixes Disco License Rates

With ASCAP's latest move, clubs will keep 50 percent of the fees they pay after paying for live entertainment.

Tahoe Como Scene

LAKE TAHOE—Perry Como's first television special of the season, titled "Perry Como's Lake Tahoe Holiday," was filmed entirely on location at Lake Tahoe from Sept. 17 to 26. The special will feature Como in concert at Harrah's South Shore Room, and will air on CBS Oct. 28.

Jazzmen Will Blow At 'Smitty' Benefit

LOS ANGELES—One of the most ambitious benefit concerts in years here is scheduled for Oct. 26 in behalf of the late Warren "Smitty" Smith, veteran trombonist who died last month in Santa Barbara.

Talent signed for the event, to be held at AFM Local 47 on Yore St., includes Bob Crosby's Bobcats, with whom Smith played for many years, Teddy Buckner, Peter Daily, Dick Carey's All-Stars, Chuck Conklin, Johnny Lucas, Joe Dartenbourg, Ray Lin's Chicago Souseders, the Magic Mountain Alumni with Mike Riley and others. Donation is $3.

Soundtrack Push By Mayfield & Staples

LOS ANGELES—Curtis Mayfield and the Staples Singers will take an active role in plugging their Warner Bros. soundtrack album for the Bill Cosby-Sidney Poitier-Jamie Walker comedy, "Do It Again." Along with the film stars, Mayfield and the Staples will co-host the New York premiere and Los Angeles screenings of the movie with receptions following.

Warner also has a 50 radio station tie-ins of nationwide ticket giveaway promotions tied in with extensive tour times and merchandising aids.

The society feels that its payment schedule for non-broadcast locations is sufficiently flexible to accommodate the medium.

Under its current schedule, as revised last January, locations using mechanical music are liable to an annual performance fee to ASCAP of $90 to $490, if no admission is charged. If customers pay an admission charge and live entertainment is offered, the annual ASCAP fee can rise to a high of $1,750.

Paul Marks, ASCAP director of operations, feels that it is unnecessary to tag locations as disco. If they use recorded music for dancing they naturally fall into an appropriate license category, he says.

In BMI's case, if live entertainment is presented by the disco it must pay an additional fee based on the location's annual expenditure for talent. The Spread here is $75 less than $5,000 is spent for entertainment, so $1,700 if the talent not is $4,500 or more.

Both ASCAP and BMI place monies received from discos into general income pools with payments to writers and composers based on their broadcast log results. No survey of disco performances is attempted by either right group.

Scale Schedule Issued By BMI

NEW YORK—Following is the rate schedule issued by BMI for disco:

<table>
<thead>
<tr>
<th>Room</th>
<th>Capacity</th>
<th>Night</th>
<th>Minimum Fee</th>
<th>With Admission</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2</td>
<td>1-3</td>
<td>1 $  10</td>
<td>$100</td>
<td></td>
</tr>
<tr>
<td>1-10</td>
<td>4-7</td>
<td>1</td>
<td>110</td>
<td>180</td>
</tr>
<tr>
<td>11-20</td>
<td>8-10</td>
<td>1</td>
<td>130</td>
<td>195</td>
</tr>
<tr>
<td>21-100</td>
<td>11-20</td>
<td>1</td>
<td>160</td>
<td>250</td>
</tr>
<tr>
<td>101-200</td>
<td>21-100</td>
<td>1</td>
<td>180</td>
<td>300</td>
</tr>
<tr>
<td>201-300</td>
<td>101-200</td>
<td>1</td>
<td>200</td>
<td>350</td>
</tr>
<tr>
<td>301-400</td>
<td>201-300</td>
<td>1</td>
<td>220</td>
<td>400</td>
</tr>
<tr>
<td>401-600</td>
<td>301-400</td>
<td>1</td>
<td>240</td>
<td>470</td>
</tr>
<tr>
<td>601-1000</td>
<td>401-600</td>
<td>1</td>
<td>250</td>
<td>500</td>
</tr>
<tr>
<td>1001-2000</td>
<td>601-1000</td>
<td>1</td>
<td>270</td>
<td>575</td>
</tr>
<tr>
<td>2001-4000</td>
<td>1001-2000</td>
<td>1</td>
<td>300</td>
<td>675</td>
</tr>
<tr>
<td>4001-8000</td>
<td>2001-4000</td>
<td>1</td>
<td>320</td>
<td>875</td>
</tr>
<tr>
<td>8001-16000</td>
<td>4001-8000</td>
<td>1</td>
<td>350</td>
<td>1,000</td>
</tr>
</tbody>
</table>

Discs

Club Dialog

By TOM MOUTLON

NEW YORK—It looks like MSFB will have an other strong seller with the single "The Zip" (Part I & II) from a forthcoming LP. The song was written and produced by Gamble & Huff and is the theme for new Philadelphia commercials.

Philadelphia just keeps coming with great dance product, the latest being the new Salsoul Orchestra LP. There already is some response on the cut "Ain't No Time," and the entire LP is commercially straight ahead. Most of it done by Vince Montana Jr., with other cuts handled by Ronnie Baker.

"If You Ain't Got Your Thing" (Part II) by L.J. Waters And The Distros is "P.I.A. (Of Soul)" has a strong soul sound with good funky rhythm that's in the same vein of disks from the Baby Brothers. "TSOP" started a whole new trend in music and it sounds like everyone is getting into it—Brazil "Salsoul Hustle" and "Baby Funk," to name a few. Now there is a "Disco Sax" by Hosier Persoon (Westend label). It's a very strong record with the feel of "Brazil." Funky vocal ad libs that create so much excitement on the dance floor. The amazing thing about this sound is that "TSOP" by MSFB was recorded at least a year prior to its release and they have not tried to copy it themselves while everyone has.

"Bad Luck" by the Atlanta Disc Band (Scorpio) is starting to show up in such markets as Boston, Miami and San Francisco. The song was arranged by Earl Young, who is a member of the Trimmps as well as the drummer for MSFB. Young plays the drums on this record, the original version was by Harold Melvis and the Blue Notes.

The new reflections LP will be available next week. It will continue both their current hit "1-0-3," as well as "Three Steps From True Love." There are two other strong cuts on the LP.

CJU is seeing the most kommercial disco sounding records with their jazz artists. And now, Blue Note comes up with "Change (Makes You Want To Hustle)" by Donald Byrd.

Distrif Set By No. Texas Jazz

LOS ANGELES—After several years of selling on campus and by direct mail, the North Texas State Univ.'s series of albums featuring its various Lab Jazz Bands directed by Dr. Leon Breedon are now being sold through Ray Lawrence Ltd. here.

The Lawrence organization also distributes and promotes product from Stan Kenton's Creative World Group.

To be released this week is "Lab 75," the North Texas State aggregate, which features a program of compositions by pianist Lyle Mays, who has left campus to join Woody Herman. All titles are by Mays except for "What Was," an 8:18 minute performance based on a composition by Chuck Corea.

Video-disco

The greatest revolution in club and cabaret entertainment since amplified sound. It's the way to drastically cut back on the rising costs of entertainment. It's a way of attracting customers that will keep you've seen before. And you can have this large screen musical entertainment for your customers' dancing, listening and viewing pleasure now! Video-disc units and programming are available exclusively through us, and the number of units in your area will be strictly limited to prevent over saturation. Don't miss the opportunity of a lifetime.

Write or call us now!

Video Disco

2008-777 Hornby Street
Vancouver B.C. Canada V6Z184
(604) 660-5621 Telex 04-598574

OCTOBER 18, 1976, BILLBOARD
**K'elly's Salute**

**Stories, Old Songs, Hits the Road**

By FRANK BARRON

LOS ANGELES—Music from old favorite Broadway shows is being re-released this season with introduction of a tour, called “K'elly's Salute To Broadway,” a two-and-one-half hour production scheduled to play at least 50 cities throughout the Midwest and South.

Show was put together in Hollywood by producer-actor Kelly who choreographed and directed. Barry Kobrin, who manages Robert Goulet, is in charge of production and promotion of this new musical. Company is headed by Goulet. A letter written in English, “I, and Howard Keel is narrator on stage as well as one of the performers.

Also in the cast are Ken Berry, a dance man who became a TV star, comedian Mel Lewis and fiancée Linda Nelson. They, along with Kelly and Keel, are joined onstage by a company of performers. The show carries its own crew and orchestra, and uses backdrops instead of sets. There would be no intermission in the show.

Kubwavia's Attraction show, with more present to be added. Should the revue go as well as expected, West Coast performances will be added to the schedule for later this year. As is the show has been booked solidly throughout the year in one-nighters. In a handful of picked cities, the revue will play two nights in.

“K'elly's Salute To Broadway” started off with 63 tunes from dozens of shows, was carefully edited in the past few years for tightness in response to audience reaction. And some of the great Broadway musicals whose tunes are sung (or danced to) are “Cameo,” “Follow Me,” “My Fair Lady,” “Mame,” “Porgy and Bess,” “Oklahoma,” “Brigadoon,” “Carousel,” “Sunday in the South Pacific,” “The King and I,” “Music Man,” “Grays And Dolls,” “West Side Story,” “Man Of La Mancha” and “Gypsy.”

A few of the songs are “Give My Regards To Broadway,” “Why Do I Love You,” “Make Believe,” “Tea For Two,” “Varisty Bird,” “The Blues,” “Stout Hearted Men,” “Go Get It Baby,” “Ain't We Got It,” “Dancing In The Dark” and “Someone To Watch Over Me.”

---

**Van Nuys Club Makes It Playing Non-Record Acts**

Van Nuys Club makes it playing non-record acts.
LOS ANGELES—Down in Nashville, the Columbia Recording Studios had a busy September, with Vicki Carr, David Allen Coe, Connie Smith and Al Green among the CBS label family artists stopping in. Custom clients included Mel Tillis, B.N. Whyte, Sammi Smith, Steve Lennon, Whitesnake, Del & Jennifer, Ray Pillon, Donna Fargo, John Hiatt, Leroy, Leon Rausch, and J.J. Cale.

Meanwhile, at the Columbia Recording Studios in New York, Andre Kostelanetz was in working with Beverly Sills and producer Tony Macero. Frank Laite handled engineering. In Studio 0 on 49th St., Hank Cosby is producing a single with Linda Hopkins, with the label in "Me & Bessie" on Broadway. Don Puluse is working the boards.

At WABC in Boston, Annie McLeone is in to cut an LP for RCA. Taj Mahal, returning to the area for a tour, is having a Ph.D. thesis, is coming in soon to film a special for WCBS-TV in Boston. Jo Blasco has been in with his group, and Chico Cerracell is working the boards, and rock band Johanna Wild has been in with her latest. The Barry & Al Road Apples were also in cutting, with Gilman again handling production.

Also on the East Coast, Midnite Recording Studios in Princeton, N.J., had a group in recently with a Quad Spectra-Sonic 24-in-24 cut console and Scully 16-track now added. Planning in to keep its facility in the spring. Boris Mills of the studio is an NBC composer, whose "Morning Roxanne" (Stylistic) is presently being aired by the network. Mills is also scoring the music for "American Graffiti," a two and a half-hour film for Playback Associates set for release in early '76.

* * *

Notes in from around the country. Jimmie Haskell has finished arranging and production work on a major recording with Kenny Rankin. Michael Stew- ard handled the production and De- vernshire Studios in North Holly- wood with Ron Mala handling the boards. At the Sound Show in Nash- ville, Lester Whitmore & The Nashville Grass has wrapped up an LP. Also in Nashville, Danny Davis & the Nashville Brass finished a project, with Davis co-producing with Bob Ferguson.

At Glaser Sound in Nashville, Jess Colter has been working on her next LP, with Waylon Jennings and Ken Mansfield recording and David Leehn and John Mills engineering. Musicians on the session included: Shelly Poole, Tony Flatt, Joe Flegg, Jennings, Randy Scruggs and guitar- ist Reggie Young. Mansfield brought the crew in to record a set in Los Angeles with him for mixing.

Also in Nashville, Dobie Gray has wrapped up his album at Glaser Sound. Gray is now recording for Capitol. Don Falk and Arthur Bordeaux are in replacing an LP of Dolphons Shaw, this month cut in discrete 4-channel with Gene Eichel- berger handling engineering. At Henry P. Meaux's Sugar Hill Studios in Houston, Jerry Jeff Walker stepped in to lend a hand on the harmony vocals for the next John Stonekey single. Meaux has also been producing Jerry Lee Lewis, Tracy Babin and Sherri Jericco, with Mickey Moody helping on instru- mentals.

Amperside stopped by Mama Joe's in North Hollywood to edit its next single. Also in the cutting room at Amperside came a new album for Bill Leopold's and Eddie Wrenn's new company, W-L & M. Ul. 

O.B. Clinton is cutting an LP atRoy Orbison's U.S. Recording Studio in Nashville. Everything Audio has signed a contract to work with the Spectrum in Venice, Calif., providing the studios with a full room. The soon will be decorated with murals. At Stronghold in North Hollywood, Bob Lind who (scored a few years ago with "Elusive But- terfly") is in cutting with Michael Miller and Richard Davis of Trust Me Productions and Doug Hayward.

Joni Mitchell is busy working on her new album at A&M Studios in Los Angeles. Jose Feliciano is lending a helping hand on guitar.

At Quad Recording and Sound Stage in Pennsylvania U.S., Lenny Young of World Wide Productions has added the finishing touches on jazz guitarist Jesse Morrison's LP with a band of remix engineer Gino. L.M. Mustic and also cutting at the stu- dio was Crystal Motion, Morraine Bally and William Holland have been busy mastering the recordings of artists, including Fever, the Delights, and Lee Weber & The Buckhorn Band. At the cut, a few changes to a soundtrack recently, with Holland engineering, and the Windmullers working under engineer T. Keel. Upcoming sessions include Buzzy Lin- hart, Hall & Oats, the Ingram Fam- ily, Cline and Edie Tubb.

---

**continued from page 28**

As a performer Charlie Rich remained impressive from start to finish and all points in between, and from past and current recordings with a droll skill of offering humor and causing innuendo, one occa- sionally falling to strike home because of the inhospitality of his voices. In support, he consumed 45 minutes, was one of Nashville's newest discoveries, Sarah Jones. With only two singles to her credit in the States, Monica inadvertently fell away at a position of working a major international tour and being supported by Alan Peters' 28-piece orchestra. The emergence as a highly confident performer who lacks personality and strong vocal work blended well into the lush surround- ing. It seems mostly likely that Davis Jones will develop as a major artist in the years to come. TONY BONWORTH

**CARAVAN**

Beacon Theater, New York

Eugene Richey's latest, and an uncommon entry this year, is this evening at the Beacon. Caravan's strengths were displayed in light vo- cal harmonies and tight musicianship, particularly in the heady anthems of each song. Though they managed to sound like a part of the major British groups throughout their set, the group's tightness and enthusiasm created substance and some sense of individuality.

Caravan has its fans as was evidenced by a re- cent crowd that gave an unusually warm recep- tion for an opening act. The group performed their new release "Stuck in a Box" that featured some nice electric volume work by Steve Siegel. It was the highlight of a very brief set.

LAWRENCE FROST

**CRYER & FORD**

Cookery, New York

RCA recording artists Getthen Cryer and Nancy Ford scored a medium of success while showing off their professional wares to a near full-house audience Sept. 23.

Accompanied by a bassed and switching pi- ano chorus between themselves, the ladies built the bulk of their set around songs of a forth- coming album.

While the material proved to be a plus, with few exceptions, the only shortcoming to a more enjoyable evening was a mixture of stage experience. Their voices, taken separately, aren't that strong, but blend well on harmony parts. In that area alone, additional performing experience is in order to polish them. Also good will be needed to clear their ears.

It should also be noted that a solid, engaging rapport with the audience was built by the pair and that the duo was well received by their listen- ers.

The act does seem to have potential, at least

to the point of opening act status in larger, bet- ter known venues in the pop music world.

JIM MELANSON

**BARNEY KESSEL TRIO**

RALPH TOWNER & STEVE KAHN

Carnegie Hall, New York

The concert production team of New Au- dience and Mediasound Incorporated 19 with a presentation of jazz guitarists that preceded three sets of different and very good calibers.

The venerable Barney Kessel, a classic jazz guitarist with a style to himself, the traditional accompaniment of drums and upright bass. Although Kessel was the most orthodox of the evening, his selection of material was the most diverse, enabling him to expand on a variety of themes. His state- ment of a few technical lines that defined each situation with precision and feeling. A few third parties and some work based on only slightly diminished Kessel's otherwise thorough- performance.

A recording artist Ralph Towner appeared next playing six and 12-string guitars in a hearty, poetic style. Towner performed only six but the second was such that he was able to explore beyond the ordinary changes in each song. His improvisation "One By Two" was a 12-string dream that was marked by complete silence in the large hall during its performance and a thundering ovation at its conclusion. Tow- ner's complex and cozy style and contempo- rary repertoire make him an engaging solo per- former.

Larry Coryell was supported by Brecker Brothers guitarist Steve Khan for the third and most modern set. Coryell used Khan like a pick in basketball, sliding, shifting and characterizing his solos around. While Coryell can be quite lyrical, especially in acoustic, his sharp discolors bursts that create images with bold lines are what characterize him best. When Coryell and Khan went to their electric guitars they also brought out a small synthesizer that dinned a steady, repetitive motif and Fred Kahn for a solo. The result was the kind of fresh modern music that you automatically associate with Coryell.

LAWRENCE FROST

**Lloyd Wins Pact**

LOS ANGELES—Michael Lloyd has been signed by Sid & Marty Krofft Productions to compose and supervise the music for their fall lineup which includes two new shows, "The Lost Saucer" starring Jim Nabors and Ruth Buzzi, and "Fast, Our Space Nasst" starring Bob Denver and Chuck McCann.

---

**Talent In Action**

**John Allman**

THE CHINCHILLA

Fill The Mood In.

**Gloria Gaynor**

JOE SIMON

Getting Ready For The Show.

**Davy Jones**

THE HOLDING COMPANY

Love Me Lie Me

**Barry Manilow**

BOB CREWE

Milk It

**Teddy Pendergrass**

THE MELODY Makers

Someone I Love

**Frankie Valli**

THE FOUR SEASONS

Can't Take My Eyes Off You

**Timmy Thomas**

THE STROGGS

Hard To Believe

**Diana Ross**

CARRIE NIXON

I'm Coming Home

**Johnny Mathis**

THE BOXER BAND

West Side Of The Tracks

**Mark Dinning**

THE WILDEWOODS

Kidder's Song

**Paula Spring**

THE CASTLE ROYALS

Spring Will Be Here For Us

**Ronan Tynan**

THE SHERMAN BROTHERS

There's A River Running Through It

**Ray Geraldo**

THE MANHATTAN TRANSFER

I Only Have Eyes For You

**Herman's Hermits**

CHUCK BERRY

We're Gonna Rock You

**Pamela Geller**

THE MADDEN BROTHERS

Love Of A Woman

**Junior Boys**

THE PHILADELPHIA FREEDOM

I Only Have Eyes For You

**Tony Giglio**

THE LOU WERNER GROUP

It's All Over

**Tommy Roe**

THE DAVIE VANCOUVERS

I Don't Want To Make The Kids Cry

**Bob Crewe**

THE DAVIE VANCOUVERS

If It's Still There

**Donny Osmond**

THE JOSIE BERNSTEIN GROUP

When I've Only Eyes For You

**Joe Feenstra**

THE MELODY Makers

I'll Be Seeing You

**Marvin Gaye**

THE PATRICK SIMON GROUP

I Don't Want To Make The Kids Cry

**Ray Charles**

THE THREES

A Matter Of Time

**Marianne Faithfull**

THE TURF FAMILY

What Is It Good For

**Dionne Warwick**

THE BROOKLYN BOYS

Still Fooling

**Charlie Feathers**

THE PLEASURES

Love Is Here To Stay

**The Association**

THE CHERBERRY BROTHERS

It Ain't Easy

**Shirley Brown**

THE FLUIDS

The Stripper

**Tommy James**

THE GADZOOKS

Lonely Days Of Love

**Nina Simone**

THE COSMOS

Nothing But The Best

**Madison Avenue**

THE BAND IT

Love Is Here To Stay

**The Foundations**

THE LUXURY LADIES

Encore

**Jimmie Davis**

THE STRAWBERRY ALPINS

You're A Fool

**The Mindbenders**

THE MILLIONS

I Only Have Eyes For You
East (New York) and Muddy Waters are not holding back, campus, and favors they've put together many jazz pack-and Fleetwood Mac. Their concert, directed to traditional locations, has golden-red<br>
Kringklaus front and side panels and a silver block dealer. The Imperial, aimed toward contemporary locations, has a back-illuminated white, orange and black on side and front. The 200-models offer a

(Continued on page 58)

**MOA Expo**

- **Continued from page 1**

phonomanufacturers exhibiting at this year's MOA Expo, slightly over 4 percent in advance registrations. The show has finally developed into an essential event for decision

Three are already confirmed to attend this year, including Seeburg, Rowe, Rock-Ola, Deusch & Luther and Loe & Company. The Fleetwood model, directed toward contemporary locations, has a back-illuminated white, orange and black on side and front. The 200-models offer an

(Continued on page 58)

**Jukebox Programming**

New Rowe Boxes Offer 240-Degree Sound Dispersion

WHIPPANY, N.J.—An improved sound system with 240-degree-dispersion will be featured in two new jukeboxes for contemporary or transitional locations, to be introduced by Rowe International at the Music Operators of America Exposition at the Conrad Hilton, Chicago.

The positioning of the mid-high frequencies at a 30-degree angle at the sides of the cabinet improves stereo reproduction, and puts the vocals and instruments up to the sides of the cabinet. Bass power has been increased 33 percent relative to the higher frequencies, and the bass enclosure has been enlarged 11 percent. Both models offer optional SQ systems with a matrix decoder connecting the preamplifiers to the 4-channel power amplifier.

The Fleetwood model, directed toward college campuses, has a golden-red Kringklaus front and side panels and a silver block dealer. The Imperial, aimed toward contemporary locations, has a back-illuminated white, orange and black on side and front. The 200-models offer a

(Continued on page 58)

**Hyperlink**

- **Continued from page 1**

phonomanufacturers exhibiting at this year's MOA Expo, slightly over 4 percent in advance registrations. The show has finally developed into an essential event for decision-making purposes. A number of companies are confirmed to attend this year, including Seeburg, Rowe, Rock-Ola, Deusch & Luther and Loe & Company. The Fleetwood model, directed toward contemporary locations, has a back-illuminated white, orange and black on side and front. The 200-models offer an

(Continued on page 58)
ABC Classical Exec In Promo Tour Of Command, Earth Series

BY ROBERT SOBEL

NEW YORK—Kathryn King, ABC Records director of classical sales, is on a month-long tour of major cities to promote the six new releases on Command and Command Music of the Earth Series.

Three of the releases are on the Command label. These are “La Daufse (1609),” a two-record set marking the debut of the Musica Pacifìca; “The Romantic Cello,” featuring Geoffrey Sowol and Doris Stevenson, and “Spell,” performed by the Montanagna Trio. The three albums on Command and Music of the Earth are “Music Of Guatemala,” “Music In Sikim” and “Traditional Music Of Chile.”

According to Ms. King, here from the West Coast for a week’s stopover, the “Daufse” package is being highlighted in the promotion. The work is accompanied by a libretto and is available in black and white and in San- sui QS. The recording was produced June 9-12 at the United-Western Records in Los Angeles. Suggested list price is $6.98. “The Ro- mantic Cello” was recorded in Octo- ber and November and, “Spell,” which consists of 20th-Century music, was cut in July of this year.

This series will be released on 8-track and cassette by B&F.

The “Earth” series represents new recordings licensed from collectors. Ms. King is particularly aglow over the series and feels that the buyer of such music is comprised of two segments: The consumer who follows this kind of ethnic music (a cult audience) who wants to listen to music on an emotional level, without the knowledge of the cultivator and wants to hear something different and unusual. She feels these factors give her series a double- pronged market thrust.

All three of the Earth LP’s have inserts of 12x24 sheets which reveal the culture and history of the land in photos and written form. A translation of the songs is also in- cluded. List price is $3.49 for each LP. The Command series sells for the same price.

Ms. King’s trip, in addition to vis- its to Philadelphia, Boston, Washing- ton, San Francisco and Los An- geles, includes a stopover in New York and San Francisco to attend a mus- ic seminar. While there, she met with King Carol and Sam Goody executives of the stores and talked with local sales representatives of ABC.

San Diego Performing Arts Unit Set

SAN DIEGO, Calif.—A new performing arts organization has been formed here to present major tour- ing attractions in the coming seasons. A nonprofit corporation, it has been named the Performing Arts Society of San Diego Inc.

It will present great recital artists, ballet, drama, and other performing arts attractions at four San Diego locations, as well as in area communities.

Membership in the organization will be solicited community-wide. Members will have an active role in promotion and volunteer support of Society activities.

Work will begin immediately on the organization of the membership activities and in the development of plans for the upcoming seasons, according to the directors.

Plans are being made to present a series of great attractions in the Civic Theater, or other central facilities in the city, as well as an intimate series in Sherwood Hall at the La Jolla Museum of Contemporary Art.

Michigan U. American March LP

ANN ARBOR—In commemorat- ing the U. S. Bicentennial, the Uni- versity of Michigan School of Music is offering a series of records featuring American march music. Proceeds from the sale will go to the music scholarship fund.

The album, recorded in Hill Audito- rium with students conducted by Prof. Ray Lin Returned, highlights march tunes of the college brass band music of the Civil War while challenging the listener to hear the march in the late 19th and early 20th centuries. A special insert presenting historical notes and a map of the band’s area, the American march, as well as comments on each piece, is also included with the album.

The record is being sold through mail orders to the School of Music and at stores in the area around Ann Arbor. Albums are being retained at $6.98 each plus mailing charges.

Classes of Marches

Michigan University, Ann Arbor

Robert F. Solow

Philadelphia

B SO Carnegie Concerts

NEW YORK—The Boston Sym- phonny Orchestra will offer two series of five concerts each for its 1975-76 New York season, which will bring the orchestra back to Carnegie Hall for its regular subscription series. Music director Seiji Ozawa will con- duct three of the five planned pro- grams, which will take place on Wednesday and Thursday evenings in the Boston Symphony’s new New York home.

Ozawa conducted Berlioz “Romeo and Juliet” as the opening concerts, on Oct. 8 and 9, with Julia Hamari, Roger Soyer and Jean Dupouy as soloists. On Nov. 12 and 13, Ozawa will lead the Boston Symphony in performances of Haydn’s Sym- phonies No. 31, Schenker’s “Themes and Variations,” and Saint-Saëns’ Symphony No. 3 (Organ) with An- thony Newrow beinh, and Feb. 12, he will present Crumb’s “Echoes of Time and the River,” Leonard Boulting’s “Stu- diale for Violin and Orchestra,” with the Boston Symphony’s concern- target Joseph Silverstein as soloist, and lier Symphony No. 4.

Michael Tilson Tomon will conduct the programs of Jan. 7 and 8, 1976, which will be the world premiere of his Mailer’s Ninth Symphony, and principal guest conductor Colin Davis will stay on for the remaining pair of concerts, on April 7 and 8, 1976, which will be comprised of the Rhine-Joseph Addinsen and Funeral March from Wagner’s “Gotterdammerung” and Si- belius’ “National Epic” Symphony.

These concerts at Carnegie Hall will be the only appearances in New York by the Boston Symphony Orches- tra during the 1975-76 season.
Kansas City Twins
Turn To Automation

BY JEAN WILLIAMS

LOS ANGELES—After 25 years of live sound broadcasting, KPTV-AM and its sister KPRS-FM in Kansas City are now automated.

The stations, two of the first black-owned radio outlets in the country, are covering the top 30 national hits. In addition to R&B, pop and disco music are aired.

"Both stations are using the deejays who were with the stations before automation to cut tapes," says Og Cunningham, who recently retired from radio but remains as consultant.

He reports the move was initiated for economic reasons. "Management felt that an automated situation would save us more on personnel," says Cunningham. "But it has not," he adds, listing the numerous responsibilities attached to successful automation.

He cites the stations as being the only soul outlets in the Kansas City area and says they are still obligated to meet the needs of the black community.

He also points out KPTV's automated 1,000-watt KPRS-FM with 100,000 watts more coverage than the station itself.

"The audience response to the stations being automated has been overwhelming. We have had to put on additional deejays, and we also have national advertisers," he claims.

Mercury Strives to Promote R&B On 'Par With Pop'

BY JEAN WILLIAMS

LOS ANGELES—Bill Haywood, Mercury Records' new national promotion director of R&B product, says he intends to see that all acts receive the same treatment given other acts, adding that some earlier R&B campaigns could have been handled more professionally.

He admits that in the past the R&B department lacked the ability to pull together the people within the company to launch acts.

Haywood plans utilizing the usual streamers, mobiles and posters in promoting Mercury's acts, but he will also depend on television appearances, preferably on local TV dance shows in different parts of the country.

Beneficial charities are other areas being eyed by Haywood, but he insists they be legitimate benefits. He says the label is willing to provide acts with transportation expenses to get additional exposure in these areas.

He explains that although the R&B department was once unable to use the support of other departments, he notes that Mercury has always had the facilities.

"We have not had to hire new promotion personnel because the people on staff are stable," he says. "This is a direct outgrowth of the label's conservative school.

Another area which Haywood is observing is Mercury's roster of acts.

"The company produces a series of bookings, a broad list of R&B acts. I would like to expand this considerably,

"We do not have a female act or group under contract at the time, and I intend to explore this area," he says.

Most of the label's acts are groomed for personal appearances, but Haywood says he will take the grooming technique a step further.

He will attempt to get his acts closer to their audiences. "I believe the public wants people that look like themselves," says Haywood, "and in turn that sells product," he says.

"I will also, whenever possible, have the acts involved in autograph sessions when they are in certain areas," he explains.

The Ohio Players, the label's hot

(Continued on page 43)
NEW ORLEANS—The $164 million Superdome’s first country music show was held last week with some of the biggest names in the business on the stage for the first time together.

Jesi Colter, Waylon Jennings, Charley Pride, Merle Haggard and Jett and Johnny Cash co-headlined, in that sequence, and presented a five-hour show that was well received by the audience. Despite questionable acoustics (Jennings said he couldn’t hear himself or the audience), fans left their seats to dance in the aisles and snap photographs. Some 19,000 fans turned out for the show, presented by Superstar Productions, a new company headed by actress Terry Moore. However, only the portion directly in front of the stage was full, as the facility seats 85,000. A four-sided television screen telecast the stage events in color. During each singer’s portion of the show, his name flashed in big gold letters on a 12 by 16-inch scoreboard sign before the audience.

The artists had varied reactions to the whole thing. Jennings said, “You can’t tell if the audience is applauding or booing, it’s too big for something like this. Count me out next time.”

Pride simply said, "It’s big, ain’t it," and was whisked off in a golf cart to his dressing room. Haggard said: “They sandwiched me in here between Pride and Cash, and I didn’t know what the hell to do.”

Louisiana Gov. Edwin Edwards enjoyed the show and spent $300 to have pictures taken with Pride and Cash; after he had pulled up a sofa to stand on, he was dwarfed between the two.

Superdome Simply Too Big: Jennings

GOING INTO THE PAST: WERE THEY THE GOOD OLD DAYS?

By JOHN SIPEL

East coast for rodeos and Columbia recording.

Curt Massey moving from Chicago to Hollywood, where he’ll do a five- week show on Mutual Radio, Slim Carter and his wife, Blue Eyes, celebrated their 13th year at WKST, New South Carolina.

Hattie cheerful, Ranger, a hit on Canadian RCA for years, moves over the border for a short tour, working as Clarence E. Snow.

Yodeling Bill Haley doing a daily show, own WJN, Broadview, N.J.

The Hooster Hot Shots completed “Rockin’ In The Rockies” with three Steeleye Span singles. (Don Williams’ single started)

Columbia signed the Old Hickory Singers... Jimmy Wakeley touring with Roy Acuff and His Tennessee Plowboys.

Columbia’s new acts: "The Friends of the Country Music Association" (Earl Owens)

Our message to readers of Country, as always: If you have a story or a tip for us, please let us know. We are always looking for new and exciting stories to share with our readers. Thank you for your continued support.
Hollywood ‘Moving In’ On Music City

By COLLEEN CLARK

NASHVILLE—Hollywood “discovered” Nashville and country music last year. Full bands moved in, in bag and baggage. Three major movies were filmed here, using mostly local casts. Many Nashville radio and television specials and shows are on the drawing boards for the area in a rush to cash in on country music’s popu-

lar explosion.

While acting is not entirely a new thing to a lot of Nashville artists, it is another outlet for the overabun-
dance of talent here and a lucrative one. Marty Robbins was probably one of the first country artists to ap-
pear in movies. Robbins has been involved since as early as 1955. Some of the films he has appeared in are “Six Guns Over Texas,” “The Badge of Marshal Brecken,” “Ballad of a Gunfighter,” “Road To Nashville,” “Hell On Wheels,” in which he played a race driver and singer, just as he is in real life. He also played the part of a country singer in “Country Music” filmed at the old Opry in Nashville and did Carl Smith and Webb Pierce ap-
peared with Robbins in “Buffalo Gals” and “The Great Louie.”

Robbins has done countless soundtracks for movies including “The Tender Trap” and “The Bells of St. Mary’s” and “Emperor of The North” with Lee Marvin. So many country artists have sold themselves to movies that it would be impossible to list all the credits here, but these were some of the ear-
tier ones.

The last movie Robbins appeared in was “Guns of A Stranger” with Chill Wills and Dovie Bowens. He also produced it.

Johnny Cash is another country artist who has made several movies, either for the screen or television. Cash played opposite Kirk Douglas in “A Gunfight” in 1971, a western filmed in Nevada. Cash also had a feature role in a two-hour special with Peter Falk in a “Columbo” show. Cash played a singer who had murdered his wife and almost escaped the infallible detective.

In 1971 Cash took an entire crew to the Holy Land to film “Gospel Road.” He and wife June Carter Cash, publisher-producer, Larry Lee, Kris Kristofferson and Rita Coolidge and The Statler Brothers all appeared in the film. They hired local people for the technical work. Cash financed the film himself, and although no figures have been released, reliable sources say that he has more than recouped his invest-
ment. Those who have seen the film are quick to point out that this was not Cash’s concern, the film was a per-
tonal testimony. He said he had done even had he thought it would have been a loser. The film pre-
died in Nashville. The film was directed by Emmy Award winner Bob Elford.

The film is now distributed by World Wide Distributors, a division of the Billy Graham Enterprises. Over 50 prints are currently in cir-
culation around the country and is being shown every week.

MCA has granted it several parts in the last couple of years. He has done several “Love American Style” shows and appeared on “Tony Orlando and Dawn” show. Tillis had a part in “W.W. and The Dixie Dancekings” and Robbins also is currently preparing to do a pilot for CBS that is expected to become a regular series. It’s a situa-
tion comedy with Tillis starring.

The biggest success to date was "W.W. and The Dixie Dancekings" with Burt Reynolds. Filmed entirely in Music City USA, it is one of the first major movies to depict country music as a unique art form that has important influence in the entertainment industry. Light and humorous, enter-
taining throughout, Reynolds fell into the same trap as Fred Astaire did in "Dixie," opposite Reynolds, over several top Hollywood actresses. Nor did he follow the path of the same young lady in the story of a lovable but artist-
ously promoting a naive country band to stardom in the year 1957. The film spotlights such music favorites as Jerry Reed, Mel Tillis and Don Williams. Director John G. Aitken even utilized many of the local business and music person-

ALABAMIANs Hail Tree's Killen

FLORENCE, Ala.—Numerous 
Nashvillians plus a broad-shouldered group of writers and industry associates joined Alabamians in honoring Buddy Killen, president of Tree In-
ternational, in his home town here Oct. 3.

The festivities began Friday morning when Killen visited his alma mater, Coffee High School, followed by a luncheon at Tuscus-

County Country Club on Lake Wil-
son. A proclamation from Mrs. Coenella Wallace on behalf of Gov. George Wallace was presented.

Killen led a parade down the main street of the city to a VIP recep-
tion and dinner in his honor with nearly 450 friends and former classmates gathered. Mayor Bill Bat-
son presented Killen with a key to the city and Jim Allen, special advis-
ror to Gov. Ray Blanton of Ten-


nese, presented a special proclama-
tion on behalf of Tennessee. Killen presented the school with a $1,000 scholarship that brought the crowd to its feet for a standing ova-
tion.

Killen’s daughter Linda was in 
to the audience and sang a song she had written herself to honor her father, which came as a surprise to him. He described the day as “the greatest of my life.”

The day was coordinated by Betty Hofer of Bill Hudson & Associates. The Jack Greene/Jeannie Seely Show performed to conclude the evening.

"Tubb Day" Set For Texas Town

LUFKIN, Tex.—Nov. 29 has been declared “Ernest Tubb Day” in Liv-
ingston, Tex., just outside Lufkin, by Joe Peckman, Lufkin City Manager.

A Texas native, Tubb has been a member of the "Grand Ole Opry" for 30 years and President of the Country Music Hall of Fame in 1965.

The day’s activities will include a presentation of a special award and the key to the city with a barbecue at the fairgrounds. The festivities will conclude with a concert at 7:30 p.m. in the covered rodeo arena featuring Tubb, "The Texas Troubadour." Tubb’s recording of “Walking The Floor Over You” has sold more than two million copies.

Tubb has helped numerous enter-
tainers over the years including Cal Smith and Jack Greene, who were on-

235 pages, including:
• Every Country & Western artist and record to make Billboard’s “Hot Country Singles” charts from 1949-1971
• A Trivia Section listing top artists and their record achievements
• Pictures of the Top 100 C&W artists
Each listing includes:
• Date (month/day/year) record first hit charts
• Highest position record reached
• Total number of weeks on charts
• Label and number of record
$23 postpaid in U.S.A.

Supplements... also available.
Updates the "Country" charts through 1974.
Check coupon for books you’ll need most!

Mail your check or money order to
Record Research, P.O. Box 82, Menomonee Falls, Wl 53055
• Top C&W ‘49-‘71... $22.00
• Top Pop ‘55-‘72 (Soft cover)... $30.00
• Top Pop ‘55-‘72 (Hard cover)... $40.00
• Top Rock ‘64-‘71... $25.00
• Top R&B ‘49-‘71... $25.00
• Top LPs ‘65-‘73... $25.00
• Top Easy Listening... $20.00

SUPPLEMENTS... $10.00 Each
• Top Pop ‘74... Top C&W ‘74
• Top Pop ‘73... Top C&W ‘73
• Top Pop ‘72... Top C&W ‘72
• Top Pop ‘71... Top C&W ‘71
• Top LPs ‘73... Top C&W ‘73
• Top LPs ‘72... Top C&W ‘72

Overseas orders add $3.00 per book and $1.00 per supplement.
Name...
Address...
City...
State...
Zip...
The one word for Country is Opry.

The one word for Nashville is Chappell.

For 50 years, the Grand Ole Opry has been the symbol of country music excellence to the world. For the past six years, Chappell Music has been the symbol of publishing excellence to Nashville.

Here are some of the reasons:

**Our 1975 Hits:**
- Bouquet of Roses/Playboy
- Mama Don’t ‘Low/ABC
- Rock On Baby/MCA
- Room Full Of Roses/Playboy
- Ruby Baby/ABC
- San Antonio Stroll/MCA
- Sanctuary/RCA
- She’s Already Gone/ABC
- Then Who Am I/RCA
- Too Late To Worry, Too Blue To Cry/RCA
- You Ring My Bell/Capitol

**Artists Who Have Cut Our Songs in 1975:**
- Eddy Arnold
- Moe Bandy
- Johnny Carver
- Billy "Crash" Craddock
- Narvel Felts
- Lefty Frizzell
- Mickey Gilley
- Ray Griff
- Ferlin Husky
- Sonny James
- Brenda Lee
- Ronnie Milsap
- Jim Mundy
- Marie & Donny Osmond
- Elvis Presley
- Charlie Pride
- Ronnie Prophet
- Johnny Rodriguez
- Hank Snow
- Statler Bros.
- Hank Thompson
- Tanya Tucker
- Faron Young

**Our Hit Writers:**
- Gasie Bannhill
- Roky Bourke
- Ray Brockman
- Bill Dells
- Gene Dobbs
- Laddysmith
- Jim Mundy
- Doodle Owens
- Darrell Statler
- Gene Vowell
- Johnny Wilson

Congratulations to the Grand Ole Opry on its 50th Anniversary

New York - NASHVILLE - Los Angeles

Henry Hurt,
Vice President, Country Music Division
Pat Rolfe, Professional Manager
1512 Hawkins Street (615) 244-3382

www.americanradiohistory.com
**Billboard SPECIAL Survey for Week Ending 10/18/75**

**Hot Country Singles**

**By COLLEEN CLARK**

During a recent appearance at the Landmark in Las Vegas, Diana Trask was asked by Harry James to come back on stage and sing a special selection of his standards. The singer was so successful she kept it in the show. The Amazing Rhythm Aces are at Knotts Berry Farm through 22nd and will tape the Dick Clark Show and “The Midnight Special” while there. December’s Underwood was last week and is recovering at his home in Bangor, Me.... Tanya Tucker moves her new release outside Nashville soon. She says it is a dream come true for her. She will raise money for the breed of cattle known as Simmental.

T. G. Shepard on a Western tour this month stops at Bucksfield to Tucson. Dorsey Burnette’s son frequently backs up his father, but has his own group and will have his first record out soon.... RCA Records has signed part of the Charley Pride publishing to a recording contract. Dave and Sugar, their first single will be released this month. Other RCA signings include Helen Cornelius by producer Bob Ferguson and writer/guitarist Gary Parsons by Chet Atkins.... Tom Jones, Overstreet is headlining the ninth edition of “Country Music U.S.A.” at the Landmark’s Jubilee Room. He will be there three weeks.

Dave Gillian, writer of Roy Clark’s “Heart To Heart,” has signed an exclusive writing contract with Montrose Rose Publishing. Tammy Wynette was hospitalized briefly in Cheyenne. She will last week report on a recording of stomach cramps. On an extended tour of several Western states, she will be on her tour this week on her meet her band, which had gone on ahead on their bus. A spokesman for her father, but has a nervous streak and had gone in to get medication. She is back touring now.

Writer Roger Bowling has signed a contract with BMI United Artists Records and his first single is just released. Bowling penned “Blanket On My Shoulder” and “Sing Me Something.” RCA has his first release and he meets his headlining tour. Bowling has had songs recorded in the last six weeks.

Judy Bryte, Oryland artist, has released Leon Thomas as her manager. Roy Clark will be special guest on Tony Orlando and Dawn Oct. 15. He is currently headlining the main room at the Frontier Hotel in Las Vegas. Firestone Records has signed Gene Mitchell and Lyle Enomoto’s “We Two” to a contract. Their first single, “Plymouth Rock” has just been released.

Danny Davis has just completed his 19th album for RCA titled, “Country Gold.” The LP will be released later this month.

**Country Scene**

MEMPHIS—Jerry Lee Lewis opened a new club, the “JL Palace.” He will have his 19th album for RCA titled, “Country Gold.” The LP will be released later this month.
Were They the Good Old Days?

Though there are no official data to confirm, many country music aficionados believe that the period spanning the late 1950s and early 1960s was a golden age for the genre. This era, sometimes referred to as the "Golden Era of Country Music," was marked by the emergence of iconic artists and the development of influential music charts and events.

### Nashville Sees Hurst "Opry" Book

**NASHVILLE—Author Jack Hurst was in Nashville last week to present his new book, "The Opry and the Grand Ole Opry to Roy Acuff and officials of his National Life and Accident Insurance Co., WSM, and the "Opry."**

"I'm all sure of all you have had occasion to observe, the Opry is the place where artists have come to do much with the way things turn out for plans of men," Hurst said. Copies of the book is to be published National Life chairman William Weaver, WSM president, and management and chairman Bud Wendell and Acuff.

The founding of the WSM, as I understand it, was an accident of sorts, the beginning of a horse race with Carl Anderson, and good and bad accidents have been happening on and around the Opry stage ever since. But he admitted it took more than an accident to bring about his 50-year history of the Opry or a 400-page work with more than 400 illustrations and an introduction by Acuff.

It all began when Margaret Ka- plan, manager of the old WSM, N. Abrams, Inc., happened to be watching when President Richard Nixon appeared on the Grand Ole Opry in March in 1943, the open- ing night of the new Opry House. She came away from the program with the feeling that the "Grand Ole Opry" was an institution which obviously meant a great deal to the American people. She related the story to the following day to get Abrams to publish a book on the "Opry." Hurst, himself a native of the Nashville Tennessean and now with the Philadelphia Enquirer, took a trip to Nashville to write a book. A question arose as to how to finish the book in time for the 50th anniversary celebration.

In writing the book, Hurst related that he drew on his 10 years' experience with the Tennessean. "What I tried to do with this book was to write not a history but a narrative. I didn't want to present a lot of dry facts and dates. I wanted to write a book about the background and the spirit of the people on the Opry and the people who listen to it."

"From its inception, it has been a changing "Grand Ole Opry" and yet there are certain qualities that have been constant and will never change," he said. Everyone is in the book from Uncle Dave Macon to Dolly Parton. Hurst is a native of Maryville, Tenn., and has personally witnessed the progress and changes in the "Opry" for some 20 years.
Everywhere C.W. McCall goes, the bullets are flying.

Take his last album, "Wolf Creek Pass," for example. It went #1 in Country, then crossed to Pop. Three singles from the album, including the title tune and "Classified," went to #1, too.

Only four weeks into its trip up Billboard's Country Singles Chart, C.W.'s "Black Bear Road" is moving along like a hopped-up pickup full of fresh-from-the-still hootch.

At #74 with a bullet,
people noticed.
At #55 with a bullet,
folks ducked.
At #44 with a bullet, C. W. was cooking.
At #36 with a bullet, C.W. is nothing but a blur.

It started like a sniper attack. Now "Black Bear Road" is heading like a rocket for the top of the charts.
"Black Bear Road," a smash single and album from C.W. McCall.
**SCHOOLS & INSTRUCTIONS**

First Class FCC License Theory and Experimen- 

tial course.- After graduation of all the 

teachers, the majority of the instruction for 

teaching of the FCC examinations is made 

available for the student. The remaining 

teachers are then available for the exami- 

nation. 

- **Elkins in Atlanta**: 47 Dutch St. at Spring 

- **Elkins in Denver**: 420 South Broadway 

- **Elkins in East Hartford**: 801 Silver Lane 

- **Elkins in Houston**: 1500 Post Road 

- **Elkins in Memphis**: 400 Main St. 

- **Elkins in New Orleans**: 3501 Canal 

- **Elkins in Oklahoma City**: 562 W. Western 

- **Elkins in San Antonio**: 603 S. Main 


---

**BUSINESS OPPORTUNITIES**

**COMPLETE BICENTENNIAL PROFESSIONAL ALBUM on Cassettes and 8 track tapes.**

Professional singer and 4 piece band. 6 new songs completely orchestrated.

**POSSIBILITIES UNLIMITED 30-50% for 'nitch needed**

Catholic Day and P.Mondays in Newfoundland.

**FONETIC MUSIC CO.**

Box 2488, Philadelphia, Pa. 19147

(215) HO-6060

10/18

**RECORD STORE FOR SALE—HEALTHY of Downtown San Francisco. Very good location, many records. Newly French in 1961, 12

foot ceilings, C.O. CASSETTES, 30,000 square feet. In the LARGEST national registry of indi-

vidual music record services and music.**

**SWISS WATCH MANUFACTURERS.**

Prices (CIF) from $41. Absolutely guaranteed. Free 

own made. Credit accounts welcome. 

ATTRACTION: MAIL and $200. Inter-

national. Allen Watches, P.O. Box 2404, 

Sharneto, Switzerland.

---

**ATTENTION GOSPEL GROUPS, COMEDY ACTS or groups meeting 6 or 8 Track Tapes **

of the sound recording of the American 

V. I. R. E. N. style. Special requests on request.

**DISTRIBUTORS WANTED**

DISTRIBUTORS-DEALERS—8 Track & Cassette Tapes

Original Artists—Rock & Country & Country Tapes

Custom Duplication & 8 Track or Cassette Manufac-

ture. All types of Tapes. Call or write.

**ATTENTION RACK JOBBERS**

Now you can buy in 4 Track & 8 track tape 

and only with original label. Original label 

Available in all major American and 

radio. Point of sale displays are available 

for both types of tapes.

For further information call or write

INTER-CENTRAL MUSICAL CORPORATION

P.O. Box 1883, Huntingdon, Pa. 16651

(814) 363-3915

**HEAD SHOP ITEMS**

Full line—Large assortment

Ink Inc. and biker clothing. Jewelry, 

Accessories.

**ATTENTION: STORE**

JEWELRY-EARRINGS OUR SPECIALITY

Write today for samples.

**LIGHTING**

**HANDBOOK, DIMMERS, SPOT, FOOT-**

Illuminators. 80 tracks. 800 switchers. 

Mixing stations, models, etc. Very reasonable. 

Telephone available (212) 465-8708

**SEASONAL GIFT IDEAS FOR MUSIC MAFIANS & Lovers**

Illustrating artist working on 60 volume series.

A. W. W. Publishing Co., 80 W. 51st St., New York, N.Y. 10019

10/18

---

**RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT**

**RECORD PRESSING IN LOUISIANA**

Quality 45 & LP pressings. Dependable 400,000 copies per hour, any shape, any size, any tape you can use.

**VILLE PLATRE RECORD CO.**

120 12th St., P.O. Box 348, West Pla, La 70586

(504) 322-2124

10/18

---

**RECORD STORE FOR SALE**

San Francisco. Very good location, many records. Newly French in 1961, 12

foot ceilings, C.O. CASSETTES, 30,000 square feet. In the LARGEST national registry of indi-

vidual music record services and music.**

**SWISS WATCH MANUFACTURERS.**

Prices (CIF) from $41. Absolutely guaranteed. Free 

own made. Credit accounts welcome. 

ATTRACTION: MAIL and $200. Inter-

national. Allen Watches, P.O. Box 2404, 

Sharneto, Switzerland.

---

**V. I. R. E. N. style. Special requests on request.

**DISTRIBUTORS WANTED**

DISTRIBUTORS-DEALERS—8 Track & Cassette Tapes

Original Artists—Rock & Country & Country Tapes

Custom Duplication & 8 Track or Cassette Manufac-

ture. All types of Tapes. Call or write.

**ATTENTION RACK JOBBERS**

Now you can buy in 4 Track & 8 track tape 

and only with original label. Original label 

Available in all major American and 

radio. Point of sale displays are available 

for both types of tapes.

For further information call or write

INTER-CENTRAL MUSICAL CORPORATION

P.O. Box 1883, Huntingdon, Pa. 16651

(814) 363-3915

**HEAD SHOP ITEMS**

Full line—Large assortment

Ink Inc. and biker clothing. Jewelry, 

Accessories.

**ATTENTION: STORE**

JEWELRY-EARRINGS OUR SPECIALITY

Write today for samples.

**LIGHTING**

**HANDBOOK, DIMMERS, SPOT, FOOT-**

Illuminators. 80 tracks. 800 switchers. 

Mixing stations, models, etc. Very reasonable. 

Telephone available (212) 465-8708

**SEASONAL GIFT IDEAS FOR MUSIC MAFIANS & Lovers**

Illustrating artist working on 60 volume series.

A. W. W. Publishing Co., 80 W. 51st St., New York, N.Y. 10019

10/18

---

**RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT**

**RECORD PRESSING IN LOUISIANA**

Quality 45 & LP pressings. Dependable 400,000 copies per hour, any shape, any size, any tape you can use.

**VILLE PLATRE RECORD CO.**

120 12th St., P.O. Box 348, West Pla, La 70586

(504) 322-2124

10/18

---

**RECORD STORE FOR SALE**

San Francisco. Very good location, many records. Newly French in 1961, 12

foot ceilings, C.O. CASSETTES, 30,000 square feet. In the LARGEST national registry of indi-

vidual music record services and music.**

**SWISS WATCH MANUFACTURERS.**

Prices (CIF) from $41. Absolutely guaranteed. Free 

own made. Credit accounts welcome. 

ATTRACTION: MAIL and $200. Inter-

national. Allen Watches, P.O. Box 2404, 

Sharneto, Switzerland.

---

**V. I. R. E. N. style. Special requests on request.

**DISTRIBUTORS WANTED**

DISTRIBUTORS-DEALERS—8 Track & Cassette Tapes

Original Artists—Rock & Country & Country Tapes

Custom Duplication & 8 Track or Cassette Manufac-

ture. All types of Tapes. Call or write.

**ATTENTION RACK JOBBERS**

Now you can buy in 4 Track & 8 track tape 

and only with original label. Original label 

Available in all major American and 

radio. Point of sale displays are available 

for both types of tapes.

For further information call or write

INTER-CENTRAL MUSICAL CORPORATION

P.O. Box 1883, Huntingdon, Pa. 16651

(814) 363-3915

**HEAD SHOP ITEMS**

Full line—Large assortment

Ink Inc. and biker clothing. Jewelry, 

Accessories.

**ATTENTION: STORE**

JEWELRY-EARRINGS OUR SPECIALITY

Write today for samples.

**LIGHTING**

**HANDBOOK, DIMMERS, SPOT, FOOT-**

Illuminators. 80 tracks. 800 switchers. 

Mixing stations, models, etc. Very reasonable. 

Telephone available (212) 465-8708

**SEASONAL GIFT IDEAS FOR MUSIC MAFIANS & Lovers**

Illustrating artist working on 60 volume series.

A. W. W. Publishing Co., 80 W. 51st St., New York, N.Y. 10019

10/18
GUIDE TO ADVERTISING


development. The 1976 version of WTOP, Washington, D.C., was the first to use such a format. Vern...
**Tape/Audio/Video**

**Montreal Stereo ’76 A Success**

By MARTIN MELHUISH

MONTREAL—Stereo ’76, billed as “Canada’s Eighth National Audio Fair,” had over 100 manufacturers and dealers on hand, one of whom, it is said, had close to $2 million worth of audio equipment and over 1,000 products on display.

The event featured demonstrations and seminars by audio professionals on speakers, photo cartridges, FM radio, TV, Dolby and 4-channel broadcasting.

Three separate panels dealt with top-of-the-line hi-fi and home music scene, both English and French.

• Many exhibitors took the show product booth offered by the show, but many others, without soundproof booths, demonstrated their equipment anyway causing sound to reverberate high.

• Turntables were very much in the limelight due to the marked increase in the number of new lines now available.

Aromatic sound was conspicuous by its absence at the show and it was obvious that in Canada quality was more important than quantity.

H. Burrell Hadden, a contributing editor to Audio Scene Canada, the magazine that produces the show, described a day audio show, and moderator of a panel discussing developments in FM broadcasting, that quadrophonic sound won’t make any headway in the marketplace until one or more systems for transmitting quad on FM stations has been completed.

“Stereo records didn’t sell either until radio stations made a wholesale switch from mono,” says Hadden.

“Then there is more quad hardware out there. Cordless phones is another example. The consumer has decided that it is pointless spending all that money on any SQ. Cordless phone is one of those things where there is something to play on it. It’s a vicious circle because record companies can’t afford to release more quad product unless they are sure of some exposure of the product on radio, in quad form.”

CHOM-FM in Montreal is equipped with a Soviet QED encoder which enables them to broadcast in quadrix but the Canadian Radio and Television Commission, the governing body of broadcasters, has ruled that the station may not switch to that mode of broadcasting.

**TAPE GOAL: NO**

By RADCLIFFE JOE

NEW EXHIBITORS

**Philco, Hi Fi Show Growing**

PHILADELPHIA—Additional dealers are expected to the Philadelphia Hi Fidelity Music Show to expand another floor at the Philadelphia Civic Center, which has been the Nov. 7-9 downtown expo, producers Bob and Teresa Rogers report.

Among the new companies participating are Dunheb Labs, Corpus Christi, Texas; Audio Research DL-158 amplifier; Fuji Photo Film, New York, its new line of FX and FI cassette and big ears; and Janis Audio Associates, New York, its new model W-1 super woofer; Lux Audio of America, Somers, N.Y.; TV equipment and Maroon Electronics, Chicago, turntables.

Other products to be shown for the first time in a show here, according to the producers, include the Audio-VideoBas, large-screen TV projection system; Becker Autostor cassette player with amplifier/shorthwave adapter;布鲁克林Jukebox; champ; new amp; Annap; Frazier and KLH speakers; Great American Sound Goddard; the Thema preamp; Leslie D.VX speaker with swivel-mounded dipole couple; Mentor audio cassette/cassette line, Radio Shack CB equipment and Sanuko Seki stereo cassette players.

Retailer exhibitors include Audio World/Silo, High Fidelity House, Radio 437 Store, Radio Shack, Sam Goody and Stereo Equipment Sales.

William with the show producers are a manufacturers representatives committee headed by Ted Rosuil and a retailer group chaired by Bob Dinnerman.

Special features include U.S. Pioneer’s multimedia history of sound presentation, live broadcasts by radio WMMR and WYSP, and free electronic lab workshops by Electronic Servicenter of Philadelphia.

NEW EXHIBITORS

**BASF Adds Plants, Rackjobbers**

By GERRY BERBERIAN

NEW YORK—BASF of Germany has launched a multimillion-dollar expansion of its U.S. blank tape operations, and has started construction of two new tape plants in Argentina and Indonesia, as part of its ambitious plan to be the No. 1 blank tape operation throughout the world.

The staggering investment at the Bedford, Mass., plant is separate from the estimated $3 million the company is spending in a nation-wide advertising campaign designed to engrave the BASF name on the minds of all American blank tape users (Billboard, Aug. 9).

According to Gerry Berberian, national sales manager, BASF Systems, the company plans to take 48 percent of the U.S. blank tape market. He feels that the concurrent expansion of manufacturing facilities with the marketing campaign will build a strong market. The company is to meet the anticipated market demands that will be triggered by the nationwide exposure of the brand name.

Although BASF will not be able to effectively monitor market reaction to its blitz campaign before Jan. 1 of next year, Berberian does not think there is a risky one. He stresses that the BASF (Continued on page 46)

**Better Audio Seen In New Video Units**

By ANNE DUSTON

CHICAGO—Blauporte, one of the largest manufacturers of radio and radio/tape units in Europe, is introducing radio/tape units directed to the American automobile market through its U.S. distributor here, Roger Markoff of Markoff Theater, Chicago.

Both the CR40IB Combo 8, with universally adjustable shafts, retailing at $162.40, and a cassette with automatic reverse, the CR4090 Stereo Combo 2, at $197 list, with adjustable shafts limited to 148 millimeters.

Also introduced for the American market is a three-piece AM/FM/FM and cassette, the Berlin, with all controls operated by finger-tip pressure. A remote control head with flexible shaft can be mounted on the steering wheel with adjustable shaft and volume on the cassette as well as radio controls.

The receiver is a separate unit that can be moved to any position in the car.

The in-dash cassette offers play and record in either mono or stereo, and featuring a built-in clock and dual-speed and dual-speed ejection. Radio includes short wave and long wave bands, but is limited to 100 European FM wave band. Retail is $960.

A marketing plan for the American market is being planned by Dan Sil, national marketing manager. Currently, product is primarily distributed through a system of independent distributors for foreign car dealers and importers, with some distribution through U.S. retailers.

**’Sight & Sound’ Hess Expo On**

ALLENTOWN, Pa.—Citizens Band products and scanning equipment will highlight Hess’ annual Sight & Sound Expo on October 16-18. The show will be held this year at the department store’s 6,000-square-foot exposition hall on Sunday (13) through Saturday (18).

The show, open to the general public, will feature new equipment and blank tape products from such manufacturers as Zenith, General Electric, Panasonic, Sanyo, RCA,Cano, Sharp, Midland, Fisher, Koss, TDK and Memorex.
Introducing The Strongbox.

JBL took its K series loudspeakers and put them in an airfreight-proof, weather-proof, idiot-proof thermoplastic case.

No more crating. No more uncrating. The enclosure is the crate. (It even has built-in carrying handles and suspension holes.) Four fasteners on an optional, removable thermoplastic cover are all that's between you and the music.

The Strongbox comes with two different line arrays:

The 4681. Four JBL K-110 10-inch extended range musical instrument loudspeakers. Yours for $897.

The 4682. Four K-110's plus two 2402 high frequency ring radiators and a dividing network. $999 American.

Both will take all the 300 watts RMS you want to give them.

Save the family jewels! Get a Strongbox.
that it would give Sansui an unfair advantage. There is the suggestion that CHOM may be allowed to broadcast in quad for one year, but will not be allowed to advertise the fact.

Even though the weather was bad and there was a transit strike in Montreal, the turnout show was excellent. Ian Masters, one of the organizers, was not really surprised. "We've always had success with our shows in Montreal," says Masters. "We always get a lot of feedback from audiophiles here. They're a hardy lot and you can expect them to come out in any weather. In general, there is a more sophisticated and knowledgeable group of audio enthusiasts in Canada than in the U.S. Consumer hi-fi shows are not doing well there but ours seems to get bigger every year."

Though prices for audio equipment in Canada can be as much as 50 percent higher than in the U.S. because of various Canadian duties and taxes, audiophiles seem to find the money for the system they want. A new turntable from Technics with a price tag of $1,700, brought nary a wince from most showgoers.

Among the exhibitors were Environmental Audio Distributors who distribute Gerwin Vega, EPI, Epi- cure and Microtowner in Canada; Reventon, Ltd., featuring BGW amplifiers and the new Bertagni Electroacoustic speaker systems; BASF blank tape line; JA presenting the ERA speaker and turntable line from France as well as the Andante pressure feedback system speaker; ALTEC, showing Stonehenge speakers; Gentronics Ltd., introducing the Japanese-designed and manufactured Luxman line; White Electronics, displaying TEAC, Elac, Magnavox and Technics; Electrohome, a Canadian manufacturer of audio equipment, introduced their Planar line of receivers and amplifiers and presented Ortofon cartridges and speakers; Arttech Labs introduced the Leeson Audio line of pre-amplifiers, power amps and loudspeakers systems, and the J.A. Mitchell Reference turntables; Magnavox Canada showed JVC quadraphonic equipment as well as product from Kenwood and Goodman; AGS Electronics displayed a new loudspeaker system; Musimart of Canada showed B&O turntables and receivers as well as the BSR line. Superior Electronics displayed its own brand name components as well as Nikko, Audio-Analyst, SEI, Acuphase, TDK and Nakasichi; and Shiro Cana Ltd. displayed Aiwa products.

Other exhibitors included Studer-Revox of Canada Ltd.; Ampex; Audio- diologic Corp.; of Canada; Ionix Industries; S.H. Parker Company (Pioneer components and car stereo); 3M Canada Ltd.; Toshiba; Sherwood Agencies; Marisland Engineering Ltd.; Koma Limited; TC Electronics (Sennheiser); Phillips Electronics Industries Ltd.; Hitachi; Canadian General Electric; Omnimedia Corporation; and Matsushita Electric of Canada (Technics). Memorex Canada Ltd. brought in a vintage Rolls Royce on display and Miss Canada Terry Meyers in the display. The car will be given away as part of a national contest.

Sony Starts On New Ala. Plant

DOTHAN, Ala.—Sony Corp. of America has broken ground for the construction of its proposed $15 million manufacturing facility here, first reported in Billboard earlier this year. The ceremony was attended by key state and local officials, and executives of Sony, including its president, president. The facility, expected to begin production of audio and videotapes for the U.S. and Canadian markets by early 1977, will initially employ about 250 persons. The figure is expected to be doubled as production is stepped up. The facility will occupy about 180,000 square feet with a design that will allow for future expansion on the 45-acre site.

We think an organization should run as smoothly and reliably as the products it makes. That's why we've jamproofed our entire company to bring you the fastest, most efficient service possible.

Late orders. Missing orders. Incorrectly filled orders. There's hardly a dealer who hasn't experienced these jams...no matter what tape company he deals with. But we're doing something about this industry-wide problem. From the rep who takes your order to the guy who delivers it, everyone you deal with along the way is committed to jamproof service. Because we understand how you feel—a good product is no good at all if you can't get it when your customers want it.

There's someone here who knows all about you.

When your order comes in, it's handled by the same person every time...a Customer Service Expert who knows your region, your account and your specific order backward and forward. Want to know when your shipment will arrive? With the help of our new computer, your Customer Service Expert can tell you—exactly.

Sound planning. That's where it starts.

Even before you give us your order, we've been planning for it. Our manufacturing department works far ahead to keep up with future demand. So when you need tape, we can deliver—promptly. Our domestic and international plants can produce as many as 2 million cassettes a week. Which, by our estimates, makes us one of the world's top three recording tape manufacturers.

A tape for every customer need.

So you won't be put in a jam by your customers, we make audio recording tapes to meet every need.
Unitrex Bowing 'Micro' Cassette

NEW YORK—Unitrex of America has joined the growing list of consumer electronics manufacturers to offer a micro-mini cassette recorder. The company began delivering its own unit with a $69 price tag last month.

The unit is said to weigh 14 ounces, uses the Philips/Norelco half-hour mini-cassette, and can be powered either by penlight batteries or AC house current.

Among initial outlets carrying the unit are Lafayette Radio & Electronics, and Foley's department stores in Texas.

Tape/Audio/Video

BSR & Audio Dynamics Set Reorganization

NEW YORK—Audio Dynamics Corp. has merged its marketing division into that of parent company BSR as part of a major corporate reorganization plan aimed at what John Bubbers, ADC vice president and general manager, calls "a smoother and more efficient manufacturer to dealer self-through process."

Bubbers feels that the merger, and the rest of the corporate renovation, will help streamline the company's service to dealers by virtue of BSR's ability to offer the retailer a full-package approach.

Under the merger arrangement BSR and ADC will share common orders, invoices and shipping instructions, which Bubbers expects will offer dealers convenience and timesaving steps.

Personnel changes instituted to complement the reorganization plans include the appointment of Victor Amador, president of BSR consumer products group, to the presidency of ADC, Amador will hold both titles. Dual titles will also be held by Jack Murray, currently national sales manager for BSR, who will hold the same title with ADC. Murray will handle all ADC's domestic sales.

A third appointee is George Pettit, former sales manager for Pickering & Co., who has been named vice president, marketing. ADC. Pettit will handle sales to the OEM, professional, export and parts distributor markets.

In addition to administrative changes, ADC has expanded and redesigned its manufacturing facilities at New Milford, Conn. According to Bubbers, the facilities have been equipped with new tooling, as well as new work crews and quality control procedures that result in a "200 percent quality control standard" for ADC.

He feels that another plus factor for ADC is its ability to capitalize on the engineering expertise and manufacturing facilities of Tetrax, another BSR company, and a producer of ceramic cartridges and supplier of components for the ADC cartridge.

Bubbers believes the reorganization process has played a major role in upgrading and expanding the entire ADC line. He discloses that every ADC cartridge now features the patented ADC "induced magnet" principle and design, incorporating "a low mass concept that enables each cartridge to deliver the highest degree of tracking accuracy."

ADC operations in Japan are also included in the reorganization, and Bubbers reports that already ADC is receiving excellent retail and consumer response to its products on the Japanese market. The beefed-up Japanese operations are based on a growing demand for ADC products in that country, he says.

Meanwhile, on the domestic front ADC's sales and technical staff have instituted a series of retailer and consumer oriented sales and training seminars and clinics. The program will be made available, over an extended period of time, to all markets served by ADC.

(Continued on page 49)

Zenith Markets

Headphone Line

CHICAGO—Zenith Radio Corp. will be trying to garner some of the estimated $2.5 million that will be spent this year on audio accessories, with the introduction of a nine-model series of headphones.

The estimate was made by Charles E. Weller, field sales manager for Zenith's parts and accessories division, who predicts that $38.5 million will be spent on headphones, $3.25 million will be paying for such items as audio connectors, cables, cleaning tapes, and $286 million will go for blank 8-track and cassette recording tape cartridges.

The headphone line includes six stereo models in the $17 to $65 range, and three 4-channel headphones in the $46 to $75 range.

www.americanradiohistory.com
NEW YORK—Audio Magnetics, long recognized as one of the major private label blank tape companies in this country, will later this year introduce about four consumer-oriented blank tape labels as part of a bold bid to re-establish itself as an important force in that market.

In the past, the company has enjoyed some moderate success with such consumer lines as Trac and XHE, but according to William Dawson, the firm’s marketing vice president, emphasis was always on the lucrative private label market.

The Audio Magnetics plan is calculated to build its consumer products line up to about 50 percent of its total blank tape business, while continuing to maintain a strong hold on its private label commitments, as President Jack Kane emphasized at the summer-Dallas Electronics Show (Billboard, July 5).

According to Dawson, Audio Magnetics’ new strategy will be to try to establish the firm as “the original and true” jam-proof tape company, and will also stress its ability to meet market demands through its extensive manufacturing facilities.

Most of us that plans for the firm’s new bid for the consumer market still on the drawing board, and will probably not be fully revealed until next year’s winter CES.

Dawson reveals that the company hopes to re-enter the consumer market with at least four different brands of cassette and cartridge products. The brand names have not yet been established, but the names Trac and XHE may be retained.

Open reel products will also be available in the consumer products line, but will be maintained at whatever he calls “realistic levels.”

Dawson emphasizes that this company will not be allocating a major portion of its resources to launch the new line of products.

“We do not believe that is the correct type of marketing strategy,” he says.

“The problem with a nationwide multimillion-dollar marketing campaign is that it does not have the very important long-range impact. It is short-term saturation, and experience has taught us that consumers have short memories.”

So, instead of bedazzling promotional campaign dollar figures, Audio Magnetics will start out with a “smaller budget” and sustain its merchandising campaign over an extended period of time.

Initially, that modest promotion will be concentrated on the trade press, and the firm will use campaign to re-establish dealers, distributors and reps with the Audio Magnetics name. It will also include action in the winter CES, and continuing through NARM and NEWCOM, the company hopes to keep its name before the consumer media.

According to Dawson, the firm will not push formulations, or other confusing definitions in its ad campaign. Instead, the emphasis will be on simplicity of definition, and eye-catching packaging.

Audio Magnetics’ far-ranging marketing plan will evolve over a three-year period, and will take products first into the attractive music market, and later broadening into other available outlets.

This move indicates a major change of marketing strategy for the company, which, in the past has concentrated heavily on discount shops with its Tracs and XHE products.

Dawson feels that in order to re-establish the music market, Audio Magnetics would stand a better chance of creating a better image for the firm in the consumer lines, and thereby afford them a better chance of long-term success. This was the main reason for introduction of a limited new “Audio Magnetics” line at this year’s NARM.

Neither Dawson nor his company is perturbed by the competition that

50-50 WITH OEM • Audio Magnetics In Consumer Mark Bid

By RADCLIFFE JOE

You’ll find what you need...for Tape Duplicating (cassette, 8-track, open reel or any combination) for music, industry, education in the Electro Sound line from

Newest news for Columbia Magnetics, announced by Senior Vice President, western regional sales manager, consumer division, include Ros Serban, cassette/cartridge/disk/discount executive, Diane, to Ceci, Dawson, Wisconsin, Spohn-Loebbud Rose, 764 Willowbrook, Natchez, 9071, for Texas and Okla., Magnetics’ SAE sales representative, and Kuhn, 3900 Veterans Blvd., Metairie, La. 70002, for Louisiana.

SAC Warns On Price-Only Sales

NEW YORK—The Society of Audio Consultants (SAC) has warned its members that trying to compete on price alone will only lead the way to the flight of the avalanche of discounting that has threatened to bury the hi-fi business in this area since the repeal of fair trade.

SAC president Jerry Joseph cautions that trying to sell the industry on price alone will result in inurable damage, and urges audio equipment specialists to stop competing with the discounters and return to selling on quality, service and warranty advantages.

Joseph feels it is important for hi-fi equipment sales personnel to convince their customers that the audio specialist is more than just another discount dealer. He specializes.

He clarifies, “The only similarity is the equipment. Unlike the discounter, the audio specialist sells a package that includes not only the equipment, but also protection, reliability and service.

Joseph discusses that a growing number of manufacturers are offering consumer clinics and training seminars without charge. SAC itself, he says, is the only group which Joseph feels offers the average consumer a broad idea about basic hi-fi.

SAC has also been running a successful series of training programs for field technical personnel. He explains that these have played an important role in helping to equip the hi-fi dealers and specialists with a variety of tools essential in the battle of the current price wars.

“Those of us who strive to do education as an important weapon against price cutting. If the dealer and the specialist can come together, we can win the confidence of the customer, and at the same time frustrate the threat of the discounter,” says Joseph.

BASF Adds Rackjobbers

- Continued from page 44

Brand name has been a consistently reliable one, already proven through its technical and performance success, and hi-fi buffs, that this firm will take this same consistence in quality to the mass consumer.

Meanwhile, in another move to effectively blanket the mass consumer market, BASF is expanding its distribution to include rackjobbers. Berberian sees the nation’s rack operation as an important adjunct to the mass consumer market, and reveals that his company is in the process of establishing “a comprehensive network of rackjobbers” to handle the line.

BASF has already established a network of audio reps to sell the line to specialized audio markets, and the firm’s direct field force is covering the basic mass consumer market.

Berberian stresses that unlike many other blank tape companies trying to establish a broad national brand presence, his promotional campaign will not include discounting. The BASF executive feels that most retailers are hardly lukewarm to the idea of discounting, and that this marketing philosophy has hindered rather than helped many blank tape companies.

He further explains that BASF’s buy-one-and-get-one-free promotions, and the firm’s short-term marketing aids, and that many of them have already been discontinued.

Meanwhile, BASF, the international frontrunner, the completion of the two new blank tape plants in Argentina and Indonesia sometime in 1976 will bring to eight the number of major manufacturing facilities BASF has around the world.

Video Sound Is Bleeding Up

- Continued from page 44

best reproduction can do only so much with the growth of the 8-inch U-Matic system in the institutional market and the debut of the Betamax cassette in the U.S. consumer market. The improved tape used in the blank cartridges as well as for audio for video, he reports, and Sony is definitely committed to a home tape system that affords consumers both flexibility and playback capability.

Able to give a progress report on their respective systems were Carlos Kennedy, manager, non-technical, Ampex Heli-Scan; Ed Baars, product manager, for Philips 8-inch VCR, and Al Beshar, assistant general manager, Philips 8-inch and 9-inch video cartridge and the new high speed contact printer.

In separate discussions following their presentations, all agreed that audio already was playing a greater role in development of existing and future video record/playback units.

www.americanradiohistory.com
New Capitol Thrust For 'Music Tape'

NEW YORK--Capitol Magnetics has launched a renewed marketing and merchandising effort on its consumer blank tape market, following what officials of the company call a comprehensive reorganizing and strengthening of its distribution and marketing facilities.

The new campaign, like the original multimillion-dollar project launched last year, revolves around a heavy television ad schedule with spots on daytime and late night entertainment and network programming, as well as a number of 30 and 60-second spots in seven local markets including New York, Philadelphia, Chicago, Washington, D.C., Dallas, Seattle and St. Louis.

The spots on selected local stations will run through October, while network programming will begin on Nov. 2 with 30-second spots on "NFL Football," "Wide World Of Entertainment," "The Tonight Show" and the "CBS Late Movie."

According to Jack Ricci, director of marketing services for Capitol Magnetics, the commercials will stress the importance of music in everyone's life. The spots will feature Capitol's new symbol for "The Music Tape" line, which is a human figure, animated and drawn in outline, that fills in with brilliant colors during the run of the commercial. Ricci explains that the symbol visualizes how people reach out and enjoy music.

The TV campaign is being supported by a complete marketing package with ads in both consumer and trade publications. In the consumer ads Capitol is using the slogan, "Sound Gatherer, Music Giver." While trade advertising aimed at distributors and retailers, will use the slogan "Traffic Builder, Profit Maker."

As a further support to the TV and print ads, Capitol Magnetics is supplying dealers with a broad range of point-of-purchase merchandising aids including floor and counter displays, racks, posters and banners, product brochures and other sales aids.

Other dealer incentives include buy-two-and-get-one-free product packs for both hi-fi and cassette products. Ricci explains that Capitol is meeting the full cost of this promotion with the only dealer commitment being the purchase of a box of blank tape of any configuration.

The promotional tapes are packaged in regular boxes with a peg-hole for easy hanging. Ricci feels that this type of packaging with help reduce the incidence of theft because of the bulk of the package.

Capitol officials feel the new merchandising thrust will have great clout on the consumer market this time around because the company is better prepared to meet the expected demand that will result from the nationwide exposure of the products.

The feeling at Capitol is that the initial campaign was not as successful as it could have been because the company had underestimated the resulting demand, and had neither the merchandising nor distribution facilities needed to adequately supply the market. Meanwhile Capitol Magnetics is extending distribution of the Music Tape line to international markets under the Master Tape brand name. The line will be distributed through Audio Devices International, the worldwide marketing arm of Audio Devices, and will be available in cassette, cartridge, and open reel.

Introduction of the line to the International market will be backed by a major advertising campaign in trade and consumer hi-fi publications according to Jayme deBarros, president, Audio Devices International.

Capitol Magnetics operates in more than 60 countries worldwide with distribution centers capable of 24-hour delivery, located in England, Germany, Singapore, Mexico and Canada.

HOME, STUDIO EXPANSION

AKG Cartridges, Reverb Unit Due

LOS ANGELES—Look for AKG to pop up in sales and in audio with concentration in phono cartridges, microphones and recording studio units. AKG's New York sesqui-tons, Sobol, consulting engineer, who was here for AKG's initial exhibit at the recent Society of Motion Picture & Television Engineers ( SMPTE) convention...

In fact, AKG recently changed its official name to AKG Acoustics to reflect its broader thrust (the old one spells out Acoustische Kino-Ge- ratter GmbH, which emphasizes microphones). Most of the new units were previewed at the summer CES show in Chicago.

Another point according to Bob Miller, director of market development, is that AKG is distributing in the U.S. through Philips Audio Video Systems, which gives the German firm a lot of American muscle, but AKG is not a subsidiary of Philips as some might suppose, he says.

AKG's newest thrust will be in phono cartridges, an area that's becoming quite competitive and one emphasizing several technical approaches to improving disc pickup characteristics. Philips cartridge development has been spurred greatly by the push by firms to get a quadrophonic model that serves for both quad and stereo. And while AKG's entry comes in the midst of this quad push, AKG will not initially at least, have a quad cartridge and its needle tip will be elliptical, that is, not of the variety such as Shibata and so forth for D-4 cartridge.

However, other characteristics of AKG's phono cartridge will be in single, even though elliptical, the tracking force will be such that the cartridge will track down to 4 gram for the quad requirements of compatibility and up to anything the hi-fi end requires.

The real design breakthrough says Sobol is the use of a moving iron principle, similar to what ADC is doing. There are a number of new technological approaches. Several cartridges now utilize the moving coil principle.

AKG's cartridges will be available by year end and will probably be displayed at the upcoming Audio Engineering Society (AES) exhibit Oct. 31-Nov. 3 in New York.

Another area of concentration with AKG is in such items as recording studio reverberation units. Sobol says the AKG BX-10 at $1,795 is "the first truly portable two-channel reverberation unit." It utilizes the Tonion Transmission Line principle of the larger and more well-known AKG BX-20.

Expressing the elements of the BX-10, Sobol says that with a spring coil the challenge became one of finding how you could introduce random- ness or spontaneity. Each loop of the coil produces an effect: AKG overcomes this by random notches cut in the coil loops which change the reverberation cycles. Also, AKG introduces an acid process to randomly change the diameter and area of the spring coil, again, creating spontaneity. These notch and edge changes result in a controlled damping that is placed in sub-periodic distances along the spring system.

Additional damping via electronics using motional feedback, permits a variation in decay time selected by the user. AKG provides a small box that eliminates the need to hand-wind the tone control.

That's because Groov-Kleen manual and automatic record cleaners have features that put them out in front of the competition. Like a self-adhesive base for firm, permanent anchoring. Or height and balance, adjustments, so they'll clean perfectly on any record player. And Groov-Kleen also helps reduce stylus wear.

Groov-Kleen features a sable tracking brush to lift dust, dirt and grit out of record grooves. A velvet roller then collects the residue. We even enclose a separate brush for cleaning the Groov-Kleen.

What's more, Groov-Kleen is made of chrome and steel so it looks good and can stand up to constant use. It's must for the serious record collector or audiophile.

Find out about our pricing policies, high dealer profit margins, and special counter top displays for impulse purchases. Then let your customers show you why Groov-Kleen has the shortest shelf life in the world. Rep inquiries invited.

A NEW CEO BY CAPITOL

LOS ANGELES--Capitol Magnetics Products, Winchester, Va., plant is now molding a new plastic housing design for cassettes (C-O) which Joe Kempker, technical marketing services manager, claims virtually eliminates loss of high frequency response due to azimuth misalignment. New design incorporates permanent, molded-in perpen- dicular pins and oversized plastic corner rollers, and provides pre- cisely parallel alignment between the gap of the playback head and the signal recorded on the tape, he says.

It has been under development for almost two years, to be used initially for the Music Tape line.

A marketing seminar for distributors of professional sound, WATS, CATV and CCTV, with emphasis on servicing, will be held prior to NEWCOM on May 3, in New Orleans.

Following a keynote speaker, sessions on market potential, product applications, selling techniques, installer-service technician training and orientation, and distributor and manufacturer support, will be presented.

Working with Arch T. Hoyt, Argus Sound, and marketing division vice president of the Electronic Industries Show Corp., are C. W. Mann- guth, Radionics, St. Louis; Jack Berman, Jack Ber- man Co., Ingwood, Calif.; James Bard, Wire- gerd Co.; Howard Laid, Sanjo; John Leland, Wholesale Electronic Supply, Dallas; Don Palm-quist, Alter Lansing; Ken Reiche, Share Brothers; and William Slumpe, Radionics.

Audio Magnetics

Continued from page 48

must be faced from the ever-increasing number of blank tape manufac- turers in the market. The Audio Magnetics official feels that the line will stand on its quality, and the company's ability to turn out some two million cassettes a week—more than enough to service the needs of the domestic market.

www.americanradiohistory.com
WEA In U.K. Restructures Low-Price Promo Campaign

LONDON—Following representations from the Gramophone Record Retailers Committee, WEA has restructured its autumn sales promotion campaign which involved selling low-price albums direct to the public.

Dealers participating in the promotion will be able to make a 26p cent handling charge on all the bargain offers sold through the campaign.

Under the initial WEA scheme, the company had offered consumers who bought a full-price album from WEA's list of chart nuclears an immediate 60p discount on a second album by mail, retailing at only £2.56—less than the actual dealer price.

But later meetings were arranged between WEA managing director Richard Robinson, GRRC chairman Laurie Krieger and secretary Harry Barry to discuss the matter.

Now, at the option of the retailer, bargain-priced records can be sent by mail, direct to the dealer, for collection by customers, and whether or not he adopts this method, the dealer will be given the 60p cent handling charge.

Tiptle says: “Retailers weren’t too happy with the campaign as it stood, because, according to Mrs. Krieger, they had no particular reason for visiting the record shops a second time. Now the alternative will, I think, be well received by customers, as it means that the dealer has another chance perhaps to interest him in other products as well.”

The price of the albums has been increased to 35.0p and retailers get the handling charge for all bargain records bought through the shop, regardless of whether they were delivered either to him first, or directly to the customer.

Robinson says: “When the campaign was first presented, it was really only the bare bones of it, and it was only right that we should get some reaction from the GRRC with the GRC and find out what they thought.”

He adds that the scheme is now making it possible for album fans an even more attractive proposition to the public, but it is optional when the public can decide whether they want to handle the second record. “Some may say for the most part, to be honest, they’ve been too busy with the Christmas period coming up.”

“The GRC has put forward other suggestions—for instance that dealers would prefer floor display of albums, rather than counter displays at Christmas, because of the lack of space and, we’ve been happy to accept these.”

EMI Import Business Soars

LONDON—EMI’s imports division doubled turnover this year with sales in excess of £7m.

And at the divisional sales conference, general manager Peter James, unveiled the success of the year and the most unexpected and exciting EMI stories of recent times.

The reports were based in part on EMI’s successful attempts with its EMI-London (now the largest record distribution company) and its London International sales division.

These successes, which have been achieved by EMI management that the imports was not a necessary and space-consum ing part of the company, the proven sales success— it claims to be responsible for breaking the international records "El Bimbo", and considerable potential for the future.

(Continued on page 52)

Crosby, Nash & Polydor Tie

HAMBURG—U.S. performers David Crosby and Graham Nash have signed an exclusive deal with Polydor International for all markets outside the U.S. and Canada.

The deal was announced here by W. H. Hales, head of Polydor music management at Polydor. The duo, on ABC in the U.S., will have their first release, "Wind On The Water," just out in America, out on Polydor almost immediately.

The new agreement only calls for albums by Crosby and Nash as a duo. Their solo activities and commitments as members of the Crosby, Stills, Nash and Young group remain with Atlantic worldwide.

Says Hales: “This is an important signing and simply stresses the fact that we are aggressively seeking further top international stars to add to the roster, but at the same time de veloping our own acts.”

Rioting Hits Paris Shops

PARIS—Several hi-fi and record shops were attacked and damaged in the center of Paris during anti-Franco and Spanish demonstrations.

It is impossible to say just what the total cost will be but one shop, owned by "Orgues," on Place St. Housie, was in a lamentable condition after the rioters had passed and assessed the value of the damage, the shop assistant said, two men died of shots or a bullet which smashed a shop window.

The French police realized from the outset the types of the demonstrators were genuine, bands of young people were also out to look what they could. Shopkeepers' organizations here have registered protests and received assurances of compensation.

(Continued on page 57)

Join Motown in U.K.

East Exits British Decca—Differences Are Reason

LONDON—Ken East has resigned as managing director of British Decca after meeting the firm's board of directors and making an extended offer to leave the company after 33 years service, 10 years of which he spent managing EMI.

East left his office on Friday, having tendered his resignation to chairman Sir Edward Lewis six days before, and on the Monday following announced he had joined Motown Records. East had been acting executive vice president working from the London office.

East says: “Sir Edward and I have had a difference of opinion over management policy and by mutual agreement we have decided to part ways as friends.”

As yet Decca has made no announcement regarding who would replace East, or a statement from Sir Edward praised East’s contribution to the company. “He has done a marvelous job over the past few years, and is one of the best of the record industry,” said Lewis while maintaining our relationship in business. I am sorry to see him go, but I consider it helpful to him for everything he has done.”

To take the Decca assignment, East will take over from Joe Barry, who will stay until the change in management structure takes place.

Mr. Lewis said that no other job in the record industry would have tempted him to leave Decca. That East should leave Decca after 33 years of service on the board of the company yet to show real results is one of the biggest shocks of the industry here this year.

However, his decision to move to Motown is less of a surprise. Dating back to his time as managing director of EMI Records U.K., East has had close links with the American company.

Over the years he has developed a close friendship with Barney Ales, whose recent return to Motown as executive chairman has coincided both with the label’s switch back to EMI under a license agreement, and with the recent move of most of EMI’s sales operations to France, and with East joining the company in the job which Ales at one time handled himself.

6.2 Mil Cassette Sales In France

PARIS—Recent market research carried out here by the SEDOOP company has produced figures showing estimated sales of 6,275,000 cassettes in France for 1975, and further given projected 1976 figures of a further 21 percent increase in market sales.

The figures suggest that 86 percent of all sales are pop and 14 percent classical music. French pop is responsible for 39 percent of the domestic sales and international pop accounting for 15 percent. There is then 15 percent for background music used in children’s educational use, and 12 percent, and jazz.

Double duration cassettes show an increase in sales of 8 percent in 1975 year. The research also shows that 38 percent of recorded music in France is in cassette and of that figure 22 percent are in car instal lations.

One-third of the total goes to record retailers, 50 percent to other stores and the rest are sold by mail order or distributors.

WEA Int’l Planning German Press Plant

• Completed from page 3

Tautze Tontechnik, a company that has provided most of Arito’s presses, has started a new factory to make new plant for Island Records in the U.K.

The record service will supply all product for the German company and make its service available to the rest of the European mainland. As a start, it is expected the annual turnover will provide seven million albums a year, while Mr. Friedrich Koch is general manager of the new company, with Gustav Pecht as the director, and Klaus Ollmann in charge of finance and accounting. Siegfried Loch is managing director.

WEA Hamburg moves its ware house to the new premises Jan. 1, as Alsdorf is ideally located for central European distribution.

www.americanradiohistory.com
Austria Has Not Taken Present, or Holme, Melvyn Terms

The station by record companies' promotion budgets this fall. Now, apart from heavy activity by TV merchants K-Tel, Ronco, Arcade and Multiple Sound Distributors, there are campaigns from Pye, EMI, Decca, Odeon, Pathé, Bradesley, all in addition to Phonogram's previously reported expensive plans for the new Peters and Lee album.

K-Tel is in full production with "Forty Singalong Pop Songs" on both radio and television and will launch a $10,000 "Perry Como's Greatest Hits," a two tape package. Other records on K-Tel's double album set are 15 Great Golden Greats," as well as plans to repeat its successful 1974 Elvis Presley package. Ronco's television plans embrace its "Blazing Bullets" and two other cassettes yet to be announced.

Austria Goes Eurovision

VIENNA—For several years, Austria has not taken part in the Eurovision song contest. Following a suggestion from Ernst Orimann, chief of the Austrian top pop group "3," the Austrian Television Company (ORF) has decided to organize an entry for the next contest, to be held in Amsterdam.

Austrian Top Pop Group "O.3." is seriously considering the possibility of participating in the contest. The group, consisting of three young men, one from Graz, one from Vienna and one from Linz, is well known in Austria and is expected to represent the country with a strong entry.

Austrian Eurovision hopes to follow in the footsteps of the recent success of Germany's "Ein Herz fuer Die Alten," which achieved great popularity and received a lot of votes during the contest.

The Austrian Broadcasting Corporation (ORF) is working on the details of the Eurovision entry, considering various factors such as the selection of a suitable song, the choice of artists, and the preparation of the production team. The aim is to present a strong and professional entry that will reflect the best of Austrian music and culture.

As the Austrian Eurovision entry prepares for the contest, the nation is eagerly awaiting its participation and will be supporting the group wholeheartedly. The Eurovision Song Contest is an international event that brings together artists from different countries, promoting cultural exchange and unity through music.
From The Music Capitals Of The World

PARIS
Vogue Records to inaugurate new and ultra-modern studios here next month. French artist Cora Vaucaire currently giving an "a la carte" performance at the Théâtre Montparnasse, the audience being invited to choose from a "menu" of the 100 numbers in her repertoire.

RCA to handle Sheryn Music, which is the T.K. Record catalog, for France, and included are George MacCrae, Gwen MacCrae, and the Sunshine Band. Barclay Riveria offering two albums for the price of one, disks including Sidney Bechet's "King Of New Orleans" and "Don Byas in Paris"...SM Records putting out "Douce Petit Noel" by Raymon Fou for Christmas, and the record, intended for children, will include a puzzle picture on the sleeve.

SM has also recorded ten of the top numbers from a new religious musical called "Jeanne...Ou Le Lou D'Asni" and the songs do not tell of the saint but of a modern young man who copied his return to nature instead of accepting riches. Bercy has recorded the music from the film "Histoire D'O..." one of the most controversial movies of the year, with music by Pierre Bechet. Dubbed top porn product, the film started a Women's Lib riot and gave the French Minister of Finance the idea of levying a special tax on "porn" material.

Pathe-Marconi has released an album devoted entirely to Paris, with every song including Paris in the title and including old favorites such as "Sur Les Toits De Paris" and "The Last Time I Saw Paris," all instrumental and featuring Frank Pourcel's orchestra. Johnny Halliday's "La Terre Promise" recorded by him in Nashville, Tennessee, released this month here by Phonogram. Vogue to handle the Italian Foni Ceira label for France.

Barclay has signed up German company Musikana Records, Georges Moustaki has re-signed a world, long-term contract with Polydor. A special train being laid on from Paris for the 20th anniversary concert of Tele Luxembourg, featuring Michel Polnaref and his American musicians. Frank Tenot and Daniel Filippaci organized a Paris jazz festival this month, featuring Louis Bellson, Ella Fitzgerald, Count Basie and the Tommy Flanagan Trio.

HENRY KAHN
VIENNA
The Austrian Telecommunication Company (ORF) has started a new monthly pop series named "Pop-Top" which highlights the latest hits...Bellaphon artist Wolfgang Ambros got a gold disk for 50,000 singles sold of his "Cherie." Austrian pop duo Waterloo and Robinson (Andiamo) recording a new English version of their hit "Hollywood" for Cube Records and at the same time Amadeo releases their single "Walk Away" in Austria, Germany and Switzerland. Polydor released an album with the Austrian Ski-team and well-known groups in the folk music field...Germany's Udo Lindenberg (Telefunken), Austria's Peter Cornelius (Polydor) and Springtime, also Polydor, recorded here for the television show "Spazilicht." U.K. group the Who here Oct. 28 for a concert in the 12,000-seater Vienna Stadthalle, building interest for the film "Tommy" which opens here November 14th.

German pop singer Frank Zander (Hansi) received a gold disk from Ariola for 80,000 sales of single "Ich Bin Der Ururenkel von Frankenstein" in Austria...Earlier this month, the fifth Hi-Exhibition took place in Vienna, with 49 exhibitors presenting 150 companies' product in the stereo equipment field. Conductor Franz Salmofer, who made several recordings, died here, aged 75. He had been, for several years, general manager of the Opera House in the Theater an der Wien, and from 1955-63 general manager of the Vienna Volkspop...New concert season in Vienna started (Continued on page 60).

Paris Shops
* Continued from page 50
At present, though, compensation amounts to more than 80 percent, but a new law is to be put forward which, if passed, would assure full compensation. The French government is also to consider the whole question of legislation on demonstrations.

When it comes to selling tapes you need maximum sales from high premium floor space-

Gives you so much more the HIGH DENSITY TAPE DISPENSER UNITS THAT GIVE...

- MORE SECURITY - Unique, Fast Release Locking System,
- MORE VISIBILITY - Your Customer can see every Tape - both sides.
- MORE VERSATILITY - Adjustable to do just what you want - Cassettes, 8 or 100 Cards in both or single in Multiple units.
- MODULAR, LOW COST CONSTRUCTION
- USED BY INTERNATIONAL RECORDING COMPANIES SUCH AS E.M.I., C.B.S., etc.

Call us for prices and details we'll be happy to have a representative visit you.

DEVON DESIGN Corp.
4060 Glencoe Avenue, Venice (N R L.A.), California 90291 - Phone (213) 8229000

WALL UNIT - 1000 TAPE IN 7ft.x 5ft.
(Each column takes 88-8 Tracks or 100 Cassettes or combination of both)
ALSO AVAILABLE - FLOOR STANDING AND COUNTER MODELS.

- "Continued from page 51

U.K. pop group Shabby Tiger, whose "Slow Down" (Fontex) was No. 1 in the Belgian charts, touring here until Sunday (19) and appearing on the November National Lotterie Show, with singer Malcolm Roberts...Morgan studios in Brussels report that three of the big current hits in France were recorded in their studio: "Brassilia Carnival," by Chocolates; "Aue" by Blak Blood; and "Charlie Brown," by the Two Man Sound, and recent visitors to the studio were Greek singer Nana Mouskouri and U.K. band Jethro Tull.

Big hit here for Kannahl's "Elephant Song," following its chart-topping success in Holland, and the singer's album is also a sure chart success...Roger Whittaker's "The Last Farewell" third in the BRT Top 30 and a big jump by "Dolly My Love," by the Moments, with good chances that the Moments, together with other All Platinum acts like Shirley and Co., Retta Young, the Rimmonts and Jackson to play in Belgium late November.

Conan performer Nico Haas, following his "Faise-Fouine" his now doing well with "Doeel랙래פק리," following his slot on the BRT "Bienen and Buiken" program...Duvan doing well with their single "I-L-Lucy" and are here late Octob
Reuter & Reuter
Swedish Publisher
is 50 Years Young and Going Strong

One of the true pioneers of Swedish music and publishing, Lennart Reuterskiold, is still leading the way today after exactly 50 years in the business.

It was in 1925 that Lennart Reuterskiold decided to go into the music-publishing business and set up his Reuter and Reuter Forlags AB. He was anxious to do business with many foreign countries and, recognizing the problems non-Scandinavians might have in pronouncing his name, he simply took the first half of the name—and repeated it.

"I was very young, very ambitious and very interested in music," Reuterskiold recalls. "It was principally this enthusiasm for music that prompted me to set up my company, though naturally I was interested in running a profitable business as well."

"My first deals were with Swedish composers and writers, and the first years of involvement were very hard, full of ups and downs. But that is as always in the publishing business, a fact I've been able to verify on countless occasions over the last half century!"

(Continued on page 54)
CONGRATULATIONS TO YOU
LENNART REUTERSKIOLD
AND TO ALL OF YOU AT
REUTER & REUTER
ON YOUR 50th ANNIVERSARY
MORKS HAS BEEN ASSOCIATED
WITH YOU ALMOST FROM THE
START AND ALL OF US AT
KMF ARE LOOKING
FORWARD TO MANY MORE
YEARS OF ASSOCIATION

MORKS MUSIKFORLAG
Kleinerts Musik Forlag as
Christian IX's Gade 7, 1111 Kbenhavn K
KMF

OBS!

REUTER & REUTER—50 Years
Young And Going Strong
* Continued from page 53

"In the mid-1930s I closed by first American deals with
Irving Berlin, by then already a world-famous composer, the
deal set through Saul Bornstein (later Saul Boursine) and with
the dynamic and visionary Jack Robbins. If you entered a res-
taurant or theater in New York with Jack Robbins in those
days, you heard 'Hello, Jack!' yelled from every corner.

"Irving Berlin's songs from 'Top Hat' became some of my
biggest successes and, personally, I must confess that 'Cheek
To Cheek' holds its position as my favorite song through the
years.

"During World War II, it was extremely hard to get hold of
music sheets from my international contacts. Sometimes I
had to depend on special couriers who brought in the sheets
from abroad. And if that didn't work, I had to take rather more
dramatic steps to hear new material.

"One song from England sticks in the memory. It was called
'Where Was I?' and it seemed there was no way we could get it,
neither on record nor on sheet music. However, through diplo-
matic contacts, I had my dilemma explained to the British
Broadcasting Corp. people in London and asked if they could
play the song over the air on a certain time on a certain day.

"They complied with my unusual request. And as the song
came across on the broadcast, I gathered some music people
in my office and they wrote down both words and music."

Both before the war and afterwards, Reuterskiold had a
short and very successful career as an impresario. In 1939,
for example, he arranged the first-ever European tour of Duke
Ellington who, with his big band, toured all over the continent
and gave 48 performances—all sold out.

In May of the same year, Reuterskiold arranged and pro-
noted a guest performance of world famous conductor Leo-
pold Stokowski. This very successful concert, held in the
Stockholm Concert Hall, was attended by the Swedish mon-
arch, King Gustav V.

Reuterskiold recalls that he asked Stokowski his opinion
about Ellington, who had just completed his tour, and his
reply was: "Ellington is one of the world's great musicians."

And Reuterskiold was to engage artists from La Scala in Mil-
lian to perform four operas at the Swedish Royal Opera.

But after the war, he withdrew from the concert-promoting
business. "It took too much of my time," he says, "and it was
very laborious. But on the whole, I really enjoyed that world.
I made some very good friends among the artists and musi-
cians. And furthermore, the concert promotions added up to
good publicity for Reuter and Reuter."

During several trips to European countries and the U.S.,

Reuter & Reuter
Congratulations
With 50 years
of music . . .
...and thank you
for sharing the
last twenty of
them with us.

ARNE BENDIKSEN, NORWAY

www.americanradiohistory.com
Congratulations to
REUTER & REUTER A.-B.
on 50 years of success in music publishing.

Thanks for
25 years of good and close co-operation.

Hans Gerig Musikverlage
Cologne / Germany.
Reuter & Reuter—50 Years Young And Going Strong

On his many visits to the U.S., ReuterSymköld met and became friendly with top personalities of the music world. Here, at dinner in New York in 1950, he is pictured (right) with bandleader Guy Lombardo, an early apostle of the melodic popular music which ReuterSymköld is convinced is starting to enjoy renewed popularity.

Happy Anniversary

EMI SVENSKA AB

The G. HENLE VERLAG

wishes its business partner of long-standing, Reuter & Reuter, further significant business successes in the future on the occasion of its 50th anniversary.

For many years we have been associated with the Reuter & Reuter firm in a very harmonious partnership. As exclusive distributor, Reuter & Reuter has contributed substantially to making our URTEXT EDITIONS and musicological publications known in Scandinavia. At this point, we would like to thank Mr. Lennart ReuterSymköld and his colleagues warmly for their successful cooperation thus far.

Our publishing program, as distributed by Reuter & Reuter includes:

URTEXT EDITIONS of Piano and Chamber Music for practical use.

All the principal piano works of J.S. BACH, BEETHOVEN, BRAHMS, CHOPIN, HAYDN, MENDELSSOHN-BARTHOLDY, MOZART, SCHUBERT, and SCHUMANN and an increasing number of their chamber works.

The G. HENLE PUBLISHING HOUSE looks back upon more than 25 years of experience in the publication of URTEXT EDITIONS. Renowned concert artists, educators, and students, as well as music lovers throughout the world, are increasingly seeking out these beautifully engraved editions in which the artistic intentions of the composers are presented authentically.

SCHOLARLY PUBLICATIONS

CRITICAL COMPLETE EDITIONS of the works of BEETHOVEN and HAYDN - FACSIMILE EDITIONS - RISM INTERNATIONAL INVENTORY OF MUSICAL SOURCES - THEMATIC INDICES - MONUMENTS OF MUSIC - CATALOGUES OF BAVARIAN MUSIC COLLECTIONS

Please ask for the GENERAL CATALOGUE.

G. HENLE VERLAG

D-8000 Munich 70

ONE OF THE BEST KNOWN GERMAN MUSIC PUBLISHERS OF CLASSICAL AND ROMANTIC MUSIC
Canada

CAPAC Quits Jingle Collections; Writers To Deal With Ad Agency

TORONTO—The Composers, Authors and Publishers Association of Canada Limited will no longer collect and distribute writer’s fees arising from performance rights of commercials and jingles. A Canadian performing rights society has found that there is no way in which they can receive this income from the users of such messages.

Adds John Mills, the general manager of CAPAC: “The distribution rule applicable throughout the past years has greatly reduced the value with respect to a credit given to a commercial label because of the very nature and use of such material, and even if the appropriate information and safeguard as to copyright ownership could be achieved, the financial return would be minor compared to the overhead factor that would be imposed upon the association.”

An advertisement CAPAC is suggesting that writers involved in creating commercial jingles keep control over their works by contractual arrangements with the composer and the advertising agency. “It would clarify the situation if our members realized that in entering into the contractual arrangements for the production of commercial jingles, they could receive some fee on the understanding and realization that they will not be collecting performanceighth fee for the use of such commercial messages,” adds Mills. “It was felt by the board of directors of CAPAC that it was the right decision in the advertising agency commissioning the commercial to see that adequate compensation was paid to the publisher of the commercial—CAPAC.”

CAPAC has suggested that the following clause be incorporated into any ad agency contract: “It is understood and agreed between the parties hereto that the client agrees to obtain a mechanical license and gives to “the Agency” the exclusive right to the use of the above song and its recording only and that all copyright and to the said music and lyrics related thereto will be considered as the composer/lyric writer for all other purposes.”

Bee Gee Sounds Off On U.K. High Taxes

MONTREAL—Guaranteed to get Brenda Martin’s attention is the tax situation in England. Barry Gibb of the Bee Gees, who have just completed a highly successful tour of Canada with no exception.

Both Barry and Maurice Gibb live on an island off the coast of the Channel Islands, to escape Britain’s stringent tax laws for entertainers. Robin Gibb, on the other hand, has decided to live in England and pay the taxman his due.

“Robin lives in England and wouldn’t think of leaving it,” explains Barry. “I think that he has managed some sort of a better plan, that he doesn’t have to pay all the tax immediately.”

“My father paid 83 percent tax if we went back now. The rock artists are the ones that are getting crucified if the tax was just 50 percent, for instance, you would find that most rock artists would return to England, because they love the country. They all want to live there and their money can help. What I can’t understand is why Barry and Maurice would just people can’t afford it, partially because of these high taxes.

The Bee Gees have packed houses all across Canada on their recent tour. “We’ve been here twice before and we feel that there’s some time that we could fill the houses out,” says Gibb. “We played bigger halls in Canada this time but during the last tour we worked the theaters and the sound was better. We worked some theaters this time because we loved working them. You can’t really get a beautiful soundworking Maple Leaf Gardens in Toronto or the Montreal Forum or places like that. The sound would break down on us when we did play those big arenas.”

Gibb indicates that the Bee Gees are moving more to a纯商业-oriented band. “It’s something that we have wanted to do for a while but the changes have been happening slowly. We were just systematically getting ourselves together as a band for the last two or three years. In that time period we have been steadily rather than making records.”

VANCOUVER—Mushroom Records, an affiliated Vancouver-based Can-Bas Studio, has found that access to a fully-equipped recording studio has many advantages. The master engineer and manager of the label, says, “One of the things that we have been very successful with lately is giving a number of well-known producers and acts who we feel have some possibility of creating something extraordinary for a band that they don’t come up with something that interests us, they can sell the product to the record company. “The economics of that system are obvious. For me to sign an act and put them in the studio . . . well, just my musicians fees alone could run four to five thousand dollars. If I make a production deal, on the other hand, the production company pays the musicians fees and I put up the studio time. You pay for the time up front. If we refuse an act after giving them studio time and they get a deal, the studio though come right off the top of the money they receive on that deal.”

A deal is signed with Can-Bas Studio, which is managed by Mike Flicker, the Mushroom label has had a small record suc-

Polydrug Deal

Continued from page 50

red the word, we are not a large company, to have remained separate from Polydog in London would have been a task. One small staff to cope with the extra work. It was, therefore, a logical move.

Polydog managing director Freddy Haayen says he welcomes the new deal because it was easy to work, but we’re delighted to do business again.”

Capitol of CDM

GETS PLAQUE—Mel Shaw, right, president of the Canadian Academy of Recording Arts and Sciences, presents a plaque to Arnold Gosewich, president of Capitol Records EMi of Canada Ltd. The plaque is awarded in acknowledgment of Gosewich’s contributions to the establishment of the CARAS. Walt Grealis was the first to receive the award.

Tempo Studios Expansion

MONTREAL—Tempo Studios, one of the Montreal studios that has recently been one of the most active recording centers in this city, is to be torn down within a year and will move into a renovated movie theater in Pointe St. Charles, a suburb of Montreal.

“The new studio will be a Westlake studio, the same as the one we are in right now in downtown Montreal,” says Gail Mezo, the general manager of Tempo. “In the new location, however, the control room will be bigger and in general so will everything else. One of the biggest selling points for the new studio is that we are going to be able to have live shows in the back. We are leaving the city in the studio. The office will be in the front of the complex, the studio in the middle and the small control room, Back Recording can be done right from the theater.”

Tempo was initially founded in 1983. The recording studio was moved from record industry. He spent nine years with Decca as international classical marketing manager and three years with Philips as manager of the classical division.

Reporting to Boyce is sales manager Ray Cooper, publicity manager Martin Lewis, production controller Bob Franks, artist director Philip Warr and warehouse and distribution manager Jim Jones. Transatlantic’s a&r, international and accounts departments will continue to report directly to Joseph.

Graham Churchill is the second appointment in the Transatlantic staff expansion. Churchill, for eight years professional manager of Essex Music, joins Transatlantic as professional manager. During his time with Essex he was responsible for signing such writers as Jojo Mitchell, Keith Kongo, Pink Floyd, Ralph McTell and T. Rex. The appointment coincides with the move, from their current premises in London’s Tin Pan Alley (Denmark Street), to the Lorna Music, headed by Alan Paramore and Peter Pavey, to new offices

International Turntable

Jack Boyce, most recently at RCA and prior to that with Pye in London for three years, has joined Transatlantic as general manager. He is assisted by a number of major staff appointments by managing director Nat Joseph since the merger with the Granada Group three months ago.

Boyce has had a long career in the record industry. He spent nine years with Decca as international classical marketing manager and three years with Philips as manager of the classical division.

Reporting to Boyce is sales manager Ray Cooper, publicity manager Martin Lewis, production controller Bob Franks, artist director Philip Warr and warehouse and distribution manager Jim Jones. Transatlantic’s a&r, international and accounts departments will continue to report directly to Joseph.

Graham Churchill is the second appointment in the Transatlantic staff expansion. Churchill, for eight years professional manager of Essex Music, joins Transatlantic as professional manager. During his time with Essex he was responsible for signing such writers as Jojo Mitchell, Keith Kongo, Pink Floyd, Ralph McTell and T. Rex. The appointment coincides with the move, from their current premises in London’s Tin Pan Alley (Denmark Street), to the Lorna Music, headed by Alan Paramore and Peter Pavey, to new offices

Within the Transatlantic/Heathdale headquarters, Paramore will work alongside Churchill as administration manager. Heathdale has acquired another 6,000 square feet of space at their head office, in which the press, promotion and publicity departments are being moved, along with the new publishing setup.

The company is advertising for a radio and television promotion manager.

Aaron Sixx has been appointed director, international operations, for Arista Records. In his new job he will be responsible for representing Arista U.S. catalog and artists to the company’s licensees around the world. Initially, he will be based in New York, U.S., and the new position familiarize himself with the record operation, artists and product. But later he will move to London. Sixx was previously with United Artists where he was European a&r director in London.

Barbara Isaacs, currently assistant to Phonogram’s personnel department in London, has joined the company’s promotion team. She reports directly to field promotion manager Stewart Cockade.

Jim Flynn, formerly in the a&r division of EMI/Monarch, has joined Pye Records as U.K. a&r manager, reporting to creative director Peter Prince.

Chevi Sempri, Intersonic Music

(Continued on page 58)
executive in London, has left the company to take up a new career outside the music business. His duties are being handled by managing director Adrian Rudge and professional manager, Eric Holliday.

Mike Hitchles is now general manager of the newly created advertising and marketing division at Polydor, which will bring all aspects of sales, marketing, advertising and promotion under one roof. He was previously general manager of the sales division at EMI.

Reporting to Hitchles is pop marketing manager Dave Chapman, sales promotion manager Ron Drew, national sales manager Bill Land and tape marketing manager John Howes. Special accounts will be handled by Rod Thompson.

A major restructuring of Phonogram's ad department in London is announced, with Nigel Grange, currently the company's A&R manager for U.S. product, taking control of all creative ad department staff to become creative manager. And David Baker, specializing in legal and financial matters for the company, is a new business affairs manager. Managing director Tony Morris says the moves mean he is handing over the reins to Grange and Baker.

Phonogram has previously had an ad committee and though it will continue, its responsibilities will be less. With the strengthened ad division, John Frantz continues to have music sales, promotion and publicity, direct reporting to Morris. Frantz ceases 21 years with the company next month.

The promotion of Grange is a major success story. He joined in 1970 as a credit controller and since then has been sales assistant, field promotion representative, disco and university promotion assistant and then U.S. sales manager. Baker joined in April this year. He is a solicitor who qualified 10 years ago and has specialized in entertainment law, particularly over contracts, tax planning and exchange control.

Paul Prenter, former promotion manager for the U.K., has joined Bink Records in London as head of press and promotion. Nick Cronin, who was formerly in control of the department, transfers to ad. Two other new appointments are Richard Sanderson, who joins as promotion assistant and was formerly in charge of Radio 2 promotion, and Robert David Roberts, a newcomer to the music business, who will be responsible for radio promotion.

David Munns has replaced Neil Stafford as EMI's senior label manager in London, Scotland, Northern Ireland, South Wales and the north of England. He replaces John Nicholl, who joined Purple Records, and the replacement for Munns as licensing manager of EMI International is Roger Ames.

Martin Satterthwaite appointed general manager of EMI's London's subsidiary record department, reporting to promotion manager Clive Banks. Satterthwaite, who has spent nine years with EMI, succeeds Geoff Scourfield. Satterthwaite will be largely involved in supervision of Island's field promotion team, now almost five years old.

Virgin Records' field promotion representative Keith Skues, in London to move promotion manager. He will, however, continue to have responsibility for Scottish area promotion activities, commuting between London and Scotland.

Keith Skues, program director at Radio Hallam, has been appointed director of the station's new London studio as of Oct. 1, the station's first birthday. Skues has been in the radio industry for 17 years.

David Curtis has been appointed advertising manager of Melody Maker Weekly, in London, a music newspaper. Keith Ellis and John Hassinger respectively, who have both resigned. Curtis, 29, was previously assistant advertising manager of Melody Maker Weekly. Gill Light, of the Phonogram press department, is leaving to take up a position in the music industry in Holland. She has been with Phonogram for nearly two years, handling press representation for a long list of artists, including Lina Zavaroni, Peters and Lee, the Beach Boys and recently has been more in the pop field, notably with 5000 Volts.

MOA will Woo Foreign Guests
CHICAGO—Foreign guests to the Music Operators of America Exposition and Convention on Oct. 15 will be able to meet each other and get help, including translation services, from the newly created International Lounge to be set up for this first time this year for the efforts of Millie McCaffrey, chairman, extra acting and member of the New York State Coin Machines Assn.

Ms. McCarthy reports that interpretation of over eight languages will be offered, and she is still looking for some additional knowledge of Japanese to assist expected visitors.

The lounge will also include a message center for foreign guests to contact each other.

British Rock
Continued from page 32
also enjoying a good year, according to Great Britain's Radio 1, which is the vice president. He says schools are booking all types of music in all price ranges. These include Eric Clapton and the Eagles, Graham Central Station, Joni Mitchell, ZZ Top, Rod Stewart, Kiss, The Who, Fleetwood Mac, John Lennon and the Rolling Stones.

Although country music, of sorts, is holding its own on campuses, hard-core Nashville country music will probably not catch on, according to Don Light of Nashville-based Don Light Talent Inc.

He says business is holding up very well for his country roster, including Jimmy Buffett, Alex Harvey and Dick Feller, but has doubts if anything other than underground country will catch on for college bookings.

Jazz continues to take on campuses, but many of the partially unknown musicians are finding it hard to get dates at the prices offered. To combat this, Dick Wilkes of the Coffee House Circuit and Great Britain's Dick Wilkes Management Co. has set up a new company, The Jazz Bureau.

"I am trying to establish a booking bureau for groups like Andrew Hill, Dave Lieberman and Anthony Braxton, so that they can afford more college dates without it ending up costing them money," Wilkes states.

"Most of the acts will be priced between $1,200 and $1,500 for a week, and we hope to get enough dates so that artists like Braxton can make it work financially—both financially and creatively."

Lennon Wins Suit
NEW YORK—The deportation order against John Lennon has been reversed by a federal appeals court. The two-to-one decision held that Lennon's 1968 conviction for possession of marijuana was not a sufficient ground for deporting the artist from this country.

Rowe Introduces
Continued from page 32
full five-year warranty on all moving parts, forward and reverse, in audio and operational burglar alarm. A low-cost theft and fire insurance program for high risk locations is available.

The credit report is solid state, and eliminates noises as well as offering simplified setting changes.

Siegfried-Schwall Talent Group
CHICAGO—A benefit program for Chucky DeMeo will bring the Siegfried-Schwall Band back together after two years for three performances at the Quiet Knight Oct. 20. DeMeo, pianist with the Jim Schwall band, was paralyzed in a serious automobile accident while returning from a performance in Wisconsin.

Other Chicago acts will perform for the benefit, with Quiet Knight owner Richard Tanding turning over all proceeds from the $5 tickets.

www.americanradiohistory.com
Latin Mexicans See Settlement Of 2 Vexing Disk Problems Imminent

By MARY FISHER

MEXICO CITY—Although most major record companies have been burdened for the past several weeks with two major problems involving a slowdown in imported products and settling of a percentage dispute with the U.S.-based conglomerate EMMAC, the publishing world is much less concerned by them. The major problem is one of the most serious facing the Mexican industry. The EMMAC has been involved in a significant legal dispute with the Mexican government over the importation of records. The settlement of this dispute is expected to have a significant impact on the industry.

The second problem involves a percentage dispute with EMMAC. This dispute has been ongoing for several years and has resulted in a significant drop in revenue for the industry. The settlement of this dispute is also expected to have a significant impact on the industry.

Meanwhile, the industry is facing significant challenges. The industry is struggling to find new ways to generate revenue in the face of declining sales. The industry is also facing significant challenges in terms of piracy and illegal downloads.

The settlement of these disputes is expected to be a significant milestone for the industry. The industry is hopeful that this will mark the beginning of a new era of stability and growth.

However, the industry is also facing significant challenges in terms of piracy and illegal downloads. The industry is working to find new ways to combat these issues and is looking to the government for support.

In conclusion, the settlement of these disputes is expected to be a significant milestone for the industry. The industry is hopeful that this will mark the beginning of a new era of stability and growth. However, the industry is also facing significant challenges in terms of piracy and illegal downloads. The industry is working to find new ways to combat these issues and is looking to the government for support.
a directory designed for artists who tour the U.S. and need easy access to services like...

- Talent Showcase Facilities
- Sound and Lighting Facilities
- Photographers
- Limo Services/Charter Services
- Promoters
- Musical Instrument Transfer-Rental-Sales-Repair
- Hotels/ Motels
- Publicity/Public Relations Firms
- Staging Companies/Costumers/Wardrobe Designers
- ...in 40 major markets in the continental United States!

A guide providing the touring artist with everything he needs when he's on the road. Why not travel with artists when they're ON TOUR? Contact your local Billboard account executive for details:

AD DEADLINE: November 7
ISSUE DATE: December 20
Aliens May Get Tax Break

• Continued from page 1

Jetpack performances in the U.S. by foreign entities.

The major recommendations submitted to the IRS encompassed the following: 1. The IRS should develop a methodology (often the conveyer agent for the performer) be permitted to apply the withholding rate of 14 percent on in- come reduced by business-related expenses. 2. To establish a system which would allow a small and early determi-
nation of alien performers’ tax liabil-
ities. Such a system might include the setting up of a regional office at IRS service centers located at inter-
national departure points. The centers would issue clearances to performers for presentation to U.S. customs officials when the enter-
nee leaves the country.

The third point in the proposal re-
s to the committee’s position that the procedure of collecting income taxes due from alien entertainers is confusing. The committee recom-
mends that the IRS publish guidelines which would (a) clarify which U.S. persons shall be the with-
holding agents, (b) instruct the Serv-
ce’s own collection personnel as to which funds are properly subject to tax, (c) inform everyone concerned about tax exemptions and proce-
dures involved to obtain the exemp-
tions.

Neil Rosenthal, ad hoc committee counsel, says that the present meth-
ods of collecting income taxes from the alien performers are unfair. He

says that it is the committee’s desire to construct procedures which will
avoid discouraging the importation of foreign talent in the U.S. and en-
courage the development of artists, who, under the present tax system, cannot afford to perform in the U.S.

Tony Martell has apparently left the ABC post he got after purchase of Famous Music, which he headed, and will be announced as a Columbia vice president this week. He will work with son Travis starting the next Omnond gener-

ator.

Continued from page 1

Electronics Reps’ Insight

• Continued from page 3

Marilyn, says. “This procedure is also applied to the black market.”

Different persons are contacted each week throughout a quarter.

The inventory mix is not being ex-
ploited and the retailer is beginning to build inventory,” he

wrote. The inventory mix is a strong increase in the gross national product in the third quarter of 7 to 9 percent, with an improving gross domestic product, especially for August which shows an increased industrial production of 17 percent, the sharpest increase in three years.

Q’O’Neal

• Continued from page 10

Magnetic Products, was generally upbeat but definitely pragmatic.

The panel agreed that the 4-channel

in the consumer market is much more concerted effort by the entire industry to make quad’s po-
tential pay off.

Tour packages were to be behind us as retail sales began to increase begin-
inning in late March, and infla-
tion has dropped to an annual rate of 4 percent last year to 6 percent in the second quarter of 1975,” Tung said.

The investment climate is mixed.

Manufacturers are continuing to liq-
uidate while the retailer is beginning to build inventory,” he

wrote.

Tung expects a strong increase in the gross national product in the third quarter of 7 to 9 percent, with an improving gross domestic product, especially for August which shows an increased industrial production of 17 percent, the sharpest increase in three years.

Visiting American In Europe

• Continued from page 16

with many proposed tours, as well as numerous other album plans.

As far as growth on the Euro-

pean jazz and blues scene, the label which has grown at the quickest pace is Copenhagen-based Steeplec-
chase, which is rapidly growing. The label, which has already released 20 jazz titles to compete with the major labels, is rapidly releasing titles with the major labels, is rapidly releasing titles with the

label.

Steepelchase began as a one-shot project of label president Nils Win-
tzen Dahl. Dahl, who is also the owner of the label, was

A new release by Dahl’s label features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.

The label, which is rapidly growing, is recently seen as one of the most successful independent labels in Europe. Their latest release features the talents of two of the leading musicians in the European jazz scene, trumpeter

Steeplechase, who has branched out into

York’s most famous jazz club is

Rehearsal.
A Brand New Album To Begin The New Season!
Tony Orlando & Dawn sizzle with a sensational blockbuster album and a title cut single that's bound to fly to the top of the charts.

The Big Single—Just Released!

"Skybird"

Tony Orlando & Dawn Greatest Hits
Certified Gold Only Twelve Weeks After Release!

TONY ORLANDO & DAWN
...ANOTHER GREAT SEASON ON ARISTA!
TONY ORLANDO & DAWN—Skybird, Arista AL 4059. Male<br>sell that was reviewed in November and the girls moved<br>to Arista in the sophisticated vein the band has since moved into.<br>While on Bell and later Arista the artist was known best for<br>his lightweight, somewhat babyfaced styled songs.<br>Apparently, however, he was cutting his "feet" material then as<br>well. A few of his old style songs bend in with some adroit<br>crooning by his co-producer Frank Mills.<br>You'll recall: "(I Can Do)<br>Croce's wife, Debbie, has sold 30 million albums in<br>the quality<br>"Oh, Jamaica." "Lonely<br>man."<br>Rock<br>"Ain't<br>country<br>FREDDY FENDER—Are You Ready for Freddy, ABC<br>Dot 004. This is the first LP in a year of the<br>best material from the<br>Croce's wife, Debbie, has sold 30 million albums in<br>the quality<br>"Oh, Jamaica." "Lonely<br>man."<br>Rock<br>"Ain't<br>country<br>FREDDY FENDER—Are You Ready for Freddy, ABC<br>Dot 004. This is the first LP in a year of the<br>best material from the<br>Croce's wife, Debbie, has sold 30 million albums in<br>the quality<br>"Oh, Jamaica." "Lonely<br>man."<br>Rock<br>"Ain't<br>country

DEAN MARTIN—"What's He Doing over There?"—A<br>Memorial to<br>Billboard's Top Album Picks—OCTOBER 18, 1975

TONY ORLANDO & DAWN—Skybird, Arista AL 4059. Male<br>sell that was reviewed in November and the girls moved<br>to Arista in the sophisticated vein the band has since moved into.<br>While on Bell and later Arista the artist was known best for<br>his lightweight, somewhat babyfaced styled songs.<br>Apparently, however, he was cutting his "feet" material then as<br>well. A few of his old style songs bend in with some adroit<br>crooning by his co-producer Frank Mills.<br>You'll recall: "(I Can Do)<br>Croce's wife, Debbie, has sold 30 million albums in

RED DAWSON—"Lonely<br>man."<br>Rock<br>
"Ain't<br>country

DEAN MARTIN—"What's He Doing over There?"—A<br>Memorial to

FREDDY FENDER—Are You Ready for Freddy, ABC<br>Dot 004. This is the first LP in a year of the
best material from the
Croce's wife, Debbie, has sold 30 million albums in
the quality
"Oh, Jamaica." "Lonely
man."<br>Rock<br>"Ain't<br>country

DEAN MARTIN—"What's He Doing over There?"—A
Memorial to

FREDDY FENDER—Are You Ready for Freddy, ABC<br>Dot 004. This is the first LP in a year of the
best material from the
Croce's wife, Debbie, has sold 30 million albums in
the quality
"Oh, Jamaica." "Lonely
man."<br>Rock
"Ain't<br>country

DEAN MARTIN—"What's He Doing over There?"—A
Memorial to

FREDDY FENDER—Are You Ready for Freddy, ABC<br>Dot 004. This is the first LP in a year of the
best material from the
Croce's wife, Debbie, has sold 30 million albums in
the quality
"Oh, Jamaica." "Lonely
man."<br>Rock
"Ain't<br>country

DEAN MARTIN—"What's He Doing over There?"—A
Memorial to
AMERICA'S X-RATED 3001E BAND IS ON THE MOVE AGAIN!

EXCLUSIVELY REPRESENTED BY:

BUT I STONE / BLACK OAK ARKANSAS / c/o GENERAL DELIVERY, OAKLAND, ARKANSAS 72661 / (501) 431-8551

www.americanradiohistory.com
Number of singles reviewed this week 123 last week 110

SIMON AND GARFUNKEL—My Little Town (3:29); producers: Paul Simon, Art Garfunkel & Phil Ramone; writer: P. Simon; publisher: Paul Simon, BMI; Columbia J3032. Far

ous pair frame up the first time in this near a new ending rock that is already on the hot 100 at a stalled #1. A good formula, Alan White produced.

PERCY FAITH—Summer Place (7 (The Theme From a "Summer Place") (3:42); producer: Ted Cutting; writer: M. Stevin; publisher: Warner Bros., ASCAP; Columbia J3032.

Hills and homes... Summer Day (3:10); producer: The Four

FREDDY FENDER—See The Lights Shining (3:28); producer: Freddy Fender; writer: Freddy Fender, BMI; Columbia J3046. Already

over 45,043. Already

son; good, mous pair team

AZAR—Easy Living (3:43); producer: Steve Alonso; writer: Clarence Reid, Sheldon, BMI; Cat 1957.11. I. Follow to "Rockin' Chair" begins with an easy rap and tempo. It is a very good song. Good pay day

Vivace; ASCAP. BMI. H359. 1934. One very country style cut with an interesting title. Just the same title the tune.

MILTON WRIGHT—Keep It (7 (3:28); producer: Seth Nylander; writer: Milton Wright; publisher: Shelly, BMI; Shelly, BMI J3274. The Wright's brother's two piece with the band a solid disco effort.

JOHN HAYES—Men From The South (3:30); producer: Nicky Chinn; writer: Mike Chapman; publisher: Mike Chapman, BMI; J3047.1. Good

music, sets the stage well for this English cut.

Cardew—Three Little Ladies (3:08); producer: Willie 

Tompkins; writer: Cardew; publisher: Cardew; BMI. H359. 1934. Another English cut from the same label. Does not work very well.

TOM JONES—Memories Don't Leave You Alone Do (3:20); producer: Johnny Bill, writer: James Dean Berry; John Glover-Inghrist; BMI; Buick ASCAP. J3047.2000. Taken from the album M M Hill, the swing type melody is really on the money. It is a basic duet with kith and kill. No flip.

JEANNE REYNOLDS—Got Some Lovin' On Me (3:20); producer: Don Davis, writer: Jeanne Davis; publisher: Universal; BMI. ASCAP. J3047.5. A very fine

sweet duet with the simplest sound but still very strong.

TOM MIDDLETON—One Night Lovers (3:09); producer: Bob Gillis; writer: P. Davis; publisher: Bob Gillis; BMI. ASCAP. J3047.5. A 519

clip. One of the best rhythm cuts of the week. Really

cuts.

JUICE NEWTON & SILVER SPUR—The Sweetest Thing (I Ever Knew) (3:34); producer: Brons Howe; writer: Dolly Young; publisher:

Shelton/Addison-Steel; ASCAP; JAC-1944.1. Good disco cut from a good dance effort. Two very strong sunset cuts from this label.

HERALD—Good Time Around (3:19); producer: Lloyd Bubolz; writer: Lloyd Bubolz; publisher: BMI. ASCAP. J3047.5. A very

good cut from a poor label. The flip is a solid disco

RENNIE NOLL—Just In Case (3:57); producer: Tom Hollender & Jack Henderson; writer: John W. Volanski; producer: Rennie Noll; BMI. ASCAP. J3047.5. A very

solid cut from a solid label.

WILLIE NELSON—Nightlife (3:47); producer: Tom Conlin & Jack O'Connell; writer: Billy Sherrill; publisher: BMI. ASCAP. J3047.5. A very

good ballad of the week. Leaves flip.

MEL TILLIS—Lookin' For Tomorrow (3:24); producer: Billy Sherrill; writer: Billy Sherrill; publisher: Acuff-Rose; BMI. ASCAP. J3047.5. The most commercial thing Tillis has done. It's up tempo with an infectious mel

ry that makes you want to sing along. Good cut from a poor label throughout. Shows a new side to writer/artist Stiller. No flip.

CHARLIE MCCOY—(I Heard That) Long Time Whistle (3:11); producer: C. McCoy; writer: Cass Williams; BMI. ASCAP. J3047.5. A very

good cut from a solid label. No flip.

BARBARA WYATT—Please Little Billy (3:40); producer: Joe Woodford for Walbros, Inc.; writer: S. Boyle/ T. Woodford; publisher: S. Boyle Diamond Music & Wriget Pub., BMI. MMem

Soul America—Union Fraternity. No. 519.1002. A good

soul type cut from the label's and song's title.

MICK LUNSFORD—Sugar On Top (3:27); producer: Tommy Hall; writer: C. Kelly; D. Moore; BMI. ASCAP. J3047.5. A very

good cut from a solid label. No flip.

BILL RICE—Yesterday’s Lament (4:25); producer: Jim Vinnette for Curb-Vernon Prod.; writer: J. Foster/Bill Rice; BMI. ASCAP. J3047.5. A

very good cut from a solid label. No flip.

SCOTT BOWERS—Dancers (3:38); producer: Joe Woodford; writer: A. Aversa, BMI. ASCAP. J3047.5. A very good cut from a solid label.

DERRICK Projects—(3:23); producer: Jerry Moore; writer: D. Paul; BMI. ASCAP. J3047.5. A very good cut from a solid label.

WILLIE NELSON—Country Music (3:20); producer: J. Foster; BMI. ASCAP. J3047.5. A very good cut from a solid label. No flip.

WILLIE NELSON—What Is Love (3:10); producer: J. Foster; BMI. ASCAP. J3047.5. A very good cut from a solid label. No flip.

WILLIE NELSON—The Night Has A Thousand Eyes (4:14); producer: Joe Woodford; writer: S. Boyle/T. Woodford; publisher: S. Boyle

Dexterity for labels seeking to improve their marketing. In a

1975, Billboard

OCTOBER 18, 1975

MIDNIGHT REEVE'S—Our Little Town (2:51); producer: The NightHawks; writer: Dan Zaremba; BMI. ASCAP. J3047.5. A

very good cut from a solid label. No flip.

WILLIE NELSON—(I Remember) That Time I Told You (3:23); producer: Joe Woodford; writer: S. Boyle/T. Woodford; publisher: S. Boyle

Dexterity for labels seeking to improve their marketing. It

is a new level for Willie. Well worth a flip.

WILLIE NELSON—(I Remember) That Time I Told You (3:23); producer: Joe Woodford; writer: S. Boyle/T. Woodford; publisher: S. Boyle

Dexterity for labels seeking to improve their marketing. It

is a new level for Willie. Well worth a flip.

WILLIE NELSON—(I Remember) That Time I Told You (3:23); producer: Joe Woodford; writer: S. Boyle/T. Woodford; publisher: S. Boyle

Dexterity for labels seeking to improve their marketing. It

is a new level for Willie. Well worth a flip.

WILLIE NELSON—(I Remember) That Time I Told You (3:23); producer: Joe Woodford; writer: S. Boyle/T. Woodford; publisher: S. Boyle

Dexterity for labels seeking to improve their marketing. It

is a new level for Willie. Well worth a flip.
THE GROUP THAT'S GETTING BIGGER EVERY DAY!

GENTLE GIANT

INCREDIBLE ON RECORD

GENTLE GIANT
Free Hand

Their new album is FREE HAND
(ST-11428)

ININCREDIBLE IN CONCERT

Oct. 14 Kalamazoo, Michigan — Chenery Auditorium
Oct. 17 Detroit, Michigan — Cobo Hall
Oct. 18 Cincinnati, Ohio — Riverfront Stadium
Oct. 21 Milwaukee, Wisconsin — Riverside Theatre
Oct. 22 St. Louis, Missouri — Opera House
Oct. 23 Vancouver, B.C. — Commodore Ballroom
Oct. 26 Portland, Oregon — Paramount Theatre
Oct. 29 Berkeley, California — Community Theatre
Oct. 30 Phoenix, Arizona — Celebrity Theatre
Nov. 1 Los Angeles, California — Shrine Auditorium
Nov. 2 San Diego, California — Golden Hall

www.americanradiohistory.com
**Hot 100 Chart Review, page 98**

**Star Performers:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-50 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the position is in a holding pattern. This week, in some cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association Of America seal of certification as "gold albums" or "platinum albums" is not included.


**HOT 100 A-Z (Publisher Licensee)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title, Artist</th>
<th>Label &amp; Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Got to Go to Pieces (Kevin Gray &amp; Dr. Jim)</td>
<td>MCA</td>
</tr>
<tr>
<td>2</td>
<td>Help Me Make It to My Rockin' Chair</td>
<td>Capitol</td>
</tr>
<tr>
<td>3</td>
<td>Mexico (Julie Rogers &amp; Dr. Jim)</td>
<td>MCA</td>
</tr>
<tr>
<td>4</td>
<td>Fancy Lady</td>
<td>Capitol</td>
</tr>
<tr>
<td>5</td>
<td>Dear Prudence</td>
<td>Capitol</td>
</tr>
<tr>
<td>6</td>
<td>So In Love</td>
<td>Capitol</td>
</tr>
<tr>
<td>7</td>
<td>It's All Over</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>Nothing's Heavy</td>
<td>Capitol</td>
</tr>
<tr>
<td>9</td>
<td>Little Town</td>
<td>Capitol</td>
</tr>
<tr>
<td>10</td>
<td>Heart To Heart</td>
<td>Capitol</td>
</tr>
<tr>
<td>11</td>
<td>Wishing You Were Here</td>
<td>Capitol</td>
</tr>
<tr>
<td>12</td>
<td>Benefit Concert</td>
<td>Capitol</td>
</tr>
<tr>
<td>13</td>
<td>Our Day Will Come</td>
<td>Capitol</td>
</tr>
<tr>
<td>14</td>
<td>I'm On Fire</td>
<td>Capitol</td>
</tr>
<tr>
<td>15</td>
<td>Since I Met You</td>
<td>Capitol</td>
</tr>
<tr>
<td>16</td>
<td>Indian Love Call</td>
<td>Capitol</td>
</tr>
<tr>
<td>17</td>
<td>How I Spent My Summer Vacation</td>
<td>Capitol</td>
</tr>
<tr>
<td>18</td>
<td>A Lover's Complaint</td>
<td>Capitol</td>
</tr>
<tr>
<td>19</td>
<td>Just A Smile</td>
<td>Capitol</td>
</tr>
<tr>
<td>20</td>
<td>Happy</td>
<td>Capitol</td>
</tr>
<tr>
<td>21</td>
<td>King Kong Pt. 1</td>
<td>Capitol</td>
</tr>
<tr>
<td>22</td>
<td>Never Been Any Reason</td>
<td>Capitol</td>
</tr>
<tr>
<td>23</td>
<td>More and More</td>
<td>Capitol</td>
</tr>
<tr>
<td>24</td>
<td>Hey There Little Firefly</td>
<td>Capitol</td>
</tr>
</tbody>
</table>

**HOT 100 Chart Review, page 98**

**Chart Bound**

**Stars Performing:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-50 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the position is in a holding pattern. This week, in some cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association Of America seal of certification as "gold albums" or "platinum albums" is not included.


**HOT 100 A-Z (Publisher Licensee)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title, Artist</th>
<th>Label &amp; Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Got to Go to Pieces (Kevin Gray &amp; Dr. Jim)</td>
<td>MCA</td>
</tr>
<tr>
<td>2</td>
<td>Help Me Make It to My Rockin' Chair</td>
<td>Capitol</td>
</tr>
<tr>
<td>3</td>
<td>Mexico (Julie Rogers &amp; Dr. Jim)</td>
<td>MCA</td>
</tr>
<tr>
<td>4</td>
<td>Fancy Lady</td>
<td>Capitol</td>
</tr>
<tr>
<td>5</td>
<td>Dear Prudence</td>
<td>Capitol</td>
</tr>
<tr>
<td>6</td>
<td>So In Love</td>
<td>Capitol</td>
</tr>
<tr>
<td>7</td>
<td>It's All Over</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>Nothing's Heavy</td>
<td>Capitol</td>
</tr>
<tr>
<td>9</td>
<td>Little Town</td>
<td>Capitol</td>
</tr>
<tr>
<td>10</td>
<td>Heart To Heart</td>
<td>Capitol</td>
</tr>
<tr>
<td>11</td>
<td>Wishing You Were Here</td>
<td>Capitol</td>
</tr>
<tr>
<td>12</td>
<td>Benefit Concert</td>
<td>Capitol</td>
</tr>
<tr>
<td>13</td>
<td>Our Day Will Come</td>
<td>Capitol</td>
</tr>
<tr>
<td>14</td>
<td>I'm On Fire</td>
<td>Capitol</td>
</tr>
<tr>
<td>15</td>
<td>Since I Met You</td>
<td>Capitol</td>
</tr>
<tr>
<td>16</td>
<td>Indian Love Call</td>
<td>Capitol</td>
</tr>
<tr>
<td>17</td>
<td>How I Spent My Summer Vacation</td>
<td>Capitol</td>
</tr>
<tr>
<td>18</td>
<td>A Lover's Complaint</td>
<td>Capitol</td>
</tr>
<tr>
<td>19</td>
<td>Just A Smile</td>
<td>Capitol</td>
</tr>
<tr>
<td>20</td>
<td>Happy</td>
<td>Capitol</td>
</tr>
<tr>
<td>21</td>
<td>King Kong Pt. 1</td>
<td>Capitol</td>
</tr>
<tr>
<td>22</td>
<td>Never Been Any Reason</td>
<td>Capitol</td>
</tr>
<tr>
<td>23</td>
<td>More and More</td>
<td>Capitol</td>
</tr>
<tr>
<td>24</td>
<td>Hey There Little Firefly</td>
<td>Capitol</td>
</tr>
</tbody>
</table>
SON OF "FLAT AS A PANCAKE!"

HEAD EAST'S NEW SINGLE, "NEVER BEEN ANY REASON"

The song that's been making Head East's first album sell like hotcakes is now a single.

ON A&M RECORDS
Produced by Roger Boyd

(SP 4537)
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Record Label</th>
<th>Week of Release</th>
<th>Week of Entry</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Denver</td>
<td>Inner Light</td>
<td>Epic</td>
<td>15 October 1975</td>
<td>1</td>
<td>19</td>
</tr>
<tr>
<td>John Denver</td>
<td>Back Home Again</td>
<td>Epic</td>
<td>15 October 1975</td>
<td>2</td>
<td>25</td>
</tr>
<tr>
<td>John Denver</td>
<td>Rocky Mountain High</td>
<td>Epic</td>
<td>15 October 1975</td>
<td>3</td>
<td>24</td>
</tr>
<tr>
<td>John Denver</td>
<td>Carson County Blues</td>
<td>Epic</td>
<td>15 October 1975</td>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>John Denver</td>
<td>Take Me Home, Country Roads</td>
<td>Epic</td>
<td>15 October 1975</td>
<td>5</td>
<td>32</td>
</tr>
</tbody>
</table>

**Billboard Top LPs & Tape Chart**

- **Johnny Mathis** - "I've Been Loving You Too Long (To Stop Now)"
- **The Carpenters** - "Close to You"
- **The Moody Blues** - "Days of Future Passed"

**Suggested List**

- **March 17, 1975**
  - **Jimi Hendrix** - "Electric Ladyland"
  - **The Who** - "Who Are You"
  - **The Eagles** - "Greatest Hits"

**Weekly Sales**

- **October 11, 1975**
  - **John Denver** - "Rocky Mountain High" (EPIC 45191) 6.98
  - **The Carpenters** - "Close to You" (Epic 45018) 6.98
  - **The Who** - "谁 are You" (London 2041) 6.98

**Release Dates**

- **3rd November 1974**

**Bands & Artists**

- **Beatles**
- **Beach Boys**
- **Rolling Stones**

**Albums**

- **The Beatles** - "The Beatles (White Album)"
- **The Rolling Stones** - "Their Satanic Majesties Request"
- **The Beach Boys** - "Pet Sounds"

**Sales**

- **1975**

**Last Week's Top 10**

1. **John Denver** - "Rocky Mountain High"
2. **The Who** - "Who Are You"
3. **The Eagles** - "Greatest Hits"
4. **Jimi Hendrix** - "Electric Ladyland"
5. **The Carpenters** - "Close to You"
6. **The Who** - "谁 are You"
7. **The Eagles** - "Greatest Hits"
8. **Jimi Hendrix** - "Electric Ladyland"
9. **The Carpenters** - "Close to You"
10. **The Who** - "谁 are You"

**For Week Ending: October 11, 1975**

**Billboard Top LPs & Tape Chart**

- **John Denver** - "Rocky Mountain High"
- **The Carpenters** - "Close to You"
- **The Eagles** - "Greatest Hits"

**Weekly Sales**

- **October 11, 1975**
  - **John Denver** - "Rocky Mountain High" (EPIC 45191) 6.98
  - **The Carpenters** - "Close to You" (Epic 45018) 6.98
  - **The Who** - "谁 are You" (London 2041) 6.98

**Bands & Artists**

- **Beatles**
- **Beach Boys**
- **Rolling Stones**

**Albums**

- **The Beatles** - "The Beatles (White Album)"
- **The Rolling Stones** - "Their Satanic Majesties Request"
- **The Beach Boys** - "Pet Sounds"

**Sales**

- **1975**

**Last Week's Top 10**

1. **John Denver** - "Rocky Mountain High"
2. **The Who** - "Who Are You"
3. **The Eagles** - "Greatest Hits"
4. **Jimi Hendrix** - "Electric Ladyland"
5. **The Carpenters** - "Close to You"
6. **The Who** - "谁 are You"
7. **The Eagles** - "Greatest Hits"
8. **Jimi Hendrix** - "Electric Ladyland"
9. **The Carpenters** - "Close to You"
10. **The Who** - "谁 are You"
TAPE PRICE
RIOT ON THESE
FACTORY-FRESH HITS
$7.98 LIST PRICE
8-TRACKS & CASSETTES
NOW ONLY 4.17 EACH NET
MINIMUM ORDER $50.00
All orders C.O.D.—Same Day Service
Offer expires October 31, 1975

TAPE CITY
ONE STOP & RACK SERVICE
919 No. BROAD STREET
PHILADELPHIA, PA. 19123
215 CE 5-2726
215 CE 5-2714
215 CE 2-4110

BRIAN AUGER
REINFORCEMENTS—APS1/APK1-1210
JIM CROCE—PHOTOGRAPHS & MEMORIES—ABC 835
JOHN DENVER—WINDSONG—APS1/APK1-1183
BOBBY VINTON—MELODIES OF LOVE—ABC 851
LONNIE LISTON SMITH—VISION OF A NEW WORLD—BDS1/BK1-1195
ISAAC HAYES—CHOCOLATE CHIP—ABC 874
FAITH HOPE & CHARITY—F&H—APS1/APK1-1100
THREE DOG NIGHT—COMING DOWN YOUR WAY—ABC 888
DARYL HALL & JOHN OATES—HALL & OATES—APS1/APK1-1144
AMAZING RHYTHM ACES—STACKED DECK—ABC 913
SILVER CONVENTION—SILVER CONVENTION—BKS1/BK1-1129
FREDDEY FENDER—BEFORE THE NEXT TEARDROP—DOT 2020
BOWIE—YOUNG AMERICANS—APS1/APK1-0998
BARRY MANILOW—BARRY MANILOW I—ARISTA 4007

STARSHIP—RED OCTOPUS—BFS1/BFK1-0999
MELISSA MANCHESTER—MELISSA—ARISTA 4031
MORRIS ALBERT—FEELINGS—APS1/APK1-1018
MONTY PYTHON—SOUNDTRACK FROM THE HOLY GRAIL—ARISTA 4050
CHARLIE RICH—GREATEST HITS—APS1/APK1-0857
BAY CITY ROLLERS—BAY CITY ROLLERS—ARISTA 4049
BOWIE—ZIGGY STARDUST—PK/1932
BOWIE—HUNKY DORY—PK/1850
CROWN HEIGHTS AFFAIR—DREAMING A DREAM—DELITE 2017
GUESS WHO—BEST OF—P8S/PK-1710
CHARLIE DANIELS BAND—NIGHT RIDER—KAMA SUTRA 2607

STARSHIP—DRAGON FLY—BFS1/BFK1-0717
FRANKIE VALLI—CLOSE UP PRIVATE STOCK 2000
STARSHIP—WORST OF—P8S/PK-1653
MAGIC ORGAN—A MAGIC CHRISTMAS—RANWOOD 8136
JOHN DENVER—GREATEST HITS—CPS1/CPS1-0374

GUY AND RALNA—LOVELIGHT—RANWOOD 8146
SOUND OF MUSIC—SOUND OF MUSIC—OK-01001
CLIMAX BLUES BAND—STAMP ALBUM—SIRE 7507
FIDDLER ON THE ROOF—FIDDLER—OK-01005
RENAISSANCE—SCHENKZADE—SIRE 7510
EDDY ARNOLD—BEST OF—P8S/PK-1165
OUTLAWS—OUTLAWS—ARISTA 4042
SAM COOKE—BEST OF—P8S/PK-1151
BARRY MANILOW—BARRY MANILOW II—BELL-ARISTA 1314
TONY ORLANDO & DAWN—GREATEST HITS—ARISTA 4045

ALSO AVAILABLE AT THIS LOW PRICE ENTIRE CATALOG OF FOLLOWING ARTISTS

Charlie Pride  B.B. King
Perry Como  Jim Croce
Henry Mancini  Steely Dan
Nillson  Bobby Vinton
Eugene Ormandy  Roy Clark
Mario Lanza  Freddie Fender
Tomita  Barry Manilow
Bobby Vinton  Monty Python
Elva Presley  Ray Stevens
Cleo Laine  Caravan
G. Jones  G. Knight
Jose Feliciano  New Birth
Main Ingredient  Koal & The Gang
Waylon  Al Stewart
Monty Python  Charlie Daniels
B.B. King  Frankie Valli
Roy Clark  Lawrence Welk
Freddie Fender  Magic Moments
Bobby Vinton  Rufus
Monty Python  Donna Fargo
Ray Stevens  Caravan
B.B. King  Caravan
Rufus  Caravan
Donna Fargo  Caravan

Write—Wire—Phone Now For The Lowest Prices Offered On Major Label Current Tape Product.
Yea, Mickey!
YOU’VE DONE IT AGAIN!

Walt Disney’s
Mickey Mouse Club
SONG HITS
WITH A PERSONAL
MOUSEKETEER
Cast Photo Album

Here’s something special, folks!
24 super fun Mickey Mouse Club
songs on a single record album,
complete with a 16-page book of
souvenir photographs and autographs
of your favorite Mouseketeers!

NEW ON
Disneyland® RECORDS
ORDER YOURS TODAY!

Mail to Disneyland Records — A Division of Buena Vista Distribution Co., Inc.
or Call Jerry Weiner Collect (213) 240-9430
800 Sonora Ave., Glendale, Calif. 91201

©MCMLXXV Walt Disney Productions
Disneyland Records Glendale, California
ADD ONs—The four key products added at the radio stations listed, as determined by station personnel.

REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests’ Airplay, intended to reflect greatest product acti-

ity at regional and national levels.

Western Region

**TOP ADD-ONS:**
- Who-By Numbers (MC)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- DALE MASON—Split Coconut (Columbia)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

**TOP REQUESTS/AIRPLAY:**
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- PINK FLOYD—Wish You Were Here (Columbia)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAVE MASON—Split Coconut (Columbia)

Southwest Region

**TOP ADD-ONS:**
- Who-By Numbers (MC)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- DAVE MASON—Split Coconut (Columbia)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

**TOP REQUESTS/AIRPLAY:**
- GEORGE HARRISON—Yessir, Ev'ry Boy (Columbia)
- BAKER CURVITZ ARMY—Elysian Counterpart (Columbia)

Midwest Region

**TOP ADD-ONS:**
- Who-By Numbers (MC)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

**TOP REQUESTS/AIRPLAY:**
- PINK FLOYD—Wish You Were Here (Columbia)
- DAVE MASON—Split Coconut (Columbia)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

Northeast Region

**TOP ADD-ONS:**
- Who-By Numbers (MC)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- DAVE MASON—Split Coconut (Columbia)

**TOP REQUESTS/AIRPLAY:**
- PINK FLOYD—Wish You Were Here (Columbia)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

East Region

**TOP ADD-ONS:**
- Who-By Numbers (MC)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- DALE MASON—Split Coconut (Columbia)

**TOP REQUESTS/AIRPLAY:**
- PINK FLOYD—Wish You Were Here (Columbia)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- JOHN FOGERTY—(Alony)
- TAI MAHL—Music Made To Be Played (Colombia)

**National Breakouts**

- Who-By Numbers (MC)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- DALE MASON—Split Coconut (Columbia)
- BAKER CURVITZ ARMY—Elysian Counterpart (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- BAKER CURVITZ ARMY—Elysian Counterpart (Columbia)
- ALL MANNERS—Win, Lose Or Draw (Capricorn)

*Copyright 1975 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a re-

trieve system, or transmitted, in any form or by any means, electronic, mechanical, pho-

tographic, recording, or otherwise, without the prior written permission of the publisher.*
KISS ALIVE!

The album your customers are screaming for!

Kiss, the demons of Rock captured “Alive” on a specially priced 2-record set including an 8 page color booklet. Kiss, exclusively on Casablanca Records and Tapes.

Produced by Eddie Kramer

NBLP 7020-298

The image is Getting Clearer
ELTON JOHN
The New Single
"ISLAND GIRL"
(MCA-4392)
B/W
"Sugar On The Floor"

MCA RECORDS
WE WATCHED COUNTRY

It's hard to believe that only thirty-five years ago Country Music was still in the country.

Back then, this important facet of our native American music was scoffed at by the establishment. And considered too small-time for the big-time music business to take seriously. As a result, Country writers and publishers had no way to collect royalties from performances of their songs.
TAKE OVER THE COUNTRY

Until 1940. In 1940 Broadcast Music Incorporated began to license Country Music. Today, BMI is the world's largest performing rights organization, and Country Music is a major reason why. From April 1, 1974 until March 31, 1975, 80% of the top Country songs on the trade paper charts were licensed by BMI.

Our Nashville office has grown into a gleaming building on Music Row. And Nashville has blossomed into an international phenomenon called Music City U.S.A.

Country Music is city music. It's everywhere. Where it's green or where it is concrete, Country Music is firmly rooted. At last.

BMI
BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.
Expansion, variation, communication, professionalism and organization and sophistication—these key words perhaps best describe the growing industry we call country music today.

Expansion, because of all popular musical formats, no music has made the strides country has in terms of reaching the mass consumer audience—through close to 150 labels offering country product, through more than 30,000 hours of country radio programming in the past year, through more nationally syndicated country TV shows than ever before, through more TV variety shows offering country on a regular basis than ever, through more country oriented in-person performances and through more general awareness of country.

Variation, because it is now apparent that there is room for many types of musical approaches. Traditional country is now stronger than several years ago. So-called outlaw or renegade country is at a peak.

Professionalism has always been a part of country music, yet recent times have seen the most professional approach taken to country yet. It is no longer essential to cut an LP in four sessions. The majority of artists, producers and labels want to do it until it is right. Arrangements and productions on record, approaches to radio and TV formats, in-person appearances by artists, concert promotions and club conditions—all take a professional course that many once thought reserved for the rock field.

Organization, because of all our popular musical formats, only country has so effectively disciplined itself. The Country Music Assn. in Nashville and the Academy of Country Music in Los Angeles are two powerful national organizations dedicated to country music. Numerous states and areas have spawned their own country organizations. The Country Music Foundation in Nashville is much like a university dedicated to music, with library, museum and even lecturers soon off to visit other educational institutions.

Finally, sophistication. Take the five words discussed above and you come up with an aura of sophistication that has grown more quickly than in any other musical genre and can today match any other "category."

What are some of the other key factors that have influenced country during the past year?

Crossover is certainly an important word; as more and more country records move into the pop field. Artists like Freddy Fender, Charlie Rich, Waylon Jennings, Jessi Colter, Merle Haggard, Conway Twitty, Loretta Lynn, Willie Nelson and T.G. Sheppard show up regularly on the pop charts.

Equally important, country radio has shown itself open for such primarily pop names as John Denver, B.J. Thomas, Linda Ronstadt, Olivia Newton-John, Mac Davis, Elvis Presley, the Eagles, Gordon Lightfoot and Paul McCartney—many of whom record in Nashville. Other pop stars, like Dr. Hook and Bobby Bland, have cut in Nashville.

And songs jump back and forth from pop to country, with many major country names adapting old rock and soul hits and rock names culling current hits from the country field.

There are more labels devoting themselves to, or at least becoming involved in country, than at any other time. True, many are small labels that may initially press only a few thousand copies of a single. But from such labels have come the Mickey Gilley, Gene Watson and Freddy Fenders, to name a few. More important, new labels all over the country are choosing to enter the business through country music. The South is no longer the only country stronghold. Now the Billboard review panel receives product from virtually every state in the union. As for the larger labels entering country, the strides made by Melodyland, Playboy, 20th Century, Warner Bros. and Elektra over the past several years speak for themselves.

Country producers are better known than at any other time, with pop acts often seeking the big names in country for help on their projects. The track records of Billy Sherrill, Jerry Kennedy, Owen Bradley, Fred Foster, Frank Jones, Audie Ashworth, Jack Clement, Chet Atkins are self-evident. And the past year has seen the likes of Huey Meaux return to the country fold. More country artists, like Waylon Jennings, Porter Wagoner, Tampal Glasser and Buck Owens are also involved in producing themselves. The sophistication all these people have added to their product, through more adventurous arrangements and use of more types of instruments has been mentioned before.

Country, of course, has spread throughout the United States and, indeed, much (Continued on page 62)
YOUR STAR ATTRACTION FOR '76
PAST WINNER COUNTRY MUSIC ASSOCIATION
INSTRUMENTALIST OF THE YEAR AWARD
GRAMMY AWARD FOR THE HIT RECORDING
"WHEN YOU'RE HOT, YOU'RE HOT"

Recent Appearances:
- 6 Flags Over Texas
- 6 Flags Over Mid-America
- Illinois State Fair
- Kentucky State Fair
- American Royal Livestock Show
- Oklahoma State Fair
- Arizona State Fair
- California Expo State Fair
- Milwaukee Summerfest
- Knott's Berry Farm
- Buck Lake Ranch
- McCormick Place
- ... AND MANY MORE!

One of the Few Artists to Have Phenomenal Success in Both
the Country and Pop Fields — A Fantastic Entertainer!

Jerry Reec Ent. 1107 18th Ave. So.
Nashville, Tenn. 37212
Phone: (615) 327-3818
Coast Country Scene Flourishing

Nashville is certainly the home of country music, but if there is such a thing as a "home away from home" for any musical genre, then the West Coast certainly merits that title for country.

"What is so country about the West Coast? For a start, there are a number of coast based labels which, through their Nashville offices, make a strong and consistent impact on the country charts. Perhaps more important are the labels launched during the past year which conduct most of their business from California but have made exceptional splashes on the country listings.

The West Coast also houses some of the most popular and influential country radio stations in the nation, as well as being home to a myriad of country night spots and several enterprises specializing in country promotion and booking.

Most of the major television shows featuring country entertainers on a regular basis while not being primarily country shows air from California.

More and more country hits are cut in the West, especially in the Los Angeles and Bakersfield areas. Several major country producers also headquartered on the Coast.

The West Coast also boasts a strong organization dedicated to country, in the Academy Of Country Music.

Perhaps most important, all the characteristics mentioned above have grown dramatically in the past year, more than keeping pace with the growth of country music in general throughout the United States.

What are some of the larger West Coast labels involved in country? Many major labels with strong Nashville wings, such as MCA, Capitol, ABC, United Artists and Warner Bros. are headquartered in Los Angeles.

Equally important are the labels launched during the past several years, headquartered in Los Angeles and conducting most of their business out of Los Angeles and still showing a strong penetration of the country charts.

20th Century has also had a successful country year, particularly with Lois Johnson, Nancy Wayne, Billy Thunderklaus & The Chieftones and Margo Smith. The label is another example of a young company (three years old) moving solidly but slowly into the country field through a mix of established artists and new talent.

Granite Records, now in its second year and headed up by veteran country executive, producer and publisher Cliffie Stone, has had consistent successes with Tex Williams and Molly Bee and continues to sign young country artists.

In the realm of live country entertainment, few areas are as active as California. Most major artists make it a point to stop at the Palomino in Los Angeles, the Brandin' Iron in San Bernadino, Nashville West in El Monte, the Patio Pizza in Semi and the Basement in Marina Del Rey when in the Los Angeles area. Lloyd Hickey's El Rancho Hotel in Sacramento currently houses one of the nation's largest country music complexes, including two major showrooms, several bars and plans for a possible hall of fame. All told, there are estimated to be more than 250 active night spots in the Los Angeles area alone where country music is played live on a regular basis.

In the realm of booking and promotion, Bob Eubanks is involved in both Concerts Express and American Management. Concerts Express has promoted many concerts for Merle Haggard and Porter Wagoner, while American Management has worked closely with Barbara Mandrell and Marty Mitchell among others. The William Boyd Agency in Los Angeles, headed up by Academy Of Country (Continued on page 63)

Labels such as Melodyland (with Jerry Naylor, left) and Playboy (with Barbi Benton, below) and long-time star Buck Owens lend weight to Coast country scene.

Academy Adds National Boost For Country

Just as Nashville is home for the Country Music Assn., so the West Coast is home for another strong organization dedicated to country music, the Academy Of Country Music.

Formed 11 years ago as the Academy Of Country And Western Music, the Academy now includes more than 850 members nationally, is offering a network awards show for the third consecutive year and, under the guidance of chairman of the board David Skepner and president Bill Boyd, is heavily involved in a number of other activities.

Each spring, during the week of the awards show, the Academy organizes a celebrity golf tournament with proceeds going to the Marty Landau Fund. Similar events which provide relaxation for Academy members as well as offering exposure to country music in general, occur year 'round.

Softball games featuring Academy members against teams of disk jockeys and celebrities are planned as an ongoing program, as are picnics featuring free entertainment. Board members, who serve without pay, organize the majority of the events.

The Academy is also considering strongly the establishment of a Country Music Week on the West Coast. The week would center around the awards show and golf tournament, with other activities, including entertainment from major stars included as part of the plan.

In addition, the Academy is now actively involved in a membership drive to broaden the geographical scope of its roles.

Open meetings for all Academy members are held monthly at the Palomino and other leading country night spots in the area.

If the growth of the Academy over the past 11 years is an indication of the growth of country in general, the music should have no worries.
NOW'S A GOOD TIME TO PICK UP ON THE FALL RELEASES FROM GRC COUNTRY.

GINGER BOATWRIGHT
"IF I GIVE MYSELF TO YOU"
GRC 2075

BILL NASH
"HONKY TONK BAR ROOM BLUES"
GRC 2078

REX GOSDIN
"HOW CAN ANYTHING THAT SOUNDS SO GOOD (MAKE ME FEEL SO BAD)"
GRC 2079

"THANK YOU!"
"IT'S BEEN A GREAT YEAR AND WE APPRECIATE IT!"

MOE BANDY
"BANDY THE RODEO CLOWN"
GRC 2076

LONZO & OSCAR
"TRACES OF LIFE"
GRC 2080

OCTOBER IS COUNTRY MUSIC MONTH
OCTOBER IS ALSO MOE BANDY MONTH.

GENERAL RECORDING CORPORATION
The Billboard
Country Awards

The following awards represent an editorial staff consensus based in great part on a 12-month analysis of Billboard’s “Hot Country LPs” and “Hot Country Singles” charts. Other awards are based on estimates of the artists and/or labels' impact during the September 21, 1974—August 30, 1975 recap period.

COUNTRY MUSIC ARTIST OF YEAR: CONWAY TWITTY (MCA)
BEST MALE VOCALIST: CHARLIE RICH (EPIC)
BEST FEMALE VOCALIST: DOLLY PARTON (RCA)
BEST DUO: CONWAY & LORETTA (MCA)
BEST GROUP: STATLER BROTHERS (MERCURY)
BEST INSTRUMENTAL GROUP: EARL SCRUGGS REVUE (COLUMBIA)
BEST INSTRUMENTALIST: CHARLIE McCoy (MONUMENT)
BEST SINGLE: “RECONSIDER ME,” NARVEL FELTS (ABC/DOT)
BEST ALBUM: “BACK HOME AGAIN,” JOHN DENVER (RCA)
BEST OVERALL SINGLES ARTIST: CHARLIE RICH (EPIC)
BEST MALE SINGLES ARTIST: CHARLIE RICH (EPIC)
BEST FEMALE SINGLES ARTIST: DOLLY PARTON (RCA)
BEST OVERALL ALBUM ARTIST: CHARLIE RICH (EPIC)
BEST MALE ALBUM ARTIST: CHARLIE RICH (EPIC)
BEST FEMALE ALBUM ARTIST: OLIVIA NEWTON-JOHN (MCA)
BEST DUO OR GROUP SINGLES: STATLER BROTHERS (MERCURY)
BEST DUO OR GROUP ALBUMS: CONWAY & LORETTA (MCA)
BEST NEW MALE ARTIST: FREDDIE FENDER (ABC/DOT)
BEST NEW FEMALE ARTIST: JESSI COLTER (CAPITOL)
BEST NEW DUO OR GROUP: AMAZING RHYTHM ACES (ABC)
BEST COUNTRY COMIC: JERRY CLOVER (MCA)
BEST SONGWRITER, MALE: BILL ANDERSON (MCA)
BEST SONGWRITER, FEMALE: DOLLY PARTON (RCA)
ARTIST RESURRECTION, MALE: WILLIE NELSON (COLUMBIA)
ARTIST RESURRECTION, FEMALE: LOIS JOHNSON (20TH CENTURY)
SPECIAL BREAKTHROUGH AWARD: JOHN DENVER (RCA)
PIONEER AWARD: ROY ACUFF (HICKORY)
BEST NEW COUNTRY LABEL: PLAYBOY
Is COUNTRY MUSIC ACROSS THE U.S.A.

LOS ANGELES
6255 Sunset Blvd.
Los Angeles, Ca. 90028
(213) 462-2251

NASHVILLE
1207 16th Ave. So.
Nashville, Tenn.
(615) 385-2922
Norris Wilson, Mgr.

NEW YORK
65 West 55th St.
New York, N.Y. 10019
(212) 582-1368

My sincere thanks to all who made it possible.

AL GALLICO MUSIC CORP. pres. Al Gallico
ALGEE MUSIC CORP. – ALTAM MUSIC CORP.
### Top Country Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE, Artist, Label (Dist. Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BACK HOME AGAIN, John Denver, RCA</td>
</tr>
<tr>
<td>2</td>
<td>HEART LIKE A WHEEL, Linda Ronstadt, Capitol</td>
</tr>
<tr>
<td>3</td>
<td>IF YOU LOVE ME LET ME KNOW, Olivia Newton-John, MCA</td>
</tr>
<tr>
<td>4</td>
<td>BEFORE THE NEXT TEARDROP FALLS, Freddy Fender, ABC/Dot</td>
</tr>
<tr>
<td>5</td>
<td>MERLE HAGGARD PRESENTS HIS 30TH ALBUM, Merle Haggard &amp; The Strangers, Capitol</td>
</tr>
<tr>
<td>6</td>
<td>HAVE YOU NEVER BEEN MELLOW, Olivia Newton-John, MCA</td>
</tr>
<tr>
<td>7</td>
<td>AN EVENING WITH JOHN DENVER, John Denver, RCA</td>
</tr>
<tr>
<td>8</td>
<td>COUNTRY PARTNERS, Loretta Lynn &amp; Conway Twitty, MCA</td>
</tr>
<tr>
<td>9</td>
<td>THE RAMBLIN' MAN, Waylon Jennings, RCA</td>
</tr>
<tr>
<td>10</td>
<td>LINDA ON MY MIND, Conway Twitty, MCA</td>
</tr>
<tr>
<td>11</td>
<td>SONGS OF FOX HOLLOW, Tom T. Hall, Mercury (Phonogram)</td>
</tr>
<tr>
<td>12</td>
<td>IT'S TIME TO PAY THE FIDDLER, Cal Smith, MCA</td>
</tr>
<tr>
<td>13</td>
<td>I'M JESSI COLTER, Jessi Colter, Capitol</td>
</tr>
<tr>
<td>14</td>
<td>DON WILLIAMS, VOL. III, Don Williams, ABC/Dot</td>
</tr>
<tr>
<td>15</td>
<td>CITY LIGHTS, Mickey Gilley, Playboy</td>
</tr>
<tr>
<td>16</td>
<td>ROOM FULL OF ROSES, Mickey Gilley, Playboy</td>
</tr>
<tr>
<td>17</td>
<td>GREATEST HITS, VOL. 1, Billy &quot;Crash&quot; Craddock, ABC</td>
</tr>
<tr>
<td>18</td>
<td>KEEP MOVIN' ON, Merle Haggard, Capitol</td>
</tr>
<tr>
<td>19</td>
<td>BEHIND CLOSED DOORS, Charlie Rich, Epic (Columbia)</td>
</tr>
<tr>
<td>20</td>
<td>OUT OF HAND, Gary Stewart, RCA</td>
</tr>
<tr>
<td>21</td>
<td>RUB IT IN, Billy &quot;Crash&quot; Craddock, ABC</td>
</tr>
<tr>
<td>22</td>
<td>SONGS ABOUT LADIES &amp; LOVE, Johnny Rodriguez, Mercury (Phonogram)</td>
</tr>
<tr>
<td>23</td>
<td>SONS OF MOTHERLAND, Statler Brothers, Mercury (Phonogram)</td>
</tr>
<tr>
<td>24</td>
<td>ONE DAY AT A TIME, Marilyn Sellars, Mega (PIP)</td>
</tr>
<tr>
<td>25</td>
<td>I CAN HELP, Billy Swan, Monument (Columbia)</td>
</tr>
</tbody>
</table>

### Top Country Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE, Artist, Label (Dist. Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RECONSIDER ME, Narvel Felts, ABC/Dot</td>
</tr>
<tr>
<td>2</td>
<td>IT'S TIME TO PAY THE FIDDLER, Cal Smith, MCA</td>
</tr>
<tr>
<td>3</td>
<td>YOU'RE MY BEST FRIEND, Don Williams, ABC/Dot</td>
</tr>
<tr>
<td>4</td>
<td>WRONG ROAD AGAIN, Crystal Gayle, United Artists</td>
</tr>
<tr>
<td>5</td>
<td>TROUBLE IN PARADISE, Loretta Lynn, MCA</td>
</tr>
<tr>
<td>6</td>
<td>LIZZIE &amp; THE RAINMAN, Tanya Tucker, MCA</td>
</tr>
<tr>
<td>7</td>
<td>BEFORE THE NEXT TEARDROP FALLS, Freddy Fender, ABC/Dot</td>
</tr>
<tr>
<td>8</td>
<td>I SEE THE WANT TO IN YOUR EYES, Conway Twitty, MCA</td>
</tr>
<tr>
<td>9</td>
<td>WINDOW UP ABOVE, Mickey Gilley, Playboy</td>
</tr>
<tr>
<td>10</td>
<td>TRYIN' TO BEAT THE MORNING HOME, T.G. Sheppard, Melodyland (Motown)</td>
</tr>
<tr>
<td>11</td>
<td>DEVIL IN THE BOTTLE, T.G. Sheppard, Melodyland (Motown)</td>
</tr>
<tr>
<td>12</td>
<td>I'M NOT LISA, Jessi Colter, Capitol</td>
</tr>
<tr>
<td>13</td>
<td>TOUCH THE HAND, Conway Twitty, MCA</td>
</tr>
<tr>
<td>14</td>
<td>I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU), Linda Ronstadt, Capitol</td>
</tr>
<tr>
<td>15</td>
<td>GET ON MY LOVE TRAIN, La Costa, Capitol</td>
</tr>
<tr>
<td>16</td>
<td>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG, B.J. Thomas, ABC</td>
</tr>
<tr>
<td>17</td>
<td>LOVE IS LIKE A BUTTERFLY, Dolly Parton, RCA</td>
</tr>
<tr>
<td>18</td>
<td>COUNTRY IS, Tom T. Hall, Mercury (Phonogram)</td>
</tr>
<tr>
<td>19</td>
<td>ALWAYS WANTING YOU, Merle Haggard, Capitol</td>
</tr>
<tr>
<td>20</td>
<td>MISTY, Ray Stevens, Barnaby (Janus)</td>
</tr>
<tr>
<td>21</td>
<td>WHEN WILL I BE LOVED, Linda Ronstadt, Capitol</td>
</tr>
<tr>
<td>22</td>
<td>KENTUCKY GAMBLER, Merle Haggard, Capitol</td>
</tr>
<tr>
<td>23</td>
<td>JUST GET UP AND CLOSE THE DOOR, Johnny Rodriguez, Mercury (Phonogram)</td>
</tr>
<tr>
<td>24</td>
<td>BLANKET ON THE GROUND, Billie Jo Spears, United Artists</td>
</tr>
<tr>
<td>25</td>
<td>TAKE ME HOME TO SOMEWHERE, Joe Stampley, ABC/Dot</td>
</tr>
</tbody>
</table>
Our strength is in the Country.

A quick rundown of the country single and LP charts in any given week will prove our point. Columbia country artists are consistently represented as among the best selling, most popular acts. We've broken acts like Willie Nelson and David Allan Coe coast-to-coast. We continue to score with established stars like Johnny Cash, Mac Davis, Lynn Anderson, Sonny James, Barbara Fairchild and Johnny Duncan. And we continue to introduce acts destined for the top of the charts like Jerry Jaye and Troy Seals. We salute and support country music, and hail the great strides it's taken.

### Singles, Albums

#### Top Male Vocalists

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. Of Singles On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>CHARLIE RICH, Epic (Columbia)</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>JOEY STINOS, ABC/Dot</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>MICKEY GILLEY, Playboy</td>
<td>4</td>
</tr>
<tr>
<td>4.</td>
<td>RAY PRICE, Columbia</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>CHARLEY PRIDE, RCA</td>
<td>4</td>
</tr>
<tr>
<td>6.</td>
<td>JOHN DENVER, RCA</td>
<td>4</td>
</tr>
<tr>
<td>7.</td>
<td>TOM T. HALL, RCA</td>
<td>4</td>
</tr>
<tr>
<td>8.</td>
<td>DON WILLIAMS, ABC/Dot</td>
<td>3</td>
</tr>
<tr>
<td>9.</td>
<td>BRENDA LEE, MGM</td>
<td>3</td>
</tr>
<tr>
<td>10.</td>
<td>ANNE MURRAY, RCA</td>
<td>3</td>
</tr>
<tr>
<td>11.</td>
<td>KENNY ROGERS, ABC/Dot</td>
<td>3</td>
</tr>
<tr>
<td>12.</td>
<td>WILLIE NELSON, ABC/Dot</td>
<td>3</td>
</tr>
<tr>
<td>13.</td>
<td>SUZIE SOLOMON, RCA</td>
<td>3</td>
</tr>
<tr>
<td>14.</td>
<td>JOE STAPLETON, RCA</td>
<td>3</td>
</tr>
<tr>
<td>15.</td>
<td>MAURICE THOMPSON, ABC/Dot</td>
<td>3</td>
</tr>
<tr>
<td>16.</td>
<td>WAYLON JENNINGS, RCA</td>
<td>3</td>
</tr>
<tr>
<td>17.</td>
<td>CAL SMITH, RCA</td>
<td>3</td>
</tr>
<tr>
<td>18.</td>
<td>TOMMY OVERSTREET, ABC/Dot</td>
<td>3</td>
</tr>
<tr>
<td>19.</td>
<td>BOBBY G. RICE, GRT (Janus)</td>
<td>2</td>
</tr>
<tr>
<td>20.</td>
<td>GEORGE JONES, Epic (Columbia)</td>
<td>2</td>
</tr>
</tbody>
</table>

#### Top Female Vocalists

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. Of Singles On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>DIANA TRASK, ABC</td>
<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>JEANNE PRUETT, MCA</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>BARBARA FAIRCHILD, Columbia</td>
<td>4</td>
</tr>
<tr>
<td>4.</td>
<td>ANNE MURRAY, RCA</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>LOIS JOHNSON, RCA</td>
<td>4</td>
</tr>
<tr>
<td>6.</td>
<td>TAMMY WYNETTE, Epic (Columbia)</td>
<td>4</td>
</tr>
<tr>
<td>7.</td>
<td>CRYSTAL GAYLE, United Artists</td>
<td>4</td>
</tr>
<tr>
<td>8.</td>
<td>SMITH, Columbia</td>
<td>4</td>
</tr>
<tr>
<td>9.</td>
<td>SUSAN RAYE, Columbia</td>
<td>4</td>
</tr>
<tr>
<td>10.</td>
<td>JOHN DENVER, RCA</td>
<td>4</td>
</tr>
<tr>
<td>11.</td>
<td>DONNA FARGO, ABC/Dot</td>
<td>3</td>
</tr>
<tr>
<td>12.</td>
<td>LORETTA LYNCH, Columbia</td>
<td>3</td>
</tr>
<tr>
<td>13.</td>
<td>BILLY JO SPEARS, United Artists</td>
<td>3</td>
</tr>
<tr>
<td>14.</td>
<td>JEAN SHEPARD, United Artists</td>
<td>3</td>
</tr>
<tr>
<td>15.</td>
<td>MARIE OSMOND, MGM</td>
<td>3</td>
</tr>
<tr>
<td>16.</td>
<td>SUSAN RAYE, Capitol</td>
<td>3</td>
</tr>
<tr>
<td>17.</td>
<td>SUNDAY SHARPE, United Artists</td>
<td>3</td>
</tr>
<tr>
<td>18.</td>
<td>JESSI COLTER, Capitol</td>
<td>3</td>
</tr>
<tr>
<td>19.</td>
<td>DIANA TRASK, ABC/Dot</td>
<td>3</td>
</tr>
<tr>
<td>20.</td>
<td>SAMMI SMITH, Mega (PIP)</td>
<td>2</td>
</tr>
<tr>
<td>21.</td>
<td>BARBARA FAIRCHILD, Columbia</td>
<td>2</td>
</tr>
</tbody>
</table>

#### Top Male Vocalists Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. Of LPs On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>CHARLIE RICH, Epic (Columbia)</td>
<td>5</td>
</tr>
<tr>
<td>2.</td>
<td>JOHN DENVER, RCA</td>
<td>3</td>
</tr>
<tr>
<td>3.</td>
<td>MICKEY GILLEY, Playboy</td>
<td>4</td>
</tr>
<tr>
<td>4.</td>
<td>MERLE HAGGARD, Capitol</td>
<td>3</td>
</tr>
<tr>
<td>5.</td>
<td>BILLY &quot;CRASH&quot; CRADDOCK, ABC</td>
<td>3</td>
</tr>
<tr>
<td>6.</td>
<td>CONWAY TWITTY, MCA</td>
<td>3</td>
</tr>
<tr>
<td>7.</td>
<td>ELVIS PRESLEY, RCA</td>
<td>3</td>
</tr>
<tr>
<td>8.</td>
<td>CAL SMITH, RCA</td>
<td>3</td>
</tr>
<tr>
<td>9.</td>
<td>TOM T. HALL, RCA</td>
<td>3</td>
</tr>
<tr>
<td>10.</td>
<td>WAYLON JENNINGS, RCA</td>
<td>3</td>
</tr>
<tr>
<td>11.</td>
<td>DON WILLIAMS, ABC/Dot</td>
<td>2</td>
</tr>
<tr>
<td>12.</td>
<td>MAC DAVIS, Columbia</td>
<td>2</td>
</tr>
<tr>
<td>13.</td>
<td>JOHN DENVER, RCA</td>
<td>2</td>
</tr>
<tr>
<td>14.</td>
<td>RONNIE MILSAP, RCA</td>
<td>2</td>
</tr>
<tr>
<td>15.</td>
<td>FREDY FENDER, ABC/Dot</td>
<td>1</td>
</tr>
<tr>
<td>16.</td>
<td>MOE BANDY, GRC</td>
<td>2</td>
</tr>
<tr>
<td>17.</td>
<td>RAY STEVENS, Bambal (Janus)</td>
<td>3</td>
</tr>
<tr>
<td>18.</td>
<td>FREDDIE HART, Capitol</td>
<td>2</td>
</tr>
<tr>
<td>19.</td>
<td>CHARLIE PRIDE, RCA</td>
<td>3</td>
</tr>
<tr>
<td>20.</td>
<td>GARY STEWART, RCA</td>
<td>1</td>
</tr>
<tr>
<td>21.</td>
<td>BILLY SWAN, Monument (Columbia)</td>
<td>1</td>
</tr>
<tr>
<td>22.</td>
<td>BILL ANDERSON, RCA</td>
<td>2</td>
</tr>
<tr>
<td>23.</td>
<td>C. W. MCALL, MGM</td>
<td>1</td>
</tr>
<tr>
<td>24.</td>
<td>MEL TILLIS, MGM</td>
<td>4</td>
</tr>
<tr>
<td>25.</td>
<td>RAY PRICE, Columbia</td>
<td>2</td>
</tr>
</tbody>
</table>

#### Top Female Vocalists Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. Of LPs On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>OLIVIA NEWTON-JOHNS, RCA</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>LINDA RONSTADT, Asylum</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>LORETTA LYNCH, RCA</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>ANNE MURRAY, Capitol</td>
<td>2</td>
</tr>
<tr>
<td>5.</td>
<td>DOLLY PARTON, RCA</td>
<td>3</td>
</tr>
<tr>
<td>6.</td>
<td>JESSI COLTER, Capitol</td>
<td>1</td>
</tr>
<tr>
<td>7.</td>
<td>MARILYN SELLS, Mega (PIP)</td>
<td>1</td>
</tr>
<tr>
<td>8.</td>
<td>LA COSTA, Capitol</td>
<td>2</td>
</tr>
<tr>
<td>9.</td>
<td>TANYA TUCKER, Columbia</td>
<td>2</td>
</tr>
<tr>
<td>10.</td>
<td>BILLIE JO SPEARS, United Artists</td>
<td>1</td>
</tr>
<tr>
<td>11.</td>
<td>MARIE OSMOND, MGM</td>
<td>2</td>
</tr>
<tr>
<td>12.</td>
<td>DONNA FARGO, ABC/Dot</td>
<td>1</td>
</tr>
<tr>
<td>13.</td>
<td>TAMMY WYNETTE, Epic (Columbia)</td>
<td>2</td>
</tr>
<tr>
<td>14.</td>
<td>JEAN SHEPARD, United Artists</td>
<td>2</td>
</tr>
<tr>
<td>15.</td>
<td>CONNIE SMITH, Columbia</td>
<td>3</td>
</tr>
<tr>
<td>16.</td>
<td>BARBARA FAIRCHILD, Columbia</td>
<td>3</td>
</tr>
<tr>
<td>17.</td>
<td>EMMY LOU HARRIS, Reprise</td>
<td>1</td>
</tr>
<tr>
<td>18.</td>
<td>SUSAN RAYE, Capitol</td>
<td>2</td>
</tr>
<tr>
<td>19.</td>
<td>DONNA FARGO, ABC/Dot</td>
<td>1</td>
</tr>
<tr>
<td>20.</td>
<td>SAMMI SMITH, Mega (PIP)</td>
<td>2</td>
</tr>
<tr>
<td>21.</td>
<td>BARBARA FAIRCHILD, Columbia</td>
<td>2</td>
</tr>
<tr>
<td>22.</td>
<td>CONNIE PRUETT, RCA</td>
<td>2</td>
</tr>
<tr>
<td>23.</td>
<td>BRENDA LEE, RCA</td>
<td>1</td>
</tr>
<tr>
<td>24.</td>
<td>BARBARA FAIRCHILD, Columbia</td>
<td>1</td>
</tr>
<tr>
<td>25.</td>
<td>DIANA TRASK, ABC/Dot</td>
<td>1</td>
</tr>
</tbody>
</table>
"...When you hear a concentrated selection of the songs he has written or chosen to record during the last decade, it is easy to understand exactly why Goldsboro has had one of the steadiest hit-making careers in contemporary music."

—BILLBOARD
Top Country Artists Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. of Singles On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>CHARLIE RICH, Epic (Columbia)</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>JOE STAMPELY, ABC / Dot</td>
<td>4</td>
</tr>
<tr>
<td>3.</td>
<td>MICKEY GILLEY, Capitol</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>FREDDY HART, Capitol</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>CONWAY TWITTY, MCA</td>
<td>4</td>
</tr>
<tr>
<td>6.</td>
<td>MERLE HAGGARD, Capitol</td>
<td>4</td>
</tr>
<tr>
<td>7.</td>
<td>RAY PRICE, Columbia</td>
<td>2</td>
</tr>
<tr>
<td>8.</td>
<td>CHARLEY PRIDE, RCA</td>
<td>4</td>
</tr>
<tr>
<td>9.</td>
<td>JOE STAMPLEY, ABC / Dot</td>
<td>4</td>
</tr>
<tr>
<td>10.</td>
<td>MICKEY GILLEY, Capitol</td>
<td>4</td>
</tr>
<tr>
<td>11.</td>
<td>MERLE HAGGARD, Capitol</td>
<td>4</td>
</tr>
<tr>
<td>12.</td>
<td>CONWAY TWITTY, MCA</td>
<td>4</td>
</tr>
<tr>
<td>13.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>14.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>15.</td>
<td>Mercury (Phonogram)</td>
<td>1</td>
</tr>
<tr>
<td>16.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>17.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>18.</td>
<td>RCA</td>
<td>2</td>
</tr>
</tbody>
</table>

Top Country Artists Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. Of LP's On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>CHARLIE RICH, Epic (Columbia)</td>
<td>5</td>
</tr>
<tr>
<td>2.</td>
<td>JOE STAMPLEY, ABC / Dot</td>
<td>3</td>
</tr>
<tr>
<td>3.</td>
<td>MICKEY GILLEY, Capitol</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>FREDDY HART, Capitol</td>
<td>3</td>
</tr>
<tr>
<td>5.</td>
<td>CONWAY TWITTY, MCA</td>
<td>3</td>
</tr>
<tr>
<td>6.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>7.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>8.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>9.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>10.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>11.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>12.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>13.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>14.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>15.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>16.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>17.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>18.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>19.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>20.</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>21.</td>
<td>RCA</td>
<td>2</td>
</tr>
</tbody>
</table>

Top Country Publishers

<table>
<thead>
<tr>
<th>Pos.</th>
<th>PUBLISHER, Licensee</th>
<th>No. Of Singles On Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ACUFF-ROSE, BMI</td>
<td>28</td>
</tr>
<tr>
<td>2.</td>
<td>TREE, BMI</td>
<td>29</td>
</tr>
<tr>
<td>3.</td>
<td>ALGEE, BMI</td>
<td>21</td>
</tr>
<tr>
<td>4.</td>
<td>OWEPAR, BMI</td>
<td>8</td>
</tr>
<tr>
<td>5.</td>
<td>CAROLE, BMI</td>
<td>18</td>
</tr>
<tr>
<td>6.</td>
<td>MAX, BMI</td>
<td>11</td>
</tr>
<tr>
<td>7.</td>
<td>KECA, ASCAP</td>
<td>7</td>
</tr>
<tr>
<td>8.</td>
<td>HALLNOTE, BMI</td>
<td>6</td>
</tr>
<tr>
<td>9.</td>
<td>HOUSE OF GOLD, BMI</td>
<td>4</td>
</tr>
<tr>
<td>10.</td>
<td>HILL &amp; RANGE, BMI</td>
<td>12</td>
</tr>
<tr>
<td>11.</td>
<td>STALLION, BMI</td>
<td>5</td>
</tr>
<tr>
<td>12.</td>
<td>COAL MINERS, BMI</td>
<td>4</td>
</tr>
<tr>
<td>13.</td>
<td>BARON, BMI</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pos.</th>
<th>PUBLISHER, Licensee</th>
<th>No. Of Singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>14.</td>
<td>JACK &amp; BILL, ASCAP</td>
<td>9</td>
</tr>
<tr>
<td>15.</td>
<td>SAWGRASS, BMI</td>
<td>4</td>
</tr>
<tr>
<td>16.</td>
<td>TWITTIE BIRD, BMI</td>
<td>5</td>
</tr>
<tr>
<td>17.</td>
<td>CHAPPELL, ASCAP</td>
<td>7</td>
</tr>
<tr>
<td>18.</td>
<td>HANK WILLIAMS, JR., BMI</td>
<td>5</td>
</tr>
<tr>
<td>19.</td>
<td>DANOR, BMI</td>
<td>9</td>
</tr>
<tr>
<td>20.</td>
<td>BLUE BOOK, BMI</td>
<td>5</td>
</tr>
<tr>
<td>21.</td>
<td>ACOUSTIC, BMI</td>
<td>5</td>
</tr>
<tr>
<td>22.</td>
<td>PRIMA DONNA, BMI</td>
<td>3</td>
</tr>
<tr>
<td>23.</td>
<td>RICCI MARENO, SESAC</td>
<td>5</td>
</tr>
<tr>
<td>24.</td>
<td>WINDOW, BMI</td>
<td>6</td>
</tr>
<tr>
<td>25.</td>
<td>EVIL EYE, BMI</td>
<td>5</td>
</tr>
</tbody>
</table>
BEST MALE VOCALIST
THANKS AGAIN...

BEST OVERALL SINGLES ARTIST
& AGAIN,
BEST MALE SINGLES ARTIST
& AGAIN,
BEST OVERALL ALBUM ARTIST
& AGAIN,
BEST MALE ALBUM ARTIST
& AGAIN.

*For two years in a row, Charlie has been honored with these same awards for musical excellence. So thanks again for the repeat performance.
### Top Duos & Groups Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. Of Singles</th>
<th>On Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STATLER BROTHERS, Mercury (Phonogram)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MEL TILLIS &amp; SHERRY BRYCE, MGM</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PORTER WAGONER &amp; DOLLY PARTON, RCA</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>FIDDLIN' FRENCHIE BOURQUE &amp; THE OUTLAWS, 20th Century</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LORETTA LYNN &amp; CONWAY TWITTY, MCA</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>GEORGE JONES &amp; TAMMY WYNETTE, Epic (Columbia)</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>BILLY THUNDERKLOUD &amp; THE CHIEFTONES, 20th Century</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>JACK BLANCHARD &amp; MISTY MORGAN, Epic (Columbia)</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>DAVID HOUSTON &amp; BARBARA MANDRELL, Epic (Columbia)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>BOBBY BARE &amp; FAMILY, RCA</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

### Top Duos & Groups Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>No. Of LP's</th>
<th>On Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LORETTA LYNN &amp; CONWAY TWITTY, MCA</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>STATLER BROTHERS, Mercury (Phonogram)</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PORTER WAGONER &amp; DOLLY PARTON, RCA</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ROY CLARK &amp; BUCK TREN'T, ABC/ DOT</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>BOBBY BARE &amp; THE FAMILY, RCA</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>NITTY GRITTY DIRT BAND, United Artists</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>KRIS KRISTOFFERSON &amp; RITA COOLIDGE, Monument (Columbia)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>EARL SCRUGGS REVUE, Columbia</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>RED, WHITE, &amp; BLUE (GRASS), GRC</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>BILLY THUNDERKLOUD &amp; THE CHIEFTONES</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

### Top Country Labels Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (Dist. Label)</th>
<th>No. Of Singles</th>
<th>On Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RCA</td>
<td>66</td>
<td>11-10</td>
</tr>
<tr>
<td>2</td>
<td>MCA</td>
<td>48</td>
<td>12-11</td>
</tr>
<tr>
<td>3</td>
<td>CAPITOL</td>
<td>45</td>
<td>13-12</td>
</tr>
<tr>
<td>4</td>
<td>ABC/DOT</td>
<td>37</td>
<td>14-13</td>
</tr>
<tr>
<td>5</td>
<td>EPIC (Columbia)</td>
<td>32</td>
<td>15-14</td>
</tr>
<tr>
<td>6</td>
<td>COLUMBIA</td>
<td>30</td>
<td>16-15</td>
</tr>
<tr>
<td>7</td>
<td>MGM</td>
<td>28</td>
<td>17-16</td>
</tr>
<tr>
<td>8</td>
<td>MERCURY (Phonogram)</td>
<td>24</td>
<td>18-17</td>
</tr>
<tr>
<td>9</td>
<td>ABC</td>
<td>28</td>
<td>19-18</td>
</tr>
<tr>
<td>10</td>
<td>UNITED ARTISTS</td>
<td>25</td>
<td>20-19</td>
</tr>
</tbody>
</table>

### Top Country Labels Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (Dist. Label)</th>
<th>No. Of LP's</th>
<th>On Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RCA</td>
<td>40</td>
<td>11-10</td>
</tr>
<tr>
<td>2</td>
<td>MCA</td>
<td>29</td>
<td>12-11</td>
</tr>
<tr>
<td>3</td>
<td>CAPITOL</td>
<td>22</td>
<td>13-12</td>
</tr>
<tr>
<td>4</td>
<td>ABC/DOT</td>
<td>20</td>
<td>14-13</td>
</tr>
<tr>
<td>5</td>
<td>COLUMBIA</td>
<td>21</td>
<td>15-14</td>
</tr>
<tr>
<td>6</td>
<td>EPIC (Columbia)</td>
<td>13</td>
<td>16-15</td>
</tr>
<tr>
<td>7</td>
<td>MERCURY (Phonogram)</td>
<td>10</td>
<td>17-16</td>
</tr>
<tr>
<td>8</td>
<td>MGM</td>
<td>15</td>
<td>18-17</td>
</tr>
<tr>
<td>9</td>
<td>ABC</td>
<td>6</td>
<td>19-18</td>
</tr>
<tr>
<td>10</td>
<td>PLAYBOY</td>
<td>4</td>
<td>20-19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL (Dist. Label)</th>
<th>No. Of LP's</th>
<th>On Charts</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>MONUMENT (Epic: Columbia)</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>UNITED ARTISTS</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>GRC</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>BARNABY (Janus)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>MYRRH (ABC)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>A &amp; M</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>MEGA (PIP)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>GRT (Janus)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>REPRISE (Warner Bros.)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>20th CENTURY</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>
MUSIC IS OUR BUSINESS

Chet Atkins
Jim Ed Brown
Danny Davis & Nashville Brass
Vernon Oxford
Helen Cornelius
Bobby Bare & Family
Dottsy
Dickey Lee
Johnny Russell
Gary Stewart
Brian Shaw
Kenny Price
Billy Walker
Floyd Cramer
Jerry Reed
Hank Snow
Jack Ruth

Anita Kerr
Dottie West
Charley Pride
Jim Reeves
Karen Wheeler
Waylon Jennings
Ronnie Milsap
Sarah Johns
Randy Parton
Barbara Lea
Dolly Parton
Porter Wagoner
Rob Galbraith
The Radio Flyers
Thomas Cain
The Pridesmen
Dave and Sugar

RCA Records and Tapes
While small and/or new labels have made strong inroads into the country market over the past several years, it is still the long-established, “major labels” that continue to dominate the charts on a regular basis.

The older labels have been firmly entrenched in Nashville for years, and, while some may feel they lack the clout they once did, they remain remarkably proficient in producing hit records, finding new young stars and adapting in many ways to changing times.

Most of the majors have now offered top artists production control if they desire it, and many have taken a “pop” approach to country in merchandising and promotion.

The pop approach does not infer that the established labels are in any way copping out on country music. Rather, they are applying more sophisticated methods of merchandising, advertising, promoting and exposing country product than ever before. And they are also coming up with “country” money that seemed long reserved for the kings and queens of pop music.

MCA Records has been one of the leaders in all the above mentioned fields, receiving a great deal of publicity (perhaps unfairly at times) for reported huge amounts of money to acquire the contract of Tanya Tucker as well as distribution rights to Merle Haggard’s Tally Records.

“We operate in country in a similar manner to the way in which we operate in pop,” says J.K. “Mike” Maitland, president of MCA. “We are willing to pay a reasonable amount of money for an established artist if the track record is consistent and if the management, production arrangements and the artist’s ability to perform is strong. And we look for artists who will be ongoing. So, if we find an artist whose contract has expired at another label or who is dissatisfied for one reason or another and wants to look around, we are willing to pay what we feel is a proper amount of money to work with that artist.”

Maitland emphasizes that the pop and country philosophies are fairly similar, feeling that established acts are well worth working with in either field.

He also emphasizes, however, that “We are not out to buy everybody. The real challenge is to find someone who is not a star, and work with that artist and perhaps contribute to building them to star status.”

As well as Tanya Tucker, MCA, of

Continued on page 48

MR. COUNTRY MUSIC... HAS IT ALL TOGETHER.

GEORGE JONES

Personal Management:
“Shug” Baggott
George Jones Enterprises
O’Possum Productions
Music Circle South Eleven
Music Row
Nashville Tenn. 37203
615/256-0530

Exclusive Booking:
Roy Dean, President
Roy Dean, Inc. Agency
3035 Directors Row
Memphis, Tenn. 38131
901/332-7431

MCA photo
MGM photo
Phonogram photo

Capitol photo
RCA photo

Tanya Tucker, Jim Stafford, Tom T. Hall (from left above), Merle Haggard and Dolly Parton (from left below) represent some of popular acts on major labels.

The World Of Country Music • Billboard
WARNER COUNTRY

STARRING
(ALPHABETICALLY)

* Joe Allen
* Commander Cody
* Hillman Hall
* Emmylou Harris*
* Debi Hawkins
* Kenni Huskey
* Doug Kershaw
* Donny King
* Larry Kingston
* Judy Lynn
* Chip Taylor

CAMEO APPEARANCES
* Ronne Blakley
* Emmylou Harris
* Donny King

Th-Th-Th-That's NOT All Folks
Thanks.
To All Of You From All Of Us
For Making Our First Year
Such A Great Success.
Merle Haggard ★ Freddie Hart ★ Buck Owens
Tennessee Ernie Ford ★ Asleep At The Wheel
Anne Murray ★ Linda Hargrove ★ Glen Campbell
Susan Raye ★ Buckaroos ★ Stoney Edwards
Arleen Harden ★ The Strangers ★ Connie Cato
Gene Watson ★ La Costa ★ Ray Griff
Tony Booth ★ Jessi Colter ★
Buddy Alan Roy Drusky

It's
Talent Like This
That Has Made
CAPITOL
COUNTRY
#1

Homer Joy ★ Gene Vowel
LaWanda Lindsey ★ Red Steagall ★ Heartbeats
Billy Edd Wheeler ★ Sonny Curtis ★ Rocky Topp
Joe Bob Barnhill ★ Byron MacGregor ★ James Talley
Buford Rockefeller ★ Lorita Barlow
Dennis Payne ★ Franki Treat

Frank Jones · Bill Williams · Don Ovens · Audie Ashworth · Ed Keeley

www.americanradiohistory.com
Betcha can't sell just one!

Each of these new hit albums comes packaged with a free bonus mini-LP that's designed to turn people on to the other three.

David Wills - Everybody's Country
including: She Deserves My Very Best, I Need A Thing Called Love, Let's Get Naked

Tammy Wynette - I Still Believe in Fairy Tales
including: The Man From Bowling Green, I'll Take What You Can Give Me (When You Can), The Bottle, Dallas

Joe Stampley - Billy, Get Me A Woman
including: Down Home Girl, She Gave Her Love, I'd Rather Be A Pickin', Ray Of Sunshine, She's Helping Me Get Over Loving You

George Jones - Memories Of Us
including: Have You Seen My Chicken, Bring On The Clown, She Should Belong To Me, I Just Don't Give A Damn, Memories Of Us

The bonus record is a quality product, with full-length, full-stereo selections from each of the four albums. So George Jones fans get to hear some new Tammy, Stampley and David Wills... Stampley fans get to hear George, Tammy and Wills... and so on.

Does it work? Check the country album chart and see.

Epic Nashville. There's a whole city behind every record we make.

*Not available on tape.
U.A. Country welcomes you to Nashville.

JEFF ALLEN
ROGER BOWLING
ED BRUCE
CALICO
DAVE DUDLEY
CRYSTAL GAYLE
BOBBY HARDEN
TIM HOLIDAY
WAYNE KEMP
THE KENDALLS
CHARLIE LOUVIN
TOM McKEON
DEL REEVES
DAVID ROGERS
SUNDAY SHARPE
JEAN SHEPARD
BILLIE JO SPEARS
DOC WATSON
SLIM WHITMAN

United Artists Records & Tapes.
Nashville.

Jerry Seabolt, National Country Promotion • Jack Mesler, National Country Sales • Larry Butler, Director of Country Product

© MCMLXXV United Artists Music and Records Group Inc.

www.americanradiohistory.com
From one professional to another...

We know that it takes specialized knowledge, intensive preparation and years of experience to make it in the world of music entertainment.

You know that it takes a well-trained, knowledgeable, experienced estate planner who knows the unique problems of the professional musician to arrive at the best personal financial plan for you.

Get to know Charles Navarro
904 Sudekum Building
Nashville, Tennessee 37219
Phone (615) 255-6383

EQUITABLE OF IOWA
Equitable Life Insurance Company of Iowa • Des Moines, Iowa 50306
Voted Comic of the Year
by Billboard, Cash Box and Record World
The Most Sought After Humorist in Country Music Today!

Jerry Clower
from Yazoo City, Mississippi

CREDITS
MEMBER, GRAND OLE OPRY
DAVID FROST SHOW
MIKE DOUGLAS SHOW
JOHNNY BENCH SHOW
HEE HAW
THE PORTER WAGONER SHOW
THE BILL ANDERSON SHOW
GOOD OLE NASHVILLE MUSIC

FEATURED SUBJECT
SPORTS ILLUSTRATED
SOUTHERN LIVING
PEOPLE MAGAZINE
NATIONAL OBSERVER
WALTER CRONKITE - CBS NEWS

MEL TILLIS SHOW
DINAH SHORE SHOW
MINNESOTA, IOWA, AND ILLINOIS STATE FAIRS
COUNTRY CROSS ROADS RADIO SHOW
ORANGE BOWL - MIAMI, FLORIDA
"ORANGE BLOSSOM SPECIAL" - CBS-TV
SOUTH DAKOTA STATE FAIR
CO-HOST "NASHVILLE ON THE ROAD" TV SHOW
KENNOTE SPEAKER - SOUTHERN BAPTIST CONVENTION
NATIONAL SPOKESMAN - CHRYSLER MOTORS CORPORATION
... & MANY OTHERS!

MCA RECORDS

Available Thru:
TOP BILLING INC.
4301 HILLSBORO ROAD
NASHVILLE, TENNESSEE 37215
(615) 383-8883

Career Director By:
Marcelle Ledbetter
ENTERPRISES
(615) 383-8883

www.americanradiohistory.com
The Country "Outlaws"

"They’ve had enough phonies in politics, religion and just plain everyday living"

By Bob Kirsch

What will fall by the wayside is not any special group of people, but people with no talent. The important thing now is, there is more than one way to go.

So says Waylon Jennings, one of the major forces in country music today and an increasingly important force in pop music as well.

Jennings, along with Tompall Glaser, Jessi Colter, Kinky Friedman, Shel Silverstein, Willie Nelson and several others, has been lopped off over the past few years into a category called renegade by some, outlaw by many and progressive by others.

The important point to note, however, is that these terms have been applied to these artists by others. Jennings, Glaser and Colter have stated repeatedly and publicly their distaste for categorization, particularly in the realm of music. And while they have certainly believed themselves to be in the right all along, this year marks the first real and tangible evidence that the music-buying public is beginning to agree and that the so-called outlaws are making an impact.

Jennings, for over a decade one of country’s most respected names as a singer and writer, enjoyed three No. 1 country singles during the past year, hit the top 50 of the pop LP charts, headlined in such pop-oriented auditoriums as Santa Monica Civic in Los Angeles and guested on such TV shows as “Midnight Special,” with The Rolling Stones on “Rock Concert,” and on Dinah Shore and Merv Griffin’s shows.

Glaser enjoyed his biggest country hit since the breakup of Tompall & The Glaser Brothers three years ago, played Las Vegas, appeared on a number of pop-oriented TV shows and found a new home on MOR oriented radio.

Miss Colter enjoyed a No. 1 country and top five pop hit with “I’m Not Lisa,” reached the top 50 of the pop LP listings and the top five of the country charts, toured consistently with Jennings, saw her songs covered by more than 50 artists and appeared on many national TV shows.

A year ago at this time, none of these breakthroughs had yet occurred. It seemed easy for these artists to say they did things their own way because they genuinely believed they were right, not to buck any particular system. It seemed easy because these artists were not making a great deal of impact anywhere but in country. This year they have made the impact. More important, their basic philosophy and music has not changed. And, as Shel Silverstein has said, “There is too much emphasis on narrowmindedness in country music. People expect a certain amount of honesty and decency. Generally, if you have the ability, people will respect it.”

Jennings readily admits that “the renegade thing came from bucking what they call the establishment.” But he adds that “the system is good for a lot of people and a lot of people need it. I’ve never tried to destroy anything. I’ve just wanted to help get an alternate way of doing things going.”

One of the things Jennings has sought is total control of his product and performance schedule, which he says he now has (he is booked through Chuck Glaser and Chuck Eastman). He still feels the biggest “ripoff our music has is four songs in three hours and that’s it. I will work on a single or album until it’s right, and I certainly wasn’t the first artist to demand this nor am I the only one doing it now.

“The basics are what’s right and what’s wrong,” Jennings continues. “Not that myself, or Tompall or Jessi or anyone always does what’s right, but we damn sure give it a try. And I think if everyone considered it, things might be an awful lot better. That goes for the artist, the promoter, the booker, the labels, everyone. If trying to do right by those around us is being different for the sake of being different, that’s fine. I’ll tell people if I think they’re wrong and I expect others to do the same for me. ‘Yes’ people do not impress me in the least. I like to consider myself an individual, and maybe in this day and age that is being different. But I really feel that’s what people are reaching for. They’ve had enough of phonies in politics, religion and just plain everyday living.”

Jennings does hasten to add that he does not intend to criticize all there is in country. “It’s my music and I will defend it,” he says. “I’m not saying all managers, agencies or all of anything else is bad. But I want a say in everything I do. Call me what you will, I am a part of country music and I do what I do and say what I say because I love the music. That’s where I’m at.”

Tompall Glaser was one of Nashville’s first artist/businessmen. He and his brothers own Glaser Sound in Nashville, a studio that has become a gathering place for some of the more creative names in country and pop music. He has been a successful publishing executive (now in partnership with Jennings) for more than a decade and has always taken an active role in his own record production and booking.

Arriving in Nashville as leader of the hugely successful Tompall & The Glaser Brothers, Glaser said a year ago that “Maybe I couldn’t go along with the system because I couldn’t see giving a guy a pair of cowboy boots for half interest in a song.” The statement seemed humorous enough until this.

(Continued on page 38)
SUPER COUNTRY TALENT!

Melody Allen • Sherry Bryce • J. J. Cale • The Carter Family • Connie Cato • David Allan Coe
• Johnny Dot • The Four Guys • Jim Glaser • Arleen Harden • Roy Head • Alex Houston & "Elmer"
• David Houston • Ferlin Husky • Atlanta James • Wayne Kemp • Billy Larkin • Hugh X. Lewis
• Lonzo and Oscar • Bob Luman • Mike Lunsford • Marty Martel • Darrell McCall • Harold Morrison
• Nick Nixson • Jeanne Pruett • Paul Richey • Johnny Russell • Kenny Serratt • Sunday Sharpe
• T. G. Sheppard • Patsy Sledd • Margo Smith • The Statler Brothers • Roni Stoneman
• Mel Street • Shoji Tabuchi • "Little" David Wilkins • Tammy Wynette

—Send for Our New Talent Directory—

Artists listed in alphabetical order
Country Grabbing Place In U.K.

By Tony Byworth

Epic roster, must claim the similar distinction for the current period. Ms. Wynette made the top of the charts during May with an oldie "Stand By Your Man," already twice released here but failing to gain chart impetus on those earlier occasions. This time the record sold over 500,000 copies, and another oldie, "D-I-V-O-R-C-E," subsequently marked her second appearance in the British Top 20.

Tammy Wynette also scored in the album listings. "The Best Of Tammy Wynette," a U.K. compilation which first saw the light of day in the late '60s and has always been a steady seller with the country enthusiasts, made its appearance and has now earned a Silver Disk whilst another compilation, "Stand By Your Man," also won over to the album buyers.

Another country newcomer to the pop market was Billie Jo Spears and, following the U.S. success of "Blanket On The Ground," brought the song into the British Top 10 in August. Other successes included Slim Whitman's first chart appearance for seventeen years with "Happy Anniversary;" Charlie Rich making the chart's lower regions with "We Love Each Other"; Billy Swan debuting with the much programmed "I Can Help;" and Ray Stevens' "Misty" bringing the more traditional sounds right to the top. There were also appearances by John Denver ("Annie's Song"); Bobby Goldsboro ("Hello Summertime" and a re-

(Continued on page 48)

Country music's recognition in England is pointed up by awards such as to Hank Snow (at mike with Tompall looking on immediate left). Billboard's late country editor Bill Williams is at far right.

The Outlaws

- Continued from page 36

writer repeated it to a so-called "straight" country artist and he replied, "Tompall's right. I was the guy."

Glaser says neither he nor his brothers were really liked in Nashville's inner circle in the early days "because we couldn't honestly accept the way things were done up. I respected and still do respect most of the people in town, but I resisted and do resent people in power not wanting things done any way but theirs. There is room for several ways. I had to form my own production company once so a label would talk to me as a producer."

Today, Glaser is encouraged by the progress the ideas he embraces have made. "We are basically trying to reach the same people the church reaches," he says. "A lot of people maintain a rebel attitude while searching for heroes and/or leaders without knowing what a rebel is. I'm trying to protect a musical tradition and to project that tradition to the younger, so-called redneck kids. These kids are digging a beat and they need lyrical content. I think the fact that people are now paying some attention to us is a major step in itself. Another important point, I think, is that we are not trying to reconstruct old ideas. We are trying what we feel is a new and alternate way with a thought behind it. I'm not interested in standing up to people just to stand up to them. But take my band as an example. I've got two black artists, Mel Brown and Charles Polk in it. I don't have them to shock country fans with black artists, I have them because they're good. And you know, the fans don't even notice the color of their skin. They can pick and that's good enough."

Jess Colter, who surfaced five years ago with an RCA album and then seemingly disappeared, returned with a bang this year with a slew of top 10 records including several number ones. During her five year "reirement" of course, she wrote songs for the likes of Dottie West, Don Gibson and Nancy Sinatra. Why did she take five years off from performing?

"Now," she continues, "I think I'm ready. I've been as involved in the various changes as much as someone next to someone going through all those changes can be. I didn't have too much trouble with the so-called system, maybe because I was a woman. But I remember being told by one producer I was too smart for the country people and that my songs went over their heads. I happen to think that country people, like anyone else, are as ready for new ideas and individuals as anyone else. In the early days I was expected to slip into a mold, but no more. As for what's happening now, I'm delighted and tickled about all of it."

Miss Colter, of course, is talking of her pop and country success, and the appearance to some other people, but he is a musical innovator. I think Bobby, like Waylon and Tompall, has something to say and this is what attracts people to him.

"But when you try something new," warns Silverstein, "don't expect people to like you for it in the beginning. If they don't try and stop you, you're ahead of things. An artist should look at an album as a platform to say what he or she wants to say, and hopefully it's something that has not been said before. I really am not the one to say what an artist should be or not easy with which she moves across musical bounaries."

A mention is due here to Ken Mansfield, who co-produces Jessi with Jennings and has produced both Glaser and Jennings. Mansfield lives in Los Angeles and is another firm believer in cutting something until it is right. "Because it's country doesn't mean you limit yourself," Mansfield says. "I cut country like I do pop. If you have to overdub you overdub and if you have to go back you go back. I may take a lot longer than the average country producer, but I believe I'm doing country."

Shel Silverstein, who has written songs for Glaser, worked with Jennings' Brenda Lee, Loretta Lynn, Johnny Cash and Chet Atkins, has often been placed in the outlaw mold because of his associations.

"The so-called renegade thing is not a matter of lifestyle," Silverstein says. "Bobby Bare lives a straight life compared..."
"Thanks,"

to all the "Country D.J.'s"
for playing our records all year long.
We couldn't do without you.
Sincerely,

Bill Anderson

Appearances
BILL GOODWIN AGENCY
P.O. Box 144
Madison, Tenn. 37115
Phone (615) 868-5380

Personal Manager
BOBBY BRENNER
400 Madison Ave.
New York, NY 10017
Phone (212) 355-6426

Public Relations
BERNIE ILSON, INC.
65 W. 55th St.
New York, N.Y. 10019
Phone (212) 245-7950

MCA RECORDS
Country Comeback Looks Strong In Japan

By Hideo Eguchi

Like the Japanese economy, country music has yet to make a comeback in Japan, but the current outlook is promising. About this time last year, country music was playing second to folk, both Japanese style and international, and 1974 ended in Japan without a single country hit. During this year's first half, however, country music reappeared on Japanese hit charts and sales of country albums showed an increase, thanks mainly to Glen Campbell and Olivia Newton-John.

Capitol recording artist Campbell is now well established in Japan. His pop hit single "Coming Home (to Meet My Brother)" for the first half of this year results from his recording of the song for Coca-Cola as a Japanese radio/TV spot (it's now being sung by Diana Ross, since the Coca-Cola bottlers in Japan are promoting a "Black Sounds" campaign). He first played Japan in 1966 as guest star with Rick Nelson.

MCA recording artist Newton-John, also, is not so new to Japan. She sang at the 2nd Tokyo Music Festival in 1973. However, her pop hit single and album "Have You Never Been Mellow" results from their popularity in the U.S.; that is, Japanese radio programs based on Billboard's charts. She closely follows Glen Campbell on the Japanese pop charts (no country chart in Japan), but 1975 in Japan is more than likely to end with John Denver leading the field, as a result of his first performance tour. The RCA recording artist also is being backed by an all-out sales campaign marking the establishment of RVC, the new joint recording venture between RCA International and the Victor Co. of Japan.

As of October 1974, the Japan Phonograph Record Association and the All Japan Federation of Record Retailers' Associations have been using the combined "Folk & Country" category instead of "Country & Western" in their breakdown of "Popular" genre, that is, items of international pop artists and repertoire. Fortunately for the die-hard country fans in Japan, however, music-minded record retailers are separating "folk" from "country" and even have separate browser bins for "bluegrass."

In Japan, however, the "western" image is still far more attractive to the general public than "country" despite the elimination of this category among items of popular music. In fact, "seibugeiki" (western film) is in the Japanese English dictionary, and is a household word today as a result of television. On the other hand, "folk" and "country" are meaningless to the Japanese man-in-the-street. And inasmuch as Japan will be celebrating the U.S. Bicentennial by way of cultural exchange, the arbitrary elimination of "western" from the musical genre appears to have taken away a precious part of America from Japan. To make matters worse, no record manufacturer or popular music reviewer has made any visible effort to promote the category of country as apart from folk.

However, "a rose by another name smells just as sweet" and country music will inevitably earn more income in Japan since it is now wedded to folk, the hottest category among the younger generation.

(Continued on page 64)

Gospel: Country Roots Spreading To Every Widening Market

By Jim Melanson

White gospel—contemporary, Jesus rock/folk, traditional and country southern—is on the move, delivering its musical and theological message to an ever widening, appreciative listening audience.

Its market ties are unique appealing to a broad section of the buying public—country music followers, Christians turned on by its spiritualism and others just looking for an exciting alternative to today's pop music offerings.

And, while most gospelers and behind-the-scenes executives point to "Christian beliefs" as the prime motivating force for their involvement with the music, white gospel (taken as a whole) is also paying off handsome dividends on the business side of the fence.

In fact, two of the leaders in the field, Word and Benson (both manufacturers and music and book publishers) will have a combined sales tally this year in the range of $25-$27 million.

The bulk of sales for both companies come from records and tapes.

The road to the top hasn't been an easy one for white gospel's "majors," and the same can be said for the industry in general. However, word from inside the gospel camp is that the music's future extremely promising, aesthetically as well as sales-wise.

Those making the predictions aren't just basing their projections on hopes and aspirations, but on hard sales figures that show gospel steadily climbing sales and popularity charts.

A great deal of gospel's increased following, says Myrrh's a&r director Billy Ray Hearn, is the quality, production, performance and material associated with the music.

Hearn stresses that gospel artists, in general, are as proficient as any of those performing for the pop music market.

Like pop music, gospel has a number of musical sublettes all its own, even though the over riding "philosophy" of Christianity remains constant throughout.

Detractors who have written the music off as being too preachy or not sophisticated enough to make it in the general marketplace are quickly

(Continued on page 50)
The Oldest And Largest Country Music Publisher In The World
Deeply Appreciates The Award
By The Billboard

#1 Country Music Publisher Of The Year

We are grateful also to all
the Artists, Writers, Disc Jockeys, Record
Merchandisers, Record Companies, and Country
Music Lovers who helped make this possible

P.S. Thanks to the dedicated
promotion staff at Acuff-Rose:
Roy Acuff, Jr.
Mel Foree
Paul Gallis

Dick Kiser
Deno Lee
Scotty McKay
Don Powell

www.americanradiohistory.com
The shift of all ABC country artists to the Dot label in Nashville, the consolidation of the ABC and Dot Nashville offices and an average throughout the past year of 15 singles and seven LPs on Billboard’s country charts each week are among the leading factors making the label, which has been strictly country only since 1971, “the newest of the country majors.”

The movement of the ABC country artists to the Dot banner, however, is just one of the significant changes the company has gone through during the past year.

1975 was a big crossover year for the firm, with Freddy Fender enjoying a No. 1 country and pop single with “Before The Next Teardrop Falls” and earning a gold album for the LP of the same name. Fender also went No. 1 country and top 10 pop with “Wasted Days And Wasted Nights.” Narvel Felts, who scored with Billboard’s Country Single Of The Year in “Reconsider Me,” also crossed into the pop field. B. J. Thomas, an ABC artist, enjoyed a “reverse” crossover when his “Hey, Won’t You Play (Another Somebody Done Somebody Wrong Song)” hit No. 1 pop and country. And the Amazing Rhythm Aces went top 10 pop and country with “Third Rate Romance.”

The consolidation of the ABC and Dot functions in Nashville finds Jim Fogelsong remaining president, Larry Baunach as vice president of promotion and creative services, B. J. McElwee as national sales manager, Ron Chancy heading A&R, Jerry Bailey in charge of publicity and Jeannie Wallace as national promotion coordinator.

Also new are four country regional promotion men: Joe Deters in Atlanta; Tony Tamburrano in Houston; Brian Langlois in Chicago; and Dottie Vance, who works for Dot and Ranwood, in Los Angeles. The four work product in conjunction with local ABC promotion staffs.

“The consolidation was made,” says Baunach, “because it was quite expensive for ABC to sustain two offices and two staffs here. So the staffs were trimmed, the offices combined, and artists such as Connie Eaton, Ferlin Husky, Johnny Carver, Jim Mundy and several others moved over to Dot. We will also be working on pop artists with some country appeal, like Jimmy Buffett, B. J. Thomas, the Pointer Sisters, Poco and Delbert McClinton.”
Success in any field, is a blend of talent, hardwork, determination and real fine people behind you.

The long list of #1 records were made possible by friends like you.

My heartfelt appreciation and thanks.

JOHNNY RODRIGUEZ
Country Music Wins Big In Las Vegas Showcases

By Handford Searl

Country music artists, shows and concerts continue to make their popular presence known in this glitter town of top billed superstars and MOR acts.

The most publicized country activity centers around Producer Jim Halsey's "Country Music U.S.A." series, opening it's eighth three-week edition September 16 at the Landmark Hotel.

"The hotel deserves credit for pioneering this type of a show in a main room," Hasley says. "These self-contained acts in each edition foster people participation, something many rock concerts don't have."

Head of his own Tulsa booking firm, Glen Campbell

Halsey initiated the series at the beginning of the year with the faith and backing of the Hughes Summa Corporation. The Landmark is the first major Strip hotel to showcase C&W in a large showroom.

Meanwhile, the Flamingo Hilton has produced two country concerts in their 2,500 capacity convention hall, the last show on June 27. KLAS DJ Barry Jay, 30, worked on promoting the shows through Sweet Pea Productions. "We're looking for a more likely location where we don't have to compete with such super names like Sinatra, Helen Reddy or Connie Stevens," he says. Those three perform at the nearby Caesars Palace, MGM Grand Hotel and Flamingo Hotel respectively.

Jay's latest venture is an all-country Disco lounge, "The Water Hole," recently opened within a block of the Hotel Sahara.

Caesars Palace hosted a less-than-successful C&W show September 5 at their 5,000-capacity Coliseum convention facility when only 1,800 country fans showed up. Quick to add the scheduled two-night concert series was booked by an outside group, hotel.

(Continued on page 60)
BILLBOARD'S
Best Female Vocalist
Best Female Singles Artist
Best Songwriter: Female

Dolly's new single
"WE USED TO" PB-10396
From her new album

www.americanradiohistory.com
Country Music Shares In Surge Of Fair Business
By Nat Freedland

Despite all the recent hoopla about the opening of the Fair market to contemporary rock superstars, country music remains the entertainment staple of state and county fairs. And from all reports, country star bookings are growing right along with the strong fair business.

‘Rock at fairs is the new thing, but country music is still the staple entertainment at fairs,” says Dick Howard, West Coast vice president of the country powerhouse Jim Halsey Agency.

“Where you see the mix of rock and country is at the big state fairs,” says Howard. “Smaller regional and county fairs can’t pay pop star prices and stick with the country names that have pulled in crowds year after year.”

According to Howard, the standard MOR names are the ones being squeezed out by rock’s arrival at fairs, not country artists.

The Halsey Agency books country artists at fairs for one-night prices ranging from $1,500 up to a high of about $35,000 for a country superstar like Roy Clark. The most common fair price range for a country record name is $5-7,000 per night.

Roy Clark plays 30 to 40 fairs a year, is highly in demand and has set his share of attendance records. Mel Tillis just cleaned up in his first fair summer for Halsey and the great Freddy Fender will be available through Halsey next season. The agency also books Hank Thompson, Leroy Van Dyke and Tommy Overstreet from Tulsa.

Fairs with rodeos attached are among the strongest supporters of country performers. And the number of independent rodeos in the country is going up sharply too.

According to Howard, the bulk of fair booking is done between December and January. In 1974, fair managements were running scared as the economy dropped and the oil shortage raised fears that many cars would be off the roads in summertime. But 1975 has greatly picked up the pace of fair business again.

The Halsey Agency religiously attends all fair organization meetings, along with the other major talent agencies.

‘Maybe the tightness of money is causing families to go to the fairs once or twice a year instead of three or four times, but this is their time to howl and they’ll keep going loyally as long as fairs give them what they want,” says Howard. “And we all know how traditionally loyal country fans are.”

Dave Gordon is one of the four fair bookers of ICMA, a separate organizational division of giant ICM. The other ICMA agents are Mike North, E.O. Stacy and Bonnie Sagerman.

“The fair at Allentown, Pa. is a lot more likely to try rock shows than the fair at Abilene, Tex.,” says Gordon. “Country’s strength depends on the location of the fair. However, country bookings are certainly not going down at fairs.

As veteran independent fair agent Betty Kaye says, “You can’t mention fairs without thinking of country music.”

“I STILL BELIEVE IN FAIRY TALES”
and my friends in the world of Country Music.

Sincere thanks,

Tammy Wynette

LAVENDER-BLACE AGENCY
1217 16th Ave. So., Nashville, Tennessee 37212
Phone 615-383-0881

www.americanradiohistory.com
When you're a member of the Mercury Country Club your name registers.

Visit Mercury at C.M.A.
Major Labels

- Continued from page 20

course, has one of the more impressive arrays of country talent in Nashville. Conway Twitty, Loretta Lynn, Jeannie Pruett, Brenda Lee, Cal Smith and Olivia Newton-John are among their top selling artists. Owen Bradley is one of the most respected and skilled producers in Nashville, and Bradley's Barn is one of the most important studios. And the label launched an exceptionally comprehensive country promotion last year centering around a Dat-sun giveaway.

The CBS label family is another of the most powerful forces in Nashville. Artists such as Lynn Anderson, Barbara Fairchild, Connie Smith, Johnny Cash, David Allan Coe, Willie Nelson and Mac Davis on Columbia and Charlie Rich, Joe Stampley, Johnny Paycheck, George Jones, Tammy Wynette, Bob Luman on Epic rank among the top stars in the nation.

Billy Sherill is regarded by many as the most successful producer in country, spending most of his time in Columbia's highly successful studio complex in Nashville. The labels have also brought in-house publicity, under Mary Ann McCready to Nashville to deal exclusively with country artists. And the CBS family has been groundbreakers for years in terms of merchandising and promotion of product.

Capitol has been going through an extensive rebuilding program over the past 18 months under the guidance of vice president Frank Jones, and the program appears to be paying off.

Long established stars like Merle Haggard, Buck Owens, Freddie Hart, Tennessee Ernie Ford and Glen Campbell continue to rack up top 10 hits, but new artists like Gene Watson, LaCosta, Connie Cato, Asleep At The Wheel, Arieen Harden, Jessi Colter and James Talley have proven valuable additions both as artists and, in many case, writers. And crossovers has been one important factor.

Capitol, which moved its company headquarters from Los Angeles to Nashville last year, has also bolstered its staff with Bill Williams, Ed Keely and, in Los Angeles, Don Owens. The philosophy of the label, in both pop and country, has always been to build rather than buy superstars. And it is a philosophy that is currently hitting home.

The label has also been active in promotional campaigns for its artists and product, including special months for Merle Haggard, Tennessee Ernie Ford, Freddie Hart and Buck Owens.

RCA is another label with a roster of superstars, headed by Waylon Jennings, Charley Pride, Ronnie Milsap, Dolly Parton, Porter Wagoner, Bobby Bare and Jim Ed Brown, and bolstered by such headline caliber newcomers as Gary Stewart and Dotsy.

The label is continuing its studio expansion program in Nashville under the direction of new studio manager John Olson, and was one of the first labels to locate specific country publicity and artist relations in Nashville under the direction of Paul Randall. RCA is another label that continually comes up with mercurial ideas for its roster and has scored with crossover success during the past year.

Mercury continues to have one of the more outstanding lineups of country talent, with such headliners as Johnny Rodriguez, Tom T. Hall, Jerry Lee Lewis, the Statler Brothers, Faron Young and Roy Orbison aboard.

The Mercury Custom Studios are among the most active in Nashville, while Jerry Kennedy is generally considered one of the most successful producers in all of country music.

MGM and Hickory make up another extremely successful roster combination, with Mel Tillis, Tompall Glaser, Sherry Bruce, Hank Williams Jr., Jerry Wallace and Jim Stafford headlining the MGM roster and Don Gibson, Sue Thompson and Roy Acuff topping the Hickory list.

United Artists has made a strong comeback in the country field over the past two years, with Larry Butler commonly regarded as one of country's major producers.

The label seems to have found a happy medium on its roster between established names and new stars, with Billie Jo Spears, Crystal Gale, Jean Shepard, Sun...

(Continued on page 38)

Country In UK

- Continued from page 38

vial of "Honey"), Olivia Newton-John ("I Honestly Love You") and Donny & Marie Osmond ("Make The World Go Away")—but these were artists who defied classification and, to the general record buyers, are regarded strictly as pop.

However, to the country followers, the record market lies strongly with albums rather than singles, and releases can always be viewed in the light of long term sales. Such observations were immediately proven when the Country Music Association (Great Britain) launched Britain's first monthly Country Music Charts in April, and the listings contained a number of older album releases. The charts, incidently, are compiled from the return of retail outlets specializing in the sales of country music albums.

As with preceding years the March/April period—tme at which the Wembley International Festival of Country Music is staged—brought forth a surfeit of album releases, although many more companies are now featuring country regularly throughout the year in their schedules.

RCA continued to remain the pacesetters with five or six new releases each month and, besides keeping up to date with the current product of such established favorites as Charley Pride, George Hamilton IV, Dolly Parton, Waylon Jennings, Dottie West and Bobby Bare, have also released older material by artists in their double album "Famous Country Music Makers" series. Among the artists to have been featured under this banner recently have been Jack Smith, Sndy Locklin, Willie Nelson and George Jones. Anchor Records, with its ABC and ABC/ Dot catalogs, has released country steadily in recent months, and scored impressively with Don Williams, whose albums found high placings in the CMA (GM) Charts. ABC/Dot product—including releases by Diana Trask, Roy Clark, Tommy Overstreet and Joe Stampley—also found its way to the public via special album compilations by Ember Records.

Among the other companies partaking in the regular release of country music were MCA who not only provided albums by Conway Twitty, Loretta Lynn, Marty Robbins, Bill Anderson and Tanya Tucker, but also compiled special debut albums by Cal Smith and Jeanie Pruett. CBS found immediate acceptance to its two "Country Matters" double albums—again U.K. compilations, this time featuring 32 current titles on each album—and followed up with initial releases by Larry Gatlin, David Allan Coe and Charlie McCoy as well as continuing with material by such stalwarts as Johnny Cash and George Jones. Mention should also be given to Precision Tapes which, representing a number of different labels, has released much country product in cassette and cartridge form.

In addition, through the efforts of a&r manager David MacDougald, Precision has released a number of items in tape form only.

Jeffrey Kruger, head of Ember's Concert Division, brought back Charley Pride and Glen Campbell for highly successful tours of principal cities, and also arranged for television appearances of these artists. Pride recorded a special "In Concert" whilst Campbell worked on a series of six 45-minute shows. In September Kruger brought in Charlie Rich for his long awaited tour of the United Kingdom.

Of course no comments about American artists would be complete without a mention of George Hamilton IV. During the past year he recorded his fourth television series for BBC-2: his marathon "How The West Was Won" was heard for 26 weeks on radio; played a number of cabaret engagements last October; and, following his role as host of the International Festival of Country Music, did a brief tour of one night stands in early April. Hamilton, who is now handled exclusively by Mervyn Conn, is scheduled to return to Britain in October for his fifth television series and sets forth on a mammoth 45-day tour, the longest country tour ever staged within the British Isles.

Last, but not least, there were the acco-lades and, as ever, both Billboard Publication and the Country Music Association (Great Britain) acknowledged the artists...

(Continued on page 66)
To celebrate the Grand Ole Opry's 50th birthday, Nashville's galaxy of stars will be shining Wednesday night, October 15, at the Grand Ole Opry in Opryland U.S.A. Joining Shure will be United Talent's Billy "Crash" Craddock, Mickey Gilley, Bobby Lewis, Loretta Lynn, Warner Mack, Linda Plowman, Johnny Russell, Ronnie Sessions, Cal Smith, Kenny Starr, Nat Stuckey, Conway Twitty, Joni Twitty, Kathy Twitty, Michael Twitty, and Karen Wheeler. Showtime for this gala birthday party is 10:30 P.M. Tickets are included in the WSM Grand Ole Opry 50th Annual Birthday Celebration Ticket Book. Y'all come.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
being left behind as each “form” of white gospel continues to make inroads of its own.

The successes scored by the music have been across the board and have virtually created a menu for those interested in gospel. For the young set, there’s Jesus rock and Jesus folk music; for the middle of the roaders, there’s contemporary gospel; for country music buffs, there’s southern gospel and for the more traditional listeners, there’s a solid church fare. Gospel disks oriented to children are on the market as well.

Bill Gaither (Heartwarming), renowned gospel singer and writer (he teams with his wife in both fields), feels that the only difference between gospel and the pop/MOR market, not to mention any other form of music, is gospel’s lyric philosophy. “Music is music,” he says.

The lyric content can tend to limit a gospel song’s acceptance but, at the same time, he explains, it’s important to keep the music “honest” and in the Christian tradition.

Gaither and his wife have cut some 16 albums and have collaborated on approximately 200 songs. Just last year their label presented the duo with a gold disk for combined sales in excess of one million units.

Gaither, active producing other gospel artists as well as his own disks, also feels that the quality of gospel has improved over the years and that it has helped increase its following. The Gaithers operated a 16-track studio out of Alexandria, Ind.

Gospel music for Steve Aune, publisher and founder of “The Gospel Trade,” is closely akin to country music and its regional following of a decade ago. He feels that just as country music’s popularity grew with added exposure, so will gospel’s—only at a faster clip.

He even predicts that the day isn’t far off when the industry will steadily be producing million seller albums.

Aune’s trade publication (he says it’s the white gospel industry’s first and that its creation is indicative of gospel’s growth), canvasses a number of radio stations for its airplay charts and it’s in-house station listings can be impressive when it comes to getting a barometer on the impact that the music is having.

He says that some 2,500 stations are programming gospel in some form or another, and that 1,250 stations of that total program eight hours and upwards of gospel a week.

While the music has steadily matured, so have the marketing and promotional tactics backing it. Still, most insiders agree that the industry has a lot to do before it rests on its laurels.

Several companies ship promotional singles to radio, but it’s done on a selective basis and a high percentage of the albums released don’t have that added promotional push from a single being played on radio.

Plans to further penetrate the traditional retailing markets are also being talked up by gospel executives. To date, most of the accounts serviced by the labels are Christian book stores and religious articles operations that form the Christian Book Store Association.

While the bulk of the accounts fall in the latter category, the sales meat, dollarwise, comes through rackjobbers and independent distributors. And, it’s in this area that increased exposure is sought.

Several key executives say that many retailers are just not aware of the sales potential from gospel product. The result often is that they either don’t order it at all or fail to display it properly if they do carry it in their inventory, they explain.

The retailer isn’t totally to blame, though, as the selling of gospel disks has undergone major changes in recent years. True, the majors are beginning to run a close second to their counterparts in the secular markets, but it wasn’t long ago that many gospel acts, some of them the best in the business, derived a healthy portion of their record sales income from doing it themselves at a local concert.

The added sophistication tagged to the manufacturing and distributing side of the fence can also now be placed on the performing side as well. Again, it wasn’t

(Continued on page 60)
THANKS.
Best Instrumental Group of The Year / Billboard 1975 Special Album Award / Record World Nomination - Best Instrumental Group / CMA

The Earl Scruggs Revue

Management: Louise Scruggs 615 360-2254
Booking: Athena Enterprises, Inc. 303-899-8681

RANDY SCRUGGS, GARY SCRUGGS, EARL SCRUGGS, JODY MAPHIS AND STEVE SCRUGGS

www.americanradiohistory.com
Country Radio Stations Wrestle With Format Refinements Amid Chorus Of Criticism

By Claude Hall

Amidst some cries—mostly from the depths of Nashville—that country radio ain't country anymore, the nation's radio stations in general have plowed along their tuxedo'd way with artists such as Olivia Newton-John and John Denver mixed in with Loretta Lynn and Conway Twitty duos and solos.

Perhaps the "invasion," if you can call it that, of some pop-oriented artists into the country domain is only fair play. For years, Nashville acts and those of Bakersfield, Calif., have been invading the pop charts and you can trace this back to Red Foley, Al Dexter, Lefty Frizzell, Marly Robbins, Sonny James, Eddy Arnold, and countless others. Slim Whitman, too, along with Jimmy Wakely, Ferlin Huskey and so on and so on.

Country music radio stations have changed in the past few months. WVOJ in Jacksonville, Fla., is calling itself a "contemporary country music station." Once, it billed itself as a "modern country music station," but modern is simply outdated today at some stations—especially with the Mex-Tex flavor of Johnny Rodriguez and Freddie Fender on hand. And progressive country acts like Jerry Jeff Walker, Waylon Jennings, Linda Ronstadt, and the sometimes stuff of the rock groups on the scene today.

The country radio field is changing so much, that you even have some fledgling progressive country formats trying to exchange saddles and boots (not really, but figuratively) for wings and things. Notably, KAFM in Dallas, KOKE-FM in San Antonio, and KGBS-FM (at night) in Los Angeles with the Jimmy Rabbitt show.

KGBS-AM calls itself "Gentle Country." Down in San Diego, KSON-FM is into a "New Breed" kind of country music that accents softer country tunes and some of the funkier artists such as Willie Nelson and Waylon Jennings.

A trend that has some people worried is the tendency toward a short playlist (Continued on page 58)

Are Olivia Newton-John (right) and John Denver country? That question is controversial in country radio today.
THANKS FOR A LIFETIME OF HITS!!!

- Great Speckled Bird
- Wabash Cannon Ball
- Freight Train Blues
- Steel Guitar Chimes
- Steel Guitar Blues
- Down In Union County
- The Rising Sun
- The Automobile Of Life
- The Great Shining Light
- Ida Red
- Old Age Pension Check
- Come Back Little Pal
- Will The Circle Be Unbroken
- Beneath That Lonely Mound Of Clay
- The Streamlined Cannon Ball
- The Precious Jewel
- Bandaged Wherever I Go
- Wreck On The Highway
- Fine Bell Mail
- I'll Rep My Harvest In Heaven
- Night Train To Memphis
- The Prodigal Son
- Low And Lonely
- Write Me Sweetheart
- Don't Make Me Go To Bed And I'll Be Good
- Blues In My Mind
- It's Too Late Now To Worry Anymore
- Wait For The Light To Shine
- Blue Eyes Crying In The Rain
- No One Will Ever Know
- We Live In Two Different Worlds
- Fins And Needles [In My Heart]
- All The World Is Lonely Now
- The Glory Bound Train
- Tennessee Central [Number 9]
- There's A Big Rock In The Road
- The Devil's Train
- This World Can't Stand Long
- I Saw The Light
- Unloved And Unclaimed
- Thank God
- The Waltz Of The Wind
- My Tears Don't Show
- Whoa Mule
- Sunshine Special
- The Great Titanic
- Once More
- Willie Roy The Crippled Boy
- Turn Your Radio On
- Back In The Country
- Old Time Sunshine Song
- Precious Memories
- Smoky Mountain Memories
- That's Country
- Roof Top Lullaby
COUNTRY MUSIC FANS FROM EVERY STATE IN THE NATION AND 10 FOREIGN COUNTRIES CROWDED INTO NASHVILLE JUNE 9 THROUGH 15 FOR 1975'S FOURTH INTERNATIONAL COUNTRY MUSIC FAN FAIR WEEK. PRE-REGISTRATION HIT A RECORD 8,600, WITH DAILY ATTENDANCE CLIMBING BY THE HUNDREDS, THE EARLY ESTIMATE OF 15,000 SEEMED SOLID. THIS MORE THAN TRIPLED THE NUMBER THAT TOOK PART IN THE FIRST EVENT THREE YEARS AGO.

FAN FAIR ATTRACTS INTERNATIONAL AUDIENCE

BY COLLEEN CLARK

DEDICATED SOLELY TO THE CONSUMERS OF COUNTRY MUSIC, THE FOUR-DAY EVENT IS SPONSORED BY THE COUNTRY MUSIC ASSN. AND THE "GRAND OLE OPRY." FAN FAIR BEGAN ON MONDAY, JUNE 9 WITH THE 2ND ANNUAL FAN FAIR CELEBRITY SOFTBALL TOURNAMENT AT NASHVILLE'S TWO RIVERS PARK.

THE PARK WAS FULL IN SPITE OF INTERMITTENT RAIN, WITH BILL ANDERSON'S PO' BOYS BEATING MGM'S LIONS 16-5 TO TAKE THE MEN'S CHAMPIONSHIP. THE MARY REEVES REVIEW CAPTURED THE WOMEN'S TITLE WITH 11-10 TRIUMPH OVER ABC-DOT'S LADY SHINDIGGERS.

PRE-GAME ENTERTAINMENT WAS PROVIDED BY EDDIE AND THE MUELLER BROTHERS AND FANS GOT TO SEE SUCH ARTISTS AS BILL ANDERSON, RALPH EMERY, MICKIE GILLEY, LA- COSTA, LAWANDA LINDSEY, ARLEEN HARDEN, GEORGE JONES, BRIAN SHAW, DOTSY, SONNY JAMES, RAY GRIFF, JERRY FOSTER, RONNIE MILSAP IN ACTION. FANS ALSO RECEIVED RECORD ALBUMS AND AUTOGRAPHED SOFTBALLS THROUGHOUT THE TWO-DAY EVENT, AS WELL AS A CHANCE TO TALK WITH THEIR FAVORITE ARTISTS.

THIS IS THE ONLY EVENT THAT GIVES FANS A CHANCE TO SEE ALL OF THE ARTISTS. OVER 20 HOURS OF LIVE ENTERTAINMENT WAS PRESENTED WITH ARTISTS FROM EVERY RECORD LABEL IN TOWN PERFORMING. THERE WERE TENT SHOWS DURING LUNCH BREAKS, A GRAND MASTERS FIDDLING CONTEST, PICTURE TAKING AND AUTOGRAPH SESSIONS WITH COUNTRY ARTISTS IN THE EXHIBITION AREA FILLED WITH FAN CLUB BOOTHS. ALSO VISITS TO OPRYLAND, THE COUNTRY MUSIC HALL OF FAME AND THE "GRAND OLE OPRY."

BUSLOADS OF ORGANIZED TOUR GROUPS LITERALLY CIRCLED THE MUNICIPAL AUDITORIUM WHERE MOST OF THE ACTIVITIES TOOK PLACE. ALL IN ALL, THERE WERE 77 TOUR GROUPS IN ATTENDANCE.

AN OUTGROWTH OF THE OCTOBER WSM GRAND OLE OPRY CELEBRATION, FAN FAIR WAS DESIGNED FOR THE FANS TO ENJOY AND GET TOGETHER WITH THE ARTISTS. IT HAS PROVEN TO BE A MOST SUCCESSFUL VENTURE. HOTEL RESERVATIONS HAVE TO BE MADE IN ADVANCE AND MANY PEOPLE WIND UP AS FAR AWAY AS MURFREESBORO AND NEARBY GALLATIN.

A FIVE-HOUR BLUEGRASS KICKED OFF THE WEEK'S LINE UP OF TALENT. HELD AT THE NEW OPRY HOUSE SUCH GREATS AS MAC WISEMAN, BILL MONROE, JIM & JESSE, BLUEGRASS ALLIANCE WERE FEATURED. CBS, CAPITOL, ABC/DOT, HICKORY, FOUR STAR RECORDS, MCA, RCA ELEKTRA AND WARNER BROTHERS/CAPRICORN WERE LABELS PRESENTING SHOWS. THE INTERNATIONAL FAN CLUB ORGANIZATION HELD A DINNER AND SHOW. ERNEST TUBB WAS PRESENTED WITH THE 2ND ANNUAL TEX RITTER MEMORIAL AWARD. THE TEXAS CHUCK WAGON GANG SERVED OVER 15,000 BARBEQUE LUNCHES WITH ALL THE TRIMMINGS TO REGISTRANTS ON THURS. & FRI. A BOX LUNCH WAS SERVED ON SAT.

LIVE ENTERTAINMENT WAS FEATURED IN THE LUNCH TENT. PROBABLY THE HIGHLIGHT OF THE WEEK WAS THE FOURTH ANNUAL FAMILY REUNION SHOW. PIONEERS IN COUNTRY MUSIC FROM ALL OVER THE NATION WERE INVITED.
Will they do it again?

Jerry Foster  
Bill Rice  
Jim Weatherly  
Ray Griff  
Don Robertson  
Billy Edd Wheeler  
Cy Coben  
Bobby Russell  
Arthur Kent  
Royce Porter  
Rory Burke  
Fred Rose  
Gordon Lightfoot*  
Jim Mundy  
John Denver  
Gene Dobbins  
Jim Webb  
Charlie Fields  

Donald L. Riis  
Vaughn Horton  
Paul Francis Webster  
Bucky Jones  
Earl Conley  
Darrell Statler  
Paul Evans  
Bob Dylan  
Van Trevor  
Jean Whitehead  
Eddie Raven  
Tony Joe White  
Dick Heard  
Jerry Smith  
George D. Weiss  
Benny Benjamin  
Frank Stanton

On October 15th, ASCAP holds its 13th Annual Country Music Awards. Over the years some writers have won as many as 37 awards and more—Jerry Foster and Bill Rice, for instance. 35 members of ASCAP have won three or more awards over the past 13 years. Which proves that quality isn't a fleeting thing.

On Wednesday night, ASCAP will once again honor the best in Country Music. For some it will be the first time. For others it won't. But the odds are that for none of them will it be the last.

ASCAP  
Number Two Music Square West  
Nashville, Tennessee 37203  
(615) 244-3936

*CAPAC, licensing in USA through ASCAP
October, of course, is Country Music Month. The CMA has mailed promotional kits to all country stations featuring a record with artist IDs, print material on the history of Country Music Month and suggested promotional ideas for the stations.

As in each of the past five years, the CMA has received a presidential proclamation thanking them for their efforts on behalf of the celebration.

Other promotional tools for the month include 20,000 “Country Music Month” bumper stickers and 10,000 paper display disks containing an “October is Country Music Month” slogan.

The CMA also produces and hosts the CMA Awards show on NBC-TV, which pulled in a 40 share of the national television viewing audience last year. Awards in a number of categories (voted by all CMA members) are presented to many of the biggest names in country music at the annual show, which is expected to reach more than 55,000 people this year. The Awards Show this year will be co-hosted by Glen Campbell and Charley Pride on Oct. 13 at 10:00 p.m. EST.

Also set for the October celebration is the annual Music City Pro-Celebrity Golf Tournament, to be played this year at the Harpeth Hills Golf Course, the 10th through the 12th. As always, many of the top country entertainers in the nation will participate, as well as “name” athletes and other celebrities from the entertainment world.

One of the world’s foremost music licensing organizations welcomes new writers and publishers to Our 45th year

MIKE BORCHETTA
COUNTRY RECORD PROMOTION

* Glen Campbell
* Pat Boone
* Tompall
* Freddie Hart
* Sammi Smith
* Rebecca Lynn
* Dorsey Burnette
* New York Times Music
* Guy Mitchell
* Tom Bresh

Complete mail service to all country stations

Total promotion with trades

6290 Sunset Blvd., Hollywood, Calif. (213) 461-8488

SERVICING THE ENTIRE COUNTRY
W hile trendy feature writers have poured out a barrage of articles about the “pop” explosion of the past two decades, it is only recently that these ever-widening scribes have noticed that country music has also made its own big bang. Those of us at ASCAP and our colleagues in the professional music community hardly consider this news, for we have all been aware of the enormous and exciting growth in country as reflected in concert audiences, record sales, radio, television and other performances. Country has been big business for some time, but now it is bigger than ever and all the signs point to a continuing and healthy growth ahead.

This is an appropriate time to take stock of something that is always difficult to do in the dynamic world of country, which grows and thrives with that special vigor of a folk form. As the 23,000 writer and publisher members of ASCAP join in celebrating the 50th birthday of WSM’s Grand Ole Opry, we will take pride in the accomplishments of our writers and publishers and their remarkable ability to gauge the demands of the public and to satisfy one expression of its taste. Like us, other licensing organizations, the record companies, and the music press will exult in a glory reflected from the country music makers. During the festivities, we will hear again from a rising tide of instant historians of the remarkable period of growth.

(Continued on page 64)

Major Labels

* Continued from page 48

day Sharpe, Del Reeves, Dave Dudley constant fixtures on the country charts.

The rejuvenated country roster, most of which is produced by Butler, has also crossed into pop several times. In addition, United Artists has chosen the technique of releasing a number of major LPs simultaneously to bolster impact.

Monument, with Billy Swan and Kris Kristofferson, continues to be a major country force. The Monument studios also remain active on a continuous and successful basis. 20th Century is also making rapid inroads into the country field, with hits from Lois Johnson, Nancy Wayne and Billy Thundercloud & The Chieftones, as well as newcomer Margo Smith.

Warner Bros., though officially headquartered in Los Angeles, counts Emmylou Harris, Rex Allen Jr., Joe Allen, Debbie Hawkins, Donny King and Kenni Husky among its chart makers. The label maintains a strong Nashville office and, following its entry into the country field several years ago, is making a heavy impact.

Most of the above labels have progressed strongly in the areas of merchandising and packaging, and most have put together excellent packages of their greatest hits. Labels such as the CBS family, RCA and United Artists with their variable pricing concepts, have often been able to offer the country fan the best of the best for as low as $2.98 retail.

Another important point is that most of the above labels have taken more care than ever before in the actual recording of product, both single and LP. The unwritten four songs in a session rule is no longer as strong as it once was, and there seems to be more pride in general taken in single releases. LPs appear to be more a collection of potential singles and less a simple collection of tracks than in previous years.

So, while new labels are indeed making strong inroads in the country market, the majors are in no way ready to be relegated to the sidelines. And it does not appear that they will be for some time to come.

(Continued on page 64)

Country Radio

* Continued from page 52

at some stations—WMAQ in Chicago and WVOJ in Jacksonville, Fla. WMAQ is striving for a mass audience. So is WVOJ where program director John Harmon operates with a playlist of 45 current records. This compares with many country music stations today, and the case that existed in the past for nearly all country stations, of a playlist about 70-80 records long. Sometimes, even higher.

Bill Ward, general manager of KLAC in Los Angeles, says, “we judge any record in a questionable area like an Olivia Newton-John — and for a while John Denver was in this area — on the individual performance. Some Willie Nelson material—the stuff he did on Atlantic—we wouldn’t go near. But we also started his ‘Blue Eyes Crying In The Rain.’ I’m not backing up and saying we’re a country station and won’t play the borderline records. Still . . .

WVOJ in Jacksonville is probably one of the top-billing stations in the city, believes John Harmon . . . and Dan McKinnon with KSON in San Diego is doing fantastic; ‘in fact, last month was the best we’ve had in billings since 1964,’ McKinnon says.

WVOJ’s program director—John Harmon—is today concerned with the growing importance in the Jacksonville market with FM radio. Eventually, he feels “it’s going to be a long row to hoe for any and all AM stations.” FM has recently made significant ratings gains in the city, he says, and “all AM stations are running scared, especially the AM rock music stations.”

Jay Hoffer, vice president of programming at KRAK in Sacramento, Calif., says that he plays the Olivia Newton-John type of record. “But I want to qualify that, I don’t play everything by her. A couple of her records I didn’t think were country records. Yet, we’re playing ‘Something Better To Do’ and we’re also playing John Denver, of course.”

www.americanradiohistory.com
50 Years Of Grand Ole Opry

Celebrating 50 years of Grand Ole Opry, the Nashville institution will come close to drawing a million this year, according to Hal Durham, manager, who points out the little understood fact that there is more Opry than just the Saturday night usually sold-out for months show.

That the Opry's future looks great under the leadership of William Weaver. National Life board chairman, and Irving Waugh, president of WSM, is pointed up in numerous ways. This year, for instance, there will be a full 52 weeks, as opposed to 42 last year with shows 10 weeks from the Ryman Auditorium. And Durham doesn't count the up to 7,000 a day attendance in the 129-day season that is swelled by summer expansion. Each day, 4-6 p.m. in summers, one or two regular Opry acts perform free for those who have bought tickets.

What's more, the Grand Ole Opry is out to never disappoint people who drive or fly from long distances. There are Friday night, Saturday and Sunday matinee performances—the same live show as Saturday night. Still, he sees no expansion of the Opry into other than weekend days. "The Opry is really a weekend show," he says. But expansion even in these confines is inevitable and this is why profits are steadily put back into the park and the house.

The Outlaws

*Continued from page 38*

to some other people, but he is a musical innovator. I think Bobby, like Waylon and Tompall, has something to say and this is what attracts people to him.

"But when you try something new," warns Silverstein, "don't expect people to like you for it in the beginning. If they don't try and stop you, you're ahead of things. An artist should look at an album as a platform to say what he or she wants to say, and hopefully it's something that has not been said before. I really am not the one to say what an artist should be saying, but it should be something they believe in.

"We are all responsible for what's happening in the world today, and if you don't like it, it's your responsibility to help change it. Most people have a limited audience, but the creative person with a stage has the responsibility to speak up. As for the country establishment, the reason we have country today is because of these people. Naturally they will object to (Continued on page 63)
New Country Ventures For Labels Spark Action

PLAYBOY

O

t of the many labels to venture into the country market over the past few years seeking the gold that was assumed ready to gather as a result of the "country explosion," Playboy, with several No. 1 singles and LPs and several others in the top 10 under their belts, has been one of the most successful.

The label has just recently moved into a new office, with the staff now consisting of promotion chief/producer Eddie Kilroy, a national promotion man and two secretaries. Until last month, however, Kilroy and one secretary made up the entire Playboy Nashville operation, an operation that released 19 records during the past year and saw 16 of them charted.

"I was an independent promotion man when Tom Takish called me from Playboy in Los Angeles," says Kilroy. "He said Playboy was thinking of getting into country and asked if I could help. Well, two weeks later. Mickey Gilley, who I have known for years, called and said he was in town with a sure hit. He told me that every major label in town had turned him down, but he told me that while his records regularly sold 2,500 on a small Houston label, this one had already sold 9,000.

Kilroy bought the record, called Playboy and said he had the hit they were looking for. Within six days the record was mastered and distributed and the label was on the way to its first No. 1 single with "Room Full Of Roses." Gilley, of course, has run up a string of No. 1 LPs and singles, and Barbi Benton recently entered the top five with her "Brass Buckles." Other playboy artists to hit the charts have been Mike Wells, Chuck Price, Brenda Pepper and Wynn Stewart.

Kilroy, in addition to producing all the Playboy artists and handling all country promotion, also sets guidelines for country merchandising and advertising. All sessions are handled at RCA's Studio B in Nashville, using the same group of pickers at all sessions.

MELODYLAND

A

lot of labels took a dip in the country market in the last year, but few in as successful a way as Motown's Melodyland label, which has seen 16 of its 20 single releases charting, including two No. 1 hits and three making the top five.

Melodyland was born in November of last year when John Whitecomb joined the Motown staff to work with Mike Curb on product Curb was producing for the label at the time.

"It became apparent," says Whitecomb, "that we needed a separate vehicle for the product. There was a strong country orientation and Motown, after years on top in the pop and soul fields, naturally had their strongest identification in these areas.

"Motown had a dormant label called Mel-O-D.," he continues, "and that's what became Melodyland. Pat Boone was our first release, and it charted.

Around that time, John Fisher, an important factor in the Atlantic promotional team for years, came aboard. A small office was opened in Nashville, and the label began acquiring artists.

The current roster includes Boone, Dorsey Burnette, Ronnie Dove, Darla Foster, Joey Martin, Jerry Naylor, Kenny Serratt, T.G. Sheppard, Terry Stafford and Jud Strunk.

"We have just about the right number of artists now," says Fisher. "Any more without expanding staff, and we would lose the personal touch we feel is so important. We also feel we've come up with the right mix of established names and talented newcomers."

Sheppard, of course, has been the major name on the label to date, coming up with two No. 1 singles and a top five LP with Melodyland's only album release to date.

"There's no hurry in releasing album product," says Whitecomb. "We will release them as we feel it's right. But each artist on our label gets the exact same treatment. That was and is the philosophy we built the company on."

Country In UK

• Continued from page 48

and the trade by staging their own awards. The Billboard Awards were presented before the capacity crowds that attended the Seventh International Festival of Country Music and, at the same event, special plaques were given to the winners of the Wembley Mini-Festival—an all British talent contest sponsored by Billboard in conjunction with the consumer British Country Music Association. The CMA (GB) Awards were presented some six months earlier, in November, at London's Cunard International Hotel, a glittering affair that attracted an impressive array of guests as well as considerable representation from the industry.

In Japan

• Continued from page 40

of Japanese. At the same time, western film themes continue to be popular among Japanese moviegoers and TV viewers. And speaking of TV, the Yokohama-based UHF station has been airing the "Rex Humbard Show: The Cathedral of Tomorrow" every Sunday night. As for radio, "Grand Ole Opry" has been aired every Saturday night for 30 years now over the American Forces' Far East Network, based in Tokyo.

Las Vegas

• Continued from page 44

spokesmen said country was not part of the set entertainment policy. A second night show was cancelled because of poor publicity and sales.

The Golden Nugget Casino, one of Las Vegas's traditional landmarks, remains a country stronghold in its open-bar lounge in the downtown Casino Center area. Recently refurbished, the Nugget draws tourists, visitors and fans to the brighter-than-noonday corners in the heart of the city at night.

Country radio station KRAM broadcasts a steady diet across the sophisticated skyline of Las Vegas while "Nashville" enjoys and extended run at a local theater. The types of country artists which are drawn to the Vegas entertainment dollar vary with the type of room, hotel and event they're booked in for.

The new Landmark show will be headlined by Johnny Paycheck and the Love-makers with Jerry Collins and Vicki Fletcher in the 450-capacity Jubilee Room. Halsey has showcased such diversified talents in a basic-four act package as Henson Cargill, Elektra artist of "Skip A Rope" fame, with the Kimberlys and comedian Dan Bowman and funny lady Mary Taylor.

"We hope to be booked through all next year during the Bicentennial celebration and beyond," concludes Halsey. Future "Country Music-U.S.A." stars will include (Continued on page 64)

Gospel Spreads

• Continued from page 50

long ago that the gospel concert scene was a narrow circuit featuring mainly quartets.

Today, though, such acts as Andrae Crouch & The Disciples, the Blackwood, the Speer Family, the Happy Goodman Family, the Kingsman, the Chords, the Pine Ridge Boys, Marjoh Wilken, the Christian Troubadors, Doug Oldham, the Imperials, Randy Mathews, Barry McQuire, the Brooks, the Oak Ridge Boys, the Singing Gaskin Family, Marve Hoerner, Bill Gathker, and innumerable others play before thousands in concert halls, at fairs and on college campuses.

Gospel music opportunities aren't limited to record sales and concert touring, though. Marjoh Wilken, owner of Buckhorn Music Publishing Inc., writer and now widely recognized gospel performer, says that the "big money" is in the folio and sheet music market. The market, she explains, is actually divided in two parts—one for shape note material and the other for round note material.

Reports from the major labels also indicate that a healthy chunk of their revenues come from their publishing operations.

Overall, the white gospel market seems to be thriving. And, the prejudices and ignorance of the past will have a tough time (Continued on page 64)
Permanent Parks Vying With Fairs In Recording Star Promotion

By Larry Oppen

In a continuing effort to compete with the lucrative fairs for the presentation of live country acts, talent buyers at the amusement parks are attempting to attract name artists with the promise of extensive promotion and sound techniques designed to emulate the acoustics of a recording studio as closely as possible to tie in with record sales.

Bill Hollingshead, entertainment director at Knott's Berry Farm, who has booked just about every country act ever to hit the West Coast, feels that many of the fairs, in contrast to the themed parks, have a long way to go in terms of coming to grips with the fact that they have to supply the artists with a good sound system or be faced with the continuing situation of having the acts bringing in their own and adding it to their fee. Contract riders coming into his office at the Buena Park California funspot, specifically state that if the sound system is inadequate, the artist will engage the services of a sound company, with the manager of the facility being required to contribute a percentage toward the cost.

Magic Mountain's director of entertainment, Dennis Condon, complained that the major problem he faces when trying to book top country acts, is that the fairs are paying too much for them even though many fair managers don't have the experience to properly present this type of entertainment.

"The prices paid offer an unfair competition for legitimate places of performance like ours that operate on a longer term," he said. "Fairs open for a week and can afford to plunge, sometimes with the help of a state subsidy, so the big acts would rather play them than appear at amusement parks which operate on a limited budget.

"Price levels paid by the fairs are driving our prices up, while at the same time are either locking down the availabilities or limiting availabilities during the summer months when the fairs are going as strongly as the amusement parks." There's no question about the fact that fairs have the edge over amusement parks as far as presenting country music is concerned, and have for many years been the mainstay of country acts.

Tanya Tucker (above) on stage at Magic Mountain's Showcase Theater which over the past three years has invested $100,000 to improve its sound system. If Buck Owens has a hot record on the charts, Magic Mountain will use it as a hooker in their promotions to attract customers to the Valencia, California amusement park.

ALWAYS IN THE CHIPS AT CASINO!

RAY FRUSHAY
“Winners Never Quit, Quitters Never Win” (Theme for The Rocky Marciano Story)
CASINO C-104

MARVIN RAINWATER
“Goodnight Darling” B/W “The Man In Her Sleep”
CASINO C-103

CHARLIE OWEN
“Had A Talk With The Man” B/W “Half A Life”
CASINO C-102

ROLAND EATON
“Danger Zone” B/W “Hippie From The Hills”
CASINO C-106

ASSOCIATED COMPANIES:
KENO MUSIC PUBLISHERS
ANTE-UP MUSIC PUBLISHERS
SOLITAIRE MUSIC
ENCORE TALENT AGENCY

FRIEND MUSIC CORP.
IMPROVISE RECORDS, INC.
DOMINO THEATRICAL

CASINO Records, INC., 3100 Walnut Grove, Memphis, Tennessee 38111 (901) 452-2412

MEMPHIS—HOUSTON—LAS VEGAS—PITTSBURGH
Country Music

Continued from page 6


In the face of a somewhat less than encouraging economic picture, there are still more than 800 members of the Nashville Songwriter’s Assn. There are more than 60 studios in a city of only 500,000, many of them as active as ever in spite of the economy. Most of the nation’s major country names still live in Nashville, as do most of the major producers. Most of the country hits are cut in Nashville, and most of the major songwriters live in that city. The Grand Ole Opry, celebrating its 50th year on the air, still remains one of the most powerful forces in all of music and is the center of one of the most successful amusement park complexes in the United States. And the Opry is still considered the home of country music.

Yet it is not a necessity to come to Nashville to cut a country hit or to be in the country business. Huey Meaux cuts his enormously successful records in Houston, working with Freddy Fender and Donny King, Warner Bros., under Andy Wickham, headquarters its growing country operation in Los Angeles, as does Melodyland. Chip Taylor records much of his product in White Plains, N.Y. Bakersfield is still a hotbed of country recording, publishing and management activity. Waylon Jennings, Jessi Colter, Freddie Hart, Danny Davis and others alternate cutting in Nashville and Los Angeles. The list goes on and on.

“Live” country music is now seen and heard all over the United States. New York City has its own country club and there have been a series of successful concerts in Madison Square Garden. The West Coast has long been a breeding place for country singers, and clubs such as the Palomino and Brandin’ Iron as well as new clubs like the El Rancho and the Base-

ment that have kept that tradition alive. Country artists play most of the major halls in Southern California as well as across the nation, and it is difficult to find a major city in the United States today that does not have at least one club offering country music on a regular basis. Festivals, particularly in the field of bluegrass, have long been successful summer events. The East Coast has been a particularly good area for bluegrass. This year, however, we have seen country festivals from Maine to California draw large crowds and end up as successful ventures.

Country came to Las Vegas in a big way in the past year, with Jim Halsey bringing the likes of Henson Cargill, Roy Clark, Diana Trask, Freddy Fender, Mel Tillis, Don Bowman and Hank Thompson into the Landmark and Frontier Hotels. Charlie Rich has become a fixture at the Hilton, while Buck Owens appears at the Sands and Marty Robbins plays the Sahara. Waylon Jennings, Jessi Colter and Tompall Glaser have played Caesars Palace while Barbara Mandrell and Leroy Van Dyke have been at the Golden Nugget. Other visitors to Las Vegas, Reno and Tahoe have included Olivia Newton-John, Charley Pride, Merle Haggard, Barbara Fairchild, Bob Luman, Johnny Paycheck and Tommy Overstreet.

And country artists on the road are commanding money equal to that of the biggest pop acts in many cases. A Rich or Clark in Las Vegas command weekly salaries equal to most other acts, while major touring artists such as Haggard, Pride and Johnny Cash gross up to $60,000 nightly.

And international country, particularly in England and Japan, only adds to the picture.

The influx of young people into country in the past year is another sign that the music is still vital and growing. Such new stars as T.G. Sheppard, Gary Stewart, John Anderson, Donna Summer, Freddy Fender, the Amazing Rhythm Aces, Sunday Sharper, Crystal Gayle, Emmylou Harris and Jessi Colter to name a few have chosen country to launch their careers.

The growth of the new faces on the country scene and the continued success of most of the established stars has prompted many major labels to pay far more attention to country than ever before. In-house country publicity is now commonplace, as are specific country promotions and advertising and merchandising campaigns designed by the same people who handle pop activities for the labels. Nashville also produces some of the music industry’s leading executives.

Radio stations, playlists have tightened in country over the past year, as they have everywhere else. Yet country radio still remains the most open of any of the various radio formats. While a list of from 20 to 60 records is not uncommon at the top country stations, that same list has dwindled to between 14 and 18 at many of the top pop outlets.

And radio has shown itself to be remarkably adaptable when it comes to changing with the times. Country lyrics have certainly become more open and honest and most major stations have shown little hesitation about playing good product. That seems to be the key—good product is good product. And as we mentioned above, country radio is as professional sounding as any of the other outlets.

To meet the tightened playlists, as well as from pride and more care, country records have gotten better. Albums no longer seem to be two hits and a collection of cover records or “throwaway” cuts. Rather, most good producers seem to have tried over the past year to reach the goal of 10 or 11 potential singles on each LP. Singles, as well, are more carefully produced.

Country writers continue to get better. In older days it was a simple task to pick the best country writers. Now, the job is harder becoming a harder one. Among performer/writers, Dolly Parton, Merle Haggard, Linda Hargrove, Waylon Jen-
The Outlaws

continued from page 59

some of the changes, just as an artist would object if a sideman said ‘I’m going to play what I want.’ But this happens every time there’s an established pattern and some within that pattern want to change. However, neither I nor anyone else should be surprised to find people fighting to retain control.”

In any case, it seems that Tompall Glaser’s faithful belief in the cyclical theory of country, in the idea that “those who were not heroes to the old crowds will be heroes to the new ones” is a reality. Ernest Tubb proved it true. So did Johnny Cash. So did Jimmie Rodgers in an earlier day. The Beatles, the Rolling Stones and Bob Dylan proved it in pop.

The World Of Country Music • Billboard

COUNTRY ARTISTS

continued from page 28

WEST, JERRY (Vocalist). Police: BA: Doyle Wilburn—Willie Nelson, Bill Anderson, Conway Twitty, Loretta Lynn, Tom T. Hall and Freddy Weller certainly rank with the best in any field. And writers such as Ben Peters, Betty Jean Robinson, Kenny O’Dell, Billy Sherrill, Norro Wilson, Doodles Owens, Shel Silverstein, Bob McDill, Allen Reynolds, Don Williams and Jerry Foster & Bill Rice can contend with writers in any other musical field.

Country became big movie business over the past year, with “Nashville” one of the undisputed hits of the year and “W.W. & The Dixie Dance Kings” drawing in Burb Reynolds as the star. Charlie Rich sang the theme to “Benji,” and a new movie is set to begin production in Nashville this fall. Country movies for TV also continued to grow.

In the area of television, Merv Griffin, Mike Douglas and particularly Dinah Shore went out of their way to bring in country talent on a regular basis. ‘POP Goes The Country,” “Lee Haz,” “Bobby Goldsboro” and “Porter Wagoner” were syndicated nationally, while in major markets such as Los Angeles, the old Kitty Wells TV shows still pull in wide audiences.

The year saw more country product exposed to a wider audience through radio and TV than at any previous time. Just as important, the so-called country rock artists, particularly the Eagles and Linda Ronstadt, finally came into their own in a major way. The Eagles, among the first to regularly use the steel guitar and other country oriented instruments in an attempt to reach the pop masses, have been touted by many as the next American superstar. Miss Ronstadt ran up a string of No. 1 pop and country records, while groups like the Burrito Brothers and Paco contined to do well. The Southern rock explosion, spear-headed by Lynnd Skynard, Marshall Tucker, the Outlaws, the Allman Brothers and the Atlanta Rhythm Section is a direct blend of country, rock and black music.

There were “downs” to the year, of course. The usual rumors continued to fly that one company or another was closing its doors. But when one looks back, not one major label folded, and no major labels whose bread and butter is pop pulled out of country.

Money was tight, particularly in the studio business. But money was tight everywhere in the past year. The overall session business in Nashville, from July 31, 1974 through the same date in 1975, was $2,555,758.97 up from $2,487,170.14 for the comparable prior period. Syndication and demo sessions were off, while jingle and master sessions were up. And this represents a realistic increase in sales, since fewer studios raised their rates during the period accounted for here.

A few name artists switched labels, generally in exchange for healthy contract and royalty hikes. But this happens every year. Piracy continues to hit country music the hardest, though many top stars took time off this year to fly around the United States to testify in piracy trials and Mercury Records encroached on their records in sleeves explaining how to spot a pirated tape or record. And the Country Music Assn. continued to fight its successful battle against the tape pirates.

In a year, however, when the economy helped make a great deal of the nation miserable, the country record business came through in a remarkably healthy way. Sales were down in some areas, and some live shows did not do as well some did in the past. Labels signed fewer new artists as a result of the economy. Yet all in all, the growth of country seems reasonably unabated.

The “country explosion” of several years ago was looked upon as a passing fad by many. The theory was that as soon as a pop act arrived on the scene to create the excitement Clark and Gates on Curb, the Rolling Stones, country would again fade back to its “regular constituency.” That, however, has not been the case. New pop acts have broken through in a big way, but if the truth be told, the real excitement in the music industry over the past two years continues to come from country music and its variations.

Country has responded to this “explosion,” which in fact appears to be more of a solid maturing, by producing better music, bringing in fine new artists, packaging better tours, finding new means of exploiting itself, seeking new talent in all areas and generally meeting the challenge of an unparalleled growth pattern.

As always, and this is true to country, the various factions have banded fairly close together in the end. And the future looks every bit as encouraging as the past.

Coast Country

continued from page 8

try Music president and former Capitol Records’ international executive Bill Boyd, works closely with names such as Jerry Naylor, Jerry Lee Lewis, Conny Van Dyke and Tom Bresh. Boyd recently concluded an agreement with United Talent (which handles the bookings of Loretta Lynn and Conway Twitty among others) to help cross-pollinate talent resources between Nashville and the West Coast. The deal calls for Boyd to handle United artists in this area, especially in TV, and for United to work with the Boyd roster in the Nashville area.

Television shows starring Johnny Cash, Dinah Shore, Merv Griffin, Jim Stafford, Mac Davis, Dean Martin, Tony Orlando & Dawn and others have featured more country entertainers than during any previous year, with Dinah Shore seemingly going out of her way to make sure country is featured at least several times a week on her nationally syndicated show. Carson has employed country artists such as Buck Owens as guest hosts, while game shows like Hollywood Squares feature country stars such as Buck Owens. The days of the country artist on a musical show only, and then primarily country, seem to have vanished.

WILLIAMS, MIKE (Vocalist/Guitarist). BA: Athena Ent. PM: Dave Murray
WILLIS, ANDRA (Vocalist). Capitol
WILLIS BROTHERS (Vocal & Instrumental Group—3). MGM: BA: Atlas Artist
WILLS, DAVID (Vocalist). Epic: BA: William Morris. PM: Sy Rosenberg
WOOD, DEL (Platt). Lamb & Lion. BA: Frederick Burton. Larry Will
WOOLEY, SHIRL (Vocalist). see listing as Ben Colder
WORTH, MARION (Vocalist). BA: Atlas Artist
Wray, LOS (Vocalist). Showman BA: Showman Talent. PM: Fred Harper—Showman Talent
WRIGHT, BOBBY (Vocalist). ABC. see Kitty Wells Country Classics Shows
WRIGHT, JOHNNY (Vocalist/Guitarist). Capitol. see Kitty Wells Country Classics Shows
WRIGHT, PEGGY SUE & SONNY (Vocal & Instrumental Duo). 4 Star—Peggy Sue. BA: Atlas Artist
WYNNE, TAMMY (Vocalist w/Group—10). Epic: BA: Lavender Blake. PM: Sonny Bono
WYNN, WILLIE & THE TENNESSEANS (Vocal & Instrumental Group—7). MCM: BA: Country Artists
YARBROUGH, BOB (Vocalist). Bluegrass. BA: Bill Goodwin
YOUNG, FAY (Vocalist). Mercury. BA: PM: Billy Deaton
YOUNG, STEVE (Vocalist/Guitarist). Blue Canyon. BA: Bluegrass. PM: Steve Dool—Bluegrass
Russ Sanjek

Continued from page 58

mention that country music has only recently made into the mainstream of the world’s music.

But a cold and hard look into history will make manifest that country music has long been a major force. Things may seem different to the untutored observer, but country writers and publishers are still doing their own thing, as they have for decades. It’s just that the pop world at long last recognizes their accomplishments, made on their own terms.

Country songs represent 42 of the 145 BMI-licensed songs which have received in excess of 1 million performances as of October 1, 1974, and now receive double credit for every play. The roster of their writers reads like a Who’s Who of American music. Boudleaux Bryant, Happy Lawson, Hank Williams, Bob Nolan, Marty Robbins, Ralph Stevens, Kris Kristofferson, Joe South, John Hartford, Curly Putnam, Joe Allison, Don Gibson, Roger Miller, Floyd Cramer, Fred Foster, Norro Wilson, Billy Sherrill, Jimmy Duncan, Gene McNeillan, Mel Tillis, Melvin Endsley, Tammy Wynette, Pee Wee King, Redd Stewart, Jimmy Davis and others have written songs which have received over 42 million hours on the air and are still going strong.

Country music has been around BMI for over 36 years. And it’s getting to be like sex for 70-year-olds. It’s always around, but there are a lot of other folks doing it, too.

Las Vegas

Continued from page 56

Tommy Overstreet, Leroy Van Dyke, Barbara Fairchild and Hank Thompson.

Nashville has come to Vegas, in a tight-knit package of sick-produced pop-country. It has adopted to the mainshowroom traditions of showmanship, audience participation but minus the dancers and big production numbers.

Stanley Adams

Continued from page 58

Ole Opry, we can see how healthy the country scene is and how much it has grown. As the president of ASCAP, I can tell you that there has been a very significant growth in the number of country broadcasts—both on and off the air. Country Music Assn. figures show that the number of stations that are primarily broadcasting country has grown from 80 in 1961 to more than 1,200 today, but the increase in performances does not relate merely to the remarkable multiplication of country stations. While it is true that there is now a country station in every major U.S. and Canadian market, it is also true that many other stations are broadcasting country works.

A. H. Prager

Continued from page 58

developments. As we entered our 45th year as America’s second oldest performing rights organization, 1975 also marked the beginning of our second decade in Nashville. We opened our first regional office in Music City, in a small space in the Capitol Records building on Music Row. In the years that followed, under the guidance of such capable leaders as Roy Drusky, Joe Talbot and Bob Thompson, our operation expanded and prospered with the addition of some of country music’s top writers, publishers and artists. Our offices in the SESAC Building at 1513 Hawkins Street are now the base for an extensive operation encompassing not only country, but gospel and sacred music as well.

SESAC’s Chart Payment Incentive Program continued to be expanded during the year to meet the needs of country writers and publishers. Bonus categories were added to recognize the staying power of a record on the charts; the added performance value of a composition when it reaches the Top 10; and the crossover situation where a song appears on more than one type chart. Also, in keeping with the changing times, SESAC’s country “Top 75” chart positions for singles were expanded to include 100 chart positions. The album chart payments were also expanded and substantially increased.

SESAC has been known over the years for the personalized attention we give to our writer and publisher affiliates. With the improvements made in our distribution system over the past year, we are also gaining added respect in the country field as an organization which more than meets the high standards of competition within the industry. One of our primary purposes is to afford the writer and publisher a multiple choice in affiliating. By constantly updating our distribution methods and policies, we shall continue our long-standing reputation of being a dynamic and mone- tarily competitive music rights organization. 1975 has been an outstanding year for SESAC. We look for even greater things in 1976.
These Great Acts!
(Alphabetically)
Moe Bandy
Bill Black Combo
Jim Ed Brown
Johnny Carver
Jerry Clower
Ralph Emery
The Fowlers
Crystal Gayle
The Happy Goodmans
Jack Green/Jeannie Seely
Dolly Parton
Del Reeves
Jean Shepard
Billie Jo Spears
Porter Wagoner
Kitty Wells-Johnny Wright- Bobby Wright
"Country Classic" Show
Mike Wells
Dottie West

Whether you select an individual artist, or a package show ... you get top billing from TOP BILLING!!

TOP BILLING INC.

TOP BILLING INCORPORATED
4301 HILSBDRO ROAD
NASHVILLE TENNESSEE 37215
(615) 383-8863
Thanks, Donna