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BIEM Will Resolve Mech. Royalty Dispute

11 Exhibitors Signed Up For Disco Forum

LOS ANGELES—Eleven firms have signed as exhibitors for Billboard's first disco forum in New York, Jan. 20-23, 1976, at the Roosevelt Hotel.

They include Cerwin-Vega of North Hollywood, Calif., which manufactures speakers and was responsible for the "Sens-surround" (Continued on page 38)

By IS HOROWITZ

NEW YORK—An early resolution of the controversy over mechanical royalty obligations in the case of records pressed in one country but sold in another is promised by BIEM.

The most dramatic prospect to surface at meetings here last week of the CISAC-BIEM technical committee, the pending new formula was only one of a wide range of topics explored to improve and ease the (Continued on page 18)

CB Edges Car Stereo At APAA Meet

By RADCLIFFE JOE & STEPHEN TRAIMAN

NEW YORK—Both conventional and unique car stereo equipment will be playing second fiddle to highly-touted citizens band products when manufacturers and marketers unveil their wares at the Automotive Parts & Accessories Assn. (APAA) Show this week (18-20) at Chicago's McCormick Place.

The unique autosound units include Tenna's Double Play line, first units to take either a cassette or 8-track through the same slot; Blaupunkt's Berlin Electronic re-

mote control cassette/microphone model distributed in the U.S. through Robert Bosch, and J.I.L.'s first in-dash CB/cassette combination.

Overall, however, the APAA has only 15 autosound firms and three of the major CB manufacturers on hand, versus 22 car stereo companies alone last year—despite the fact that the show expanded floor space for a record display.

The reasons are varied, but four of the firms which are not on hand this

Voice Of America Powerful Musical Plug Into U.S.S.R.

By MILDRED HALL

WASHINGTON—Would you believe an American disco show live from the Kremlin, with the joint blessing of the U.S. State Dept. and the U.S.S.R. as part of the customarily staid cultural exchange program?

Staffers on that little-publicized government arm, the Voice Of America, looking to the future, say, "It would not be easy—but it can and will be possible."

One of the moving forces would be the VOA's expanding and strongly current music programming beamed to the Soviets in their own language. The VOA may be the biggest promotion arm for future sales of American recordings of everything from rock to salsa to country and classical in that huge country. VOA's mail from Soviet fans project that.

Even before the Russians suddenly ceased jamming VOA radio broadcasts more than two years ago, in September of 1973 to be exact, the VOA's musical detente was gaining in reach and popularity. Now, its dance and musical variety programs

(Continued on page 26)

Grant Web To Emphasize Disks, Tape

By JOHN SIPPPEL

LOS ANGELES—W.T. Grant Co., the 493-store variety discount chain operating under Chapter XI of the Bankruptcy Act, plans at the least as great and perhaps greater emphasis in its stores' inventories of records, tapes and accessories.

A company spokesman explains

the chain's plans for many departments are still uncertain, but that recorded music rates a high priority in Grant's future planning.

Store footage for record-tape departments will in no way be cut and (Continued on page 71)

Playboy Clubs Convert Lounges Into Discos

By ANNE DUSTON

CHICAGO—Playboy Clubs is incorporating discos into lounge areas as part of remodeling plans to contemporize clubs and draw the younger keyholder, says Dan Stone, director of administration, clubs and hotels. A decision to add discos will be made on a "city to city" basis as clubs are remodeled, Stone says.

While some spots in the 17-club chain already contain disco style areas, the disco to be added to the (Continued on page 36)

Labels Pay For No-Shows

By NAT FREEDLAND

LOS ANGELES—For the first time here, a nightclub policy of issuing hard tickets for each performance including charging record labels for each ticket they order has spread from New York.

Elmer Valentine, co-owner and booker of the Roxy, has instituted hard-ticket advance sales as a regular policy for about 90 percent of the

club's shows during the past two months.

The goal is to hold down the number of no-shows on record company complimentary lists during sold-out engagements, thus assuring the performers more dollars from their share of the door admissions.

Often, a label's "comp" list for the (Continued on page 39)

U.K. Retail Sales In 18% Increase

By BRIAN MULLIGAN

LONDON—The net trade value of Britain's record and tape business in the six months to the end of June increased by 18 percent to \$139.02 million, according to figures released by the British Phonographic Industry.

But it is a buoyant album and cassette trade, allied to the increased prices, which is the main reason for

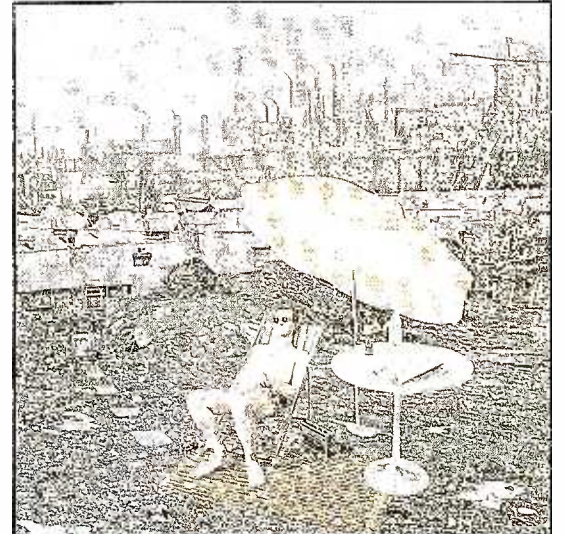
the growth. The BPI reports a decline in the volume of deliveries to the trade of singles and a severe drop in demand for the ailing 8-track cartridge.

However, increased prices of records and tapes plus the seasonal surge in deliveries during the final six months of the year are unofficially (Continued on page 66)



THAT NIGGER'S CRAZY, the Richard Pryor album that surprised both black and white bluenoses by going Gold and grabbing a comedy Grammy, is now available again after a long absence... on Reprise records and tapes (MS 2241).

(Advertisement)



"CRISIS? WHAT CRISIS?" (SP 3647) is the much-anticipated new album from SUPERTRAMP. It extends the incredible sound the band and producer Ken Scott achieved on their very popular breakthrough album for A&M, "Crime Of The Century." And from the opening footstep to the last note, its ten powerful songs all bear the unmistakable Supertramp stamp.

(Advertisement)

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PORTRAIT OF THE ARTIST AS A YOUNG MAN.

**STANLEY CLARKE
"JOURNEY TO LOVE"
ON NEMPEROR RECORDS
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JAZZ IS ON THE
Horizon

"...a series of records intended to capture important new music..."

Horizon is jazz.

Horizon is a new venture from A&M Records dedicated to improvisational music and the artists who create it.

Horizon will present a series of records intended to capture important new music for those interested in the remarkable and unpredictable evolution of jazz.

All Horizon album covers will be gatefold and, in most cases, will contain extensive liner notes, along with transcribed solos, a lead sheet of a selected composition, a diagram of the stereo mix of one of the selections, a graphic score of one selection (what instrument is playing when), artists' comments, and photographs.

All Horizon pressings will be of the highest quality available to ensure the ultimate sonic experience. Each record will be packaged in a plastic lined inner sleeve.

All Horizon albums will be available at a list price of \$5.98, instead of the usual \$6.98. And all tapes will be \$6.98 instead of \$7.98.

We welcome your opinions.



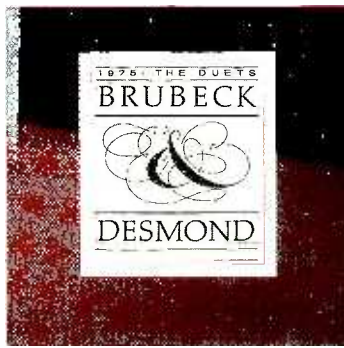
THAD JONES & MEL LEWIS
 SUITE FOR POPS SP 701

Thad Jones and Mel Lewis have been leading one of the most exciting big bands in the world for the last ten years. Their Monday night gigs at New York's Village Vanguard are legendary. This album is Thad & Mel & Co. in a musical tribute to Louis Armstrong.



DAVE LIEBMAN SP 702
 SWEET HANDS

One of the rising stars of contemporary instrumental music, Dave is a former Miles Davis reed player who's also recorded with Mahavishnu John McLaughlin and Elvin Jones. He plays all saxes and flutes and is featured with his quintet, Lookout Farm: Richie Beirach on keyboards, Badal Roy on tabla, Jeff Williams on drums, and Frank Tusa on bass.



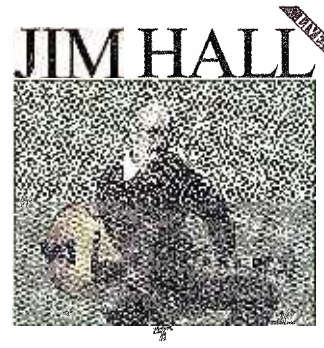
DAVE BRUBECK & PAUL DESMOND SP 703
 1975: THE DUETS

Brubeck and Desmond first played duets aboard the S.S. Rotterdam Jazz Cruise earlier this year. This album marks a special moment in jazz history: their first duet recording in over twenty years of performing together. It all started 2000 miles out at sea and it's all here. Definitely a vintage set.



SONNY FORTUNE SP 704
 AWAKENING

Former Miles Davis reedman Sonny Fortune has also played and recorded with Mongo Santamaria, McCoy Tyner, and Buddy Rich. His multi-textured Horizon debut includes: Chip Lyles and Billy Hart on drums, Wayne Dockery and Reggie Workman on bass, Kenny Barron on piano, and Charles Sullivan on trumpet.



JIM HALL SP 705
 LIVE!

Preeminent among contemporary jazz guitarists, Jim Hall shares equal space with the two generally acknowledged masters — Django Reinhardt and Charlie Christian. This album is the *best* of his recent "live" performances — accompanied by Don Thompson on bass and Terry Clarke on drums.



A JAZZ SERIES ON A&M RECORDS & TAPES

SEVERE REGULATIONS

New Calif. Booking Law Stirs Brouhaha

By JOHN SIPPEL

LOS ANGELES—A major brouhaha can be expected at a full-day Nov. 20 discussion over California's new Music Booking Agency law, which requires that persons, "who advise or engage in activities relating to employment of musical artists," be licensed by the state of California. George N. Zenovich of Fresno, who heads the legislature's industrial relations committee, chairs the hearing at the auditorium of the Museum of Science and Industry in Exposition Park. Senate Bill 733, signed into law by Gov. Edmund G. Brown Sept. 30, is believed to be the first state statute that specifically sets up requirements for operating a

"musician booking agency" and stringently polices provisions regulating agent and agency behavior.

The law, authored by State Sen. Jim Whetmore (R-Anaheim) who entered music as a pianist in silent film theaters and left as leader of his own band and a state band booking agency in 1965, hits a sensitive nerve early when it describes a musician booking agency as one "which advises musical artists in their professional careers and which engages in activities relating to the procurement of employment or engagements for musical artists seeking employment or en-

(Continued on page 18)

U.K. Plan Would License Recording Off Disks & Air

By CHRIS WHITE

LONDON—Escalating losses to the music industry, caused by the growing practice among consumers of taping direct from radio or records, has resulted in the Mechanical Copyright Protection Society here putting forward a voluntary plan whereby hardware manufacturers will supply private recording licenses to buyers of equipment. One hardware company, Aiwa, has already advertised its plans to provide such licenses. Under the 1956 Copyright Act, people making home recordings of music in copyright, or of any performances from records or tapes, are

required to obtain a license costing about \$3.40 from the MCPS. However, thousands of recording enthusiasts are still unaware of the rule and, as a result, the music industry generally is losing revenue.

Claims Ray Ellis, MCPS deputy general manager: "The law requires that people should have a private recording license, but unfortunately most people, deliberately or unwittingly, constantly infringe the act. Because they are taping from the radio or records, the companies are selling less records and everyone, the companies, artists, composers and

(Continued on page 68)

Business And The Economy

Cap Builds Without Open Checkbook

By BOB KIRSCH

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

LOS ANGELES—"Our real strength in building up our soul and country division, both as individual entities and as sources of crossover material, is that we have gone project by project without spreading ourselves too thin.

"And what moneys we have not

spent in monumental advances for so-called super acts we have been able to use in a wide variety of ways coming under the artist development heading."

So says Al Coury, senior vice president of a&r for Capitol Records, in explaining why the label has moved successfully into the soul market, rejuvenated its country division and remained strong in the pop charts

(Continued on page 59)

Japan's Watanabes First To Open U.S. Pub Branch

By DAVE DEXTER JR.

LOS ANGELES—There are some 200 music publishers in Japan, but not until this week has one of them opened an American operations base.

Following a recent trend of other Japanese, who are purchasing real estate, factories, hotels and perhaps even the troubled San Francisco Giants National League baseball club, Shin and Misa Watanabe of Tokyo have opened offices here and installed Hiroshi Kuwashima as American chief.

"There are many hit American songs for which we propose to obtain Japanese publishing rights. And I'll be seeking Far East rights to American masters," says Kuwashima.

Kuwashima, 35, has lived in the U.S. eight years. Japanese-born, he arrived in Los Angeles in 1967 unable to speak or read a word of English. Yet he somehow found employment with Hanna-Barbera's cartoon studio and later he toiled as

Listener Survey Indicates Number Of Disk Shockers

By CLAUDE HALL

LOS ANGELES—Though Elton John and other rock artists may sell the most records, they take a back seat on radio listening preferences, according to a survey just completed of 25-60-year-old listeners in 60 markets by Dimensions Unlimited here.

The survey was conducted for Radio Arts Inc., a relatively new radio syndication firm operating out of Burbank.

The 40 major artists among adult listeners are, alphabetically, Burt Bacharach, the Beatles, Glen Campbell, the Carpenters, Vikki Carr, Johnny Cash, Ray Charles, Chicago, Petula Clark, Roy Clark, Nat King Cole, Perry Como, Mac Davis, John Denver, Neil Diamond, the Fifth Dimension, Roberta Flack, Tennessee Ernie Ford, Robert Goulet, Al Hirt and Engelbert Humperdinck.

Also: Elton John, Olivia Newton-John, Tom Jones, Henry Mancini, Dean Martin, Johnny Mathis, Wayne Newton, Tony Orlando & Dawn, Elvis Presley, Charley Pride, Helen Reddy, Charlie Rich, Simon & Garfunkel, Frank Sinatra, Barbra Streisand, Tijuana Brass, Bobby Vinton, Dionne Warwick and Andy Williams. These were the artists asked for most in the survey.

However, when the survey was

(Continued on page 24)

IRS Again Charges Rector With Tax 'Understatement'

LOS ANGELES—Independent record promoter Fred Rector has been charged with significant understatement of gross income on a delinquent 1973 tax return filed April 1975, in addition to previously filed charges that he failed to file 1972 and 1973 income tax returns.

The first two counts stemmed from the long Newark, N.J., grand jury indictment which studied alleged illegitimacies in the record industry through 1974 and into 1975.

The criminal case, which will be heard in federal district court here alleges that Rector, who had Los Angeles and Chicago offices, received cash and/or large quantities of records in payment for his services. The suit alleges Rector grossed \$66,241.73 in 1973 and \$37,656.44 in 1972.

Rector pleaded not guilty in a filing with the court. He also petitioned for disclosure of testimony by James Bell, who prepared the contested, late 1973 tax return and Victoria Basmore, his secretary.

3-Cent Disk Rate Sought By AGAC From Legislators

By IS HOROWITZ

NEW YORK—The American Guild of Authors & Composers has tossed a new variable into congressional deliberations on copyright revision with a strong plea that a floor be set on mechanical royalties to counterbalance ceiling provisions.

In a stepped-up drive to make its position known to legislators, the songwriters are asking that the bill specify a minimum of 3 cents on

record royalties, with the maximum raised to 4 cents, as against the 2½ cents recently marked up in Senate bill S-22.

The equity of the songwriters' case is being argued in one-to-one meetings with congressmen in an educational campaign that will gather additional steam as the House nears its

(Continued on page 72)

FAIR TRADE END CLOSER

WASHINGTON—The end of state fair trade laws moved a step nearer reality last week as the Senate Judiciary committee unanimously voted out Sen. Edward Brooke's bill S. 408, to repeal the antitrust law exemptions that have allowed resale price maintenance under state laws.

The House has already passed a duplicate antifair trade law, Rep. Barbara Jordan's bill H.R. 6971, and Senate passage of S. 408 is expected to sail through with no problems. The bills would repeal the depression-spawned McGuire Act and the later Miller-Tydings bill, which were intended to protect small retailers from price undercutting by giant chains and discounters.

TEXANS TEE ACT-BUYER DIRECTORY

By PAUL ZAKARAS

AUSTIN—An innovative new musicians organization has contacted nearly 3,000 talent buyers with business information about the 70 acts making up its quickly growing membership.

Dubbing itself the Austin Entertainment Information Guild, the non-profit group came into existence several months ago to help local acts get bookings. "The idea caught on so well," says Prissy Mays, the Guild's office manager, "that we've attracted interest from all over the country. Groups from as far off as San Francisco and New York have joined us and people from Nashville have come down to look at our operation with thoughts of starting something similar up there."

From an original membership of 25, the Guild has almost tripled in size since May and expects to have

(Continued on page 40)

'Sound Business' a New Billboard Dept.

LOS ANGELES—With this issue Billboard introduces a new department, Sound Business (page 48), which covers professional aspects of recordings in addition to the relationship between talent and recording studios.

Elements in the new section are the established Studio Track column, written by Bob Kirsch, a new column called Sound Waves written by contributor John Woram and related stories about recording studios and the equipment they employ. Woram, long associated with the AES, was formerly an engineer with RCA and Vanguard.

Jim Greenwood Arrested On a Felony Charge

By JEAN WILLIAMS

LOS ANGELES—Jim Greenwood owner of the Licorice Pizza discount chain here, was arrested Wednesday (12), and charged by the state with "conspiracy to receive stolen property," a felony.

According to Sgt. Bernard Holloway of the Firestone sheriff's station detective bureau, no merchandise was confiscated at the time of arrest.

Greenwood was arrested by sheriff's detectives at the Superior Music one-stop which he also owns in Glendale, Calif., with another party identified as Doran Rowland, a buyer for the operation.

Greenwood and Rowland were released on \$5,000 bail.

Greenwood is to be arraigned in Culver City court Nov. 25.

When contacted, Greenwood said, "I have not committed any criminal act nor have I bought any merchandise that I even suspected was stolen."

In October, Firestone sheriff's detectives arrested a four-man ring accused of stealing 3,000 albums weekly from local area record shops between April 22-July 9 of this year.

NOVEMBER 22, 1975, BILLBOARD

'THAT'S ENTERTAINMENT'

Publishers Sue On CBS Film Telecast

By JOHN SIPPEL

LOS ANGELES—The CBS-TV network showing of the three-hour "That's Entertainment" in prime time Tuesday (18) could possibly be halted if court action here demanded by dual plaintiffs is approved by the judge.

In a suit filed here by Warner Bros. Music and New World Music, plaintiffs allege that Metro-Goldwyn-Mayer Inc. infringes on a cumulative 14 standard copyrights utilized in the film.

The movie is a series of notable performances, primarily nostalgic musical ones. Pleading claims 10 songs from WB Music and four from New World were used

by MGM without publisher authority.

The Mickey Rudin office here, which represents the plaintiffs, would not comment on the suit. It is believed, however, that the suit is based upon the legal precedent that MGM failed to secure new licenses, when extracting excerpt scenes from previously licensed films, to make the new hefty-grossing film.

The court is asked to permanently enjoin MGM from producing, selling, licensing, marketing or otherwise exploiting any copies of the film. It is also asked that the court order MGM to deliver for impounding any copies of the film during the pendency of the action.

How To Up N.Y. Country Sales? WHN & Others Kick It Around

By GERRY WOOD

NASHVILLE—Problems concerning New York retail sales of country music product were aired in a Wednesday (12) meeting between top officials of WHN Radio (N.Y.), CMA leaders and record label executives.

WHN's general manager Neil Rockoff and Ed Salamon, program director, journeyed here for the meeting at BMI that dealt with better sales stimulation for country records in New York and a wide range of related topics.

Although WHN and CMA officials remained mum on specific results, the discussions enabled Rockoff and Salamon to explore the continuance and viability of country music in New York, including WHN's role in it.

Several record label sales and promotion men attended the meeting and added their views. Potential buyers of country records encounter problems in finding their favorite singles and albums in New York, including some heavy request songs on WHN.

Convincing major stores to stock country merchandise remains one of the key areas to be tackled. Retailers and one-stops have a natural reluctance to stock product that has traditionally sold slowly.

While a hot country single may sell 60,000 in Atlanta, it might sell only 6,000 in the larger metropolis of New York. With albums, a hot seller of 15,000 in Atlanta might generate

sales of only 1,000 in New York.

The preliminary meeting drew favorable reaction from those attending, and more conferences will be slated in the future to probe the problem areas and, hopefully, come up with solutions.

Initial ideas call for increased la-

bel meetings with retailers to ensure the product is available, setting up artist autograph sessions in stores, promoting more country shows, and working closely with those in the music and retail business who can help stimulate sales in the critical marketplace of New York.

Executive Turntable



LITWIN



MOSLEY



KING

Burton Litwin named vice president, Belwin-Mills Publishing Corp. He will direct New York operations as chief operating officer of the pop and "serious" music divisions and will be serving as business affairs officer of all B-M divisions. . . . **Ronald Mosely** set as division vice president, r&b a&r, at RCA. He assumes full responsibility for r&b at the label. He was recently with Polydor. . . . New executive vice president of Rocket Records, Los Angeles, is **Tony King**, who recently was with the Apple label. . . . **Helaina Bruno** appointed East Coast professional manager of the ABC music publishing companies, American Broadcasting Music (ASCAP) and ABC Dunhill Music (BMI).

* * *

West Coast changes at Epic/CBS Custom see **Steve Slutzah** as new associate director, artist development and product management, and **Mark Hartley** as product manager. . . . In Berkeley, Calif., **Michael Sunday** now is director of a&r administration at Fantasy/Prestige/Milestone Records. He's been with Epic, Capitol and Vanguard. . . . **Don Grierson** named national merchandising manager for Capitol Records in Los Angeles and **Dan Davis** has assumed additional duties with employees of the label's merchandising and advertising departments reporting to him. . . . **Larry Butler** named vice president and director of country product at United Artists Records.

* * *

Beth Rosengard moves up to assistant national special projects manager coordinator at Atlantic/ATCO in the area of FM airplay. . . . **Nancy Cushman** now membership representative for ASCAP on the West Coast. In Nashville, **Merlin Littlefield** becomes the new assistant director for the Southern region ASCAP office. **Charlie Monk** is promoted to associate director, filling the position vacated by **Gerry Wood** who joined Billboard's editorial staff.

* * *

Al Roberts set as national sales manager at Uher of America, headquartered in Inglewood, Calif. . . . **John Coghlan** new advertising manager, consumer home entertainment products, Sony Corp. of America. . . . At James B. Lansing Sound, Inc., **Bill Robinson** takes over as national sales manager, consumer division. **Dick May** is named product manager at the firm in Los Angeles. . . . **Peter Hughes**, senior vice president, international, of Audio Magnetics Corp., has been appointed chief operating officer. He retains his international position. Leaving the company are **Roy A. James**, **Bill Robb** and **Larry Polzin**. . . . Craig Corp. of Compton, Calif., has made **Lauren C. Davies**, vice president of marketing, to senior vice president, marketing. . . . Capitol Magnetic Products set **Thomas J. Masse** as personnel director. . . . **Mark B. Mayer** is new with the Marshank Sales Co., Culver City, Calif., as a salesman for the 55-year-old firm.

* * *

Penny Stark appointed production manager in New York for Island Records. . . . Farr Music installed **Budd Dolinger** as professional business manager. . . . **Francine Anderson** succeeds **Emily Bradshaw** as executive director of the Nashville NARAS chapter.

* * *

Larry Weiss named director of planning and development and **Ed Majeski** in as manager of systems and programming at W/E/A Corp., Burbank, Calif. . . . MCA Records in Miami has a new sales manager—**Rod Tremblay**. He succeeds **Glenn Hornor**, who was shifted to Atlanta as sales boss for the label. . . . **Irvin Spencer** will serve as office manager for Cuba Gooding and the Main Ingredient in Los Angeles.

* * *

At London Records, **Joshua Blardo** named assistant national promotion manager; **Kathy Henke** appointed promotion coordinator and **Arnie Handwerker** appointed local New York promotion manager. . . . **Geoffrey Edwards** named regional sales and promotion representative at Audiofidelity Enterprises. His territory includes Baltimore, Washington D.C., Richmond and Norfolk. . . . **Dick Gilmore** named director of productions for Sea World's marine park. He's also responsible for installation of sound systems in all three of the firm's parks.

* * *

Doovid Barskin rejoining his brother, **Revin**, as vice president of Barskin Agency, Los Angeles, which they formed 25 years ago. He was eight years at Capitol Records as head of business affairs. . . . **Andy Meyer**, executive director of public relations at A&M Records, takes a year's sabbatical to travel Dec. 31. He was with A&M five years, starting in college radio promo. . . . **Bonner Smith** becomes foreign licensee product coordinator at Sound Bird and Shadybrook Records.

FCC Warning On Contract Binders

By MILDRED HALL

WASHINGTON—The FCC has put out a policy statement warning licensees against use of music format contracts which restrict the broadcaster's duty to control his news and non-music programming in the public interest. The warning lists 11 specific unacceptable types of contract clauses.

The commission's recent policy statement says the agency will not go

into formal rule-making on the issue because it has found "no great abuse" in the subscription music series—yet. But rulemaking to require the filing of such contracts with the FCC could result if problems of outright restriction or "more subtle pressure" by cancellation threat, continues.

The music contract inquiry was (Continued on page 24)

Trial Dates Firmed For Label Execs

NEW YORK—Trial dates have been set in Newark and Philadelphia federal courts for defendants charged by the government in its ongoing investigation into allegations of industry wrongdoings:

Nat Tarnopol, president, Brunswick/Dakar, and several other key label executives are to have their day in court (Newark) Jan. 13. The charges facing them include conspiracy, mail fraud, wire fraud and tax evasion (Billboard, July 5).

In Philadelphia, court proceedings against Kenny Gamble, Leon Huff and other Philadelphia International executives begin April 1. Among the charges facing the defendants are violations of the payola statute, mail fraud, wire fraud and conspiracy.

\$75 Mil To Be Spent On French Radio-TV

By HENRY KAHN

PARIS—The French Government plans to spend \$75 million developing radio and television in France. The money will come from license fees.

By 1977, every village in France will be able to receive the government's first and second programs, and the third program will be available to all town of 10,000 population or more.

The latter program will be regional and programs will be the responsibility to some extent of regional committees.

What effect this will have remains (Continued on page 66)

Piracy Charged Man, Wife

NEW YORK—A Los Angeles couple, Shana and Janet Mason, have been arrested and charged with five counts of copyright infringement.

The couple, accused of manufacturing and selling allegedly pirated tapes, had been convicted of a similar offense a year ago. At the time

Shane Mason was sentenced to 40 weekends in prison, while his wife was placed on a three-year probation.

The new indictments are a felony, and if convicted again, the pair could be imprisoned for up to two years, and fined up to \$50,000 on each count.

2 Convicted As Pirates

NEWARK—The U.S. attorney's office here has won its first conviction under the amended provisions of the federal copyright law which increased the penalties for willful infringement of copyrighted sound recordings.

Larry Marvin Bodner, 24, of 183 Norman Road here, was sentenced to a fine of \$2,500 after pleading guilty in U.S. district court to one count of copyright infringement. Bodner admitted selling pirated versions of "I Feel A Song" by Gladys Knight & the Pips.

In an action in Los Angeles, Stephen I. Stillman was sentenced in federal district court to a fine of \$750 and placed on probation for one year. He had pleaded guilty to one count of copyright infringement resulting from the sale of pirated sound recordings. FBI agents had seized 300 tapes from Stillman's premises, 107 N. Euclid, Ontario, Calif.

Elder Cimino Dies

NEW YORK—Mike Cimino Sr., head of Cimino Publications, Farmingdale, N.Y., succumbed to a heart attack Oct. 31. The veteran musician was 62. Survivors include his widow, Lucy, and sons, Mike Jr., Pete and Ed.

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"This is no simple love song, but a statement about the world we live in. It's no revelation that 'small men pay for big men's laws' or that 'fat grow fat and lean grow lean,' but it takes the eyes of little children to see through the unfairness of our society." —*Bill Gavin's Personal Pick.*



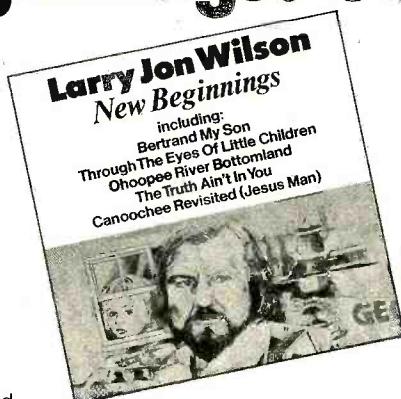
"Through the Eyes of Little Children" by Larry Jon Wilson, from "New Beginnings." On Monument Records.

ZS8 8675

Distributed by CBS Records.



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Larry Jon Wilson
New Beginnings
including:
Bertrand My Son
Through The Eyes Of Little Children
Ochopee River Bottomland
The Truth Ain't In You
Canochee Revisited (Jesus Man)

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The International Music-Record-Tape Newsweekly



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Vol. 87 No. 47

Vegas Musicians Ask Increases But a Strike Unlikely Pending Hotel Negotiations

By HANFORD SEARL

LAS VEGAS—Pre-negotiation plans are underway here involving new contracts between some 1,400 members of Musicians Local 369 and the Nevada Resort Assn. which represents 26 major Strip and downtown hotels.

At issue, similar to the recent union strike which crippled Broadway musicals in New York City, are higher pay, increases in pension and improved health and welfare benefits.

Although the demands are similar to musicians' problems in Manhattan, Renny Ashleman, legal counsel for the local, feels progress can be made without a damaging strike which would close main showrooms.

"We are aiming at the basics. I doubt we'll have another Broadway strike here," says Ashleman. "But we will be asking for the strongest possible package."

According to the attorney, the basic pay scale is \$347 per week now which involve 12 shows a week. The old contract expires Feb. 15 of next year for Strip musicians and April

30, 1976, for Casino Center union members.

Union officials decline comment at this time and say it might be premature to discuss grievances.

"There's no clause for cost of living increase, so many members have been severely injured by today's inflation," says Ashleman. "When the last contract was signed the old price controls were in effect."

C'right Revision Testimony Delayed

WASHINGTON—Testimony on copyright revision by Register of Copyrights Barbara Ringer, scheduled for Nov. 13, before the Kastenmeier subcommittee, has been put over to Thursday (20).

The hearing by the subcommittee on courts, civil liberties and the administration of justice had to be cancelled due to the parent judiciary committee's crucial meetings on a law to deal with the current threatened bankruptcy of New York City or other municipalities in the future.

There has never been a musicians walkout of main showrooms in Las Vegas but a bitter AGFA strike caused difficulties in the entertainment world several years ago. Maynard Sloate, Union Plaza entertainment director and producer, reports confidence in smooth contract talks.

"We've never in the history of this town come close to a strike because of the good working conditions for musicians here," says Sloate. "There is the highest possible relationship between both negotiating teams."

Sloate served on the management side of contract talks three years ago and is also a card-carrying union member. He says New York musicians involved in the recent contract dispute have much less in the area of benefits, decent wages and pension plans.

Up & Down For Singleton; Now He Is Back Up

By GERRY WOOD

NASHVILLE—With two strong pop-country crossovers out of his publishing catalog this year and his record label back on the country charts with a star this week, Shelby Singleton enjoys another of his classic rallies.

The Singleton-published songs "Before The Next Teardrop Falls"—recorded by Freddy Fender and voted the CMA's single of the year—and "Reconsider Me"—cut by Narvel Felts became two of Nashville's biggest songs of the year. Singleton transferred the success from his publishing company to his record label, Plantation, inked an agreement with Webb Pierce, produced a rockabilly version of life in inflationary times, "The Good Lord Giveth (And Uncle Sam Taketh Away)," and watched Webb hustle back into the charts for the first time in a long time.

When Shelby's hot, he's hot. And when he's cold, Nashville shivers. Singleton's checkered career has

(Continued on page 60)

Mercer Improving

LOS ANGELES—Johnny Mercer's condition following a brain tumor operation last month was reported as "still serious, but improving" at Huntington Hospital in suburban Pasadena.

Mercer, veteran lyricist and ASCAP member, was one of the three founders of Capitol Records and a Capitol president in the 1940s and has enjoyed numerous hit songs as an artist and writer.

Letters To The Editor

Dear Sir:

I was amused to read your recent article in the Nov. 1 issue discussing disco.

Music 5 is the largest singles outlet in the San Francisco Bay Area, and we have been for 11 years. We specialize in disco-oriented product. We publish our own disco newsletter. We have compiled a 13-page disco-45 catalog which was mailed to many deejays and is available for customer use. We have developed a Top 15 disco hit list which we report along with our regular Top 20 45s and LPs to radio stations and the trades. We go out of our way to make out local disco deejays aware of new disco material, especially that performed by new or relatively unknown artists. To that end, we recently established relations with a one-stop in New York for the purpose of purchasing disco product which local distributors do not stock.

About six weeks ago I wrote to virtually every label in this country to ask their assistance in keeping us informed about their label's disco releases. The response was almost zero.

In your article "Large and Small Labels Push For Disco Exposure" you cite Capitol Records for having some sort of "full scale project" for disco promotion under the direction of Skip Blackburn. You even go so far as to say that Blackburn keeps in contact with retail outlets. As recently as three weeks ago I was informed by Capitol that no such services existed. I had written to Blackburn and he communicated his reply through our salesman. No informational mailings. No demos. Nothing. Why does he persist in this bit of fiction?

RCA, you claim, is now "full steam ahead" on disco promotion. The fact is, there is no disco promotion in this market from RCA. RCA does send demos out on new 45s, but they tell me there aren't enough to go around, so sometimes you get something; other times you don't. RCA

presses EPs, like WEA, for disco promotion. One local dance bar I know receives these in the mail from L.A. I am told by RCA that we can't be added. It makes no difference that we sell records for a living; that we have virtually every disco deejay in this city on our mailing list and in our store regularly; a dance bar is deserving; a retailer is not.

I have written to all Columbia labels, talked with our salesman and been informed, solemnly, that nothing exists for disco promotion such as demos, mailings, etc.

WEA: This is the most comedic of all. I have written to Doug Riddick; to Dick Kline; to John Montgomery; to New York; to Burbank. Results: 0. Our salesman brings in, when he can, an LP, weeks after I read about its availability on the East Coast, usually through Billboard.

You mention Cotton Records. I recently wrote to them concerning two of their current disco hits which our local distributor didn't buy. I asked for a demo copy of each so that if it had merit I could purchase product through New York. Not even the courtesy of a response. Ditto for literally dozens of other letters to other labels.

I talked with the national promo director for a small disco-oriented label. He, at least, put it bluntly. His opinion was that disco didn't amount to much on the West Coast. That, quite frankly, is the prevailing attitude of almost all labels! The only labels really into helping us sell more of their product are Scepter and the Pip family. All the others don't give a damn.

Almost all labels, particularly the majors, don't care enough about this market to expend so much as a postage stamp on a mailer.

Ernie Lazar
Buyer, Music 5
San Francisco

NANI AWARDS Hawaii Fetes Its Own In First Presentations By New Academy

By WAYNE HARADA

HONOLULU—The Nani Award—Hawaii's answer to the Grammy—is off and running.

The Nani, established last year, will honor Hawaiian music artists in the premiere presentations next April 4 at the Waikiki Shell.

"We'll present about 15 awards in the first presentations," says Tony Todaro, chairman of the sponsoring Hawaiian Music Award Academy.

The Nani is a 10-inch statuette featuring a ceramic and koa-wood design. A conch shell and hibiscus blossom sit atop a pedestal; the base is a gold disk, simulating a turntable. The Nani was designed by Bjorn

Skrimstad and his daughter, Nancy, in a contest sponsored by the Hawaiian Music Award Academy. It had taken the academy more than a year to finally select the winning design—delaying the launching of the Nani for a year.

The Nani (the word is "beautiful" in Hawaiian) will be presented in such categories as Record of the Year, Album of the Year, Song of the Year (composer's award), Best Vocal Performance by a Male, Best Vocal Performance by a Female, Best Vocal Performance by a Group, Best Instrumental, and several other technical and craftsmanship areas.

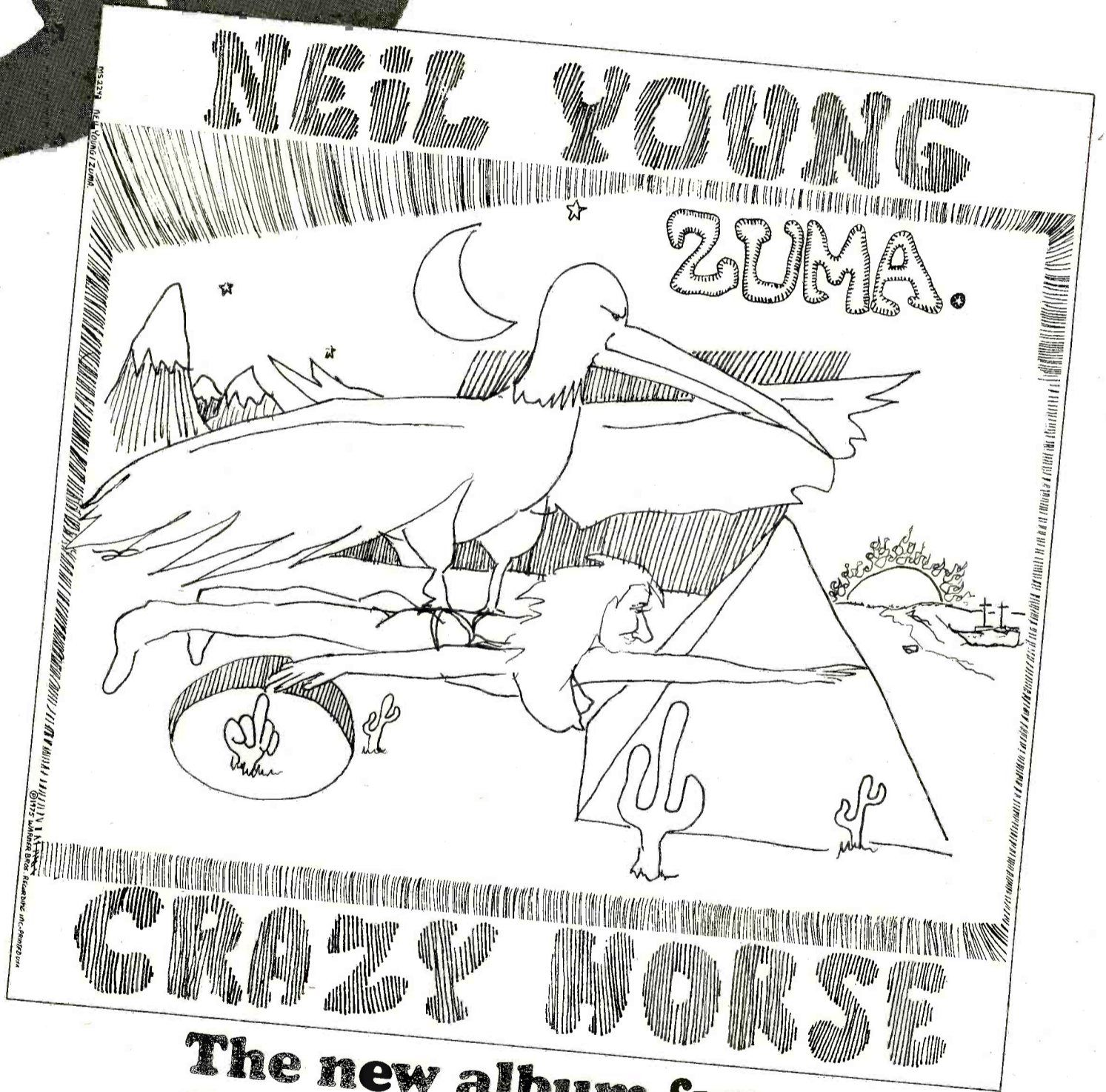
Todaro says the categories—and basis of selection—are patterned after regulations governing the Grammy.

Entries may be submitted to the Hawaiian Music Awards Academy, Box 5331, Honolulu, Hawaii 96814. Only "Hawaiian music" disks qualify, however, and the premiere competition covers material recorded in two calendar years: 1974 and 1975. Thereafter, the Nani is expected to be awarded annually for the previous year's recordings.

Todaro says "Hawaiian music" entries should reflect "the ancient,"

(Continued on page 16)

ZUMA



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ANALYSTS TOLD

See Arista Key To Col Growth

NEW YORK—"The music division accounts for about 10 percent of our overall revenues, and I would be sorely disappointed if that figure isn't up around 20 percent in the next few years, Alan Hirschfield, president of Columbia Pictures Industries, told a group of entertainment industry stock analysts here last week.

"Arista can and will be a major recording company," he emphasized, giving full credit to president Clive Davis and his staff, with record-breaking back-to-back months in September and October.

First quarter results for the division, which also includes the growing music publishing activities of Screen Gems-Columbia/Colgems

and the music printing (folios) arm, Screen Gems-Columbia Publications, show revenues up 94 percent to more than \$8.3 million for the June-September period of 1974.

Total revenues for CPI topped \$91 million for the first quarter of fiscal 1976, a 24 percent jump. Pre-tax income for this year's 13 weeks was more than \$6.2 million, compared with \$2.4 million a year ago.

Among other comments on the music business, Hirschfield noted

that capital requirements are minimal, the risk factor is relatively small and the cash returns are great if a disk is a hit. Conversely, he noted that losses could be quickly cut, a wry observation on all-too-common industry practices.

Net corporate income for the first quarter of \$2.7 million nearly quadrupled the figure of \$788,000 for the similar 1974 period, representing the ninth consecutive quarter in which CPI has reported operating profits.

CBS Declares a 41 1/2-Cent Per Share Stock Dividend

NEW YORK—The CBS board of directors has declared a cash dividend of 41.5 cents per share on CBS common stock, payable on Dec. 12, to shareholders of record at the close of business Nov. 28. This represents a five-cent per share increase over the 36.5 cents quarterly dividend paid since the fourth quarter of 1972.

The CBS directors also declared a cash dividend of 25 cents per share on CBS preference stock, payable Dec. 31, to shareholders of record at the close of business Nov. 28.

In another move, the CBS board of directors has authorized company purchases of up to 250,000 shares of its common stock on the open market for the replacement of current treasury shares, as issued for shareholder approved benefit plans and other corporate purposes.

The action, taken Nov. 12, supplements the authorization granted by the CBS board July 9, 1975 for the purchase of up to 150,000 shares for similar purposes under which an unpurchased balance of 80,000 shares remains.

Market Quotations

As of closing, Thursday, November 13, 1975

Table with columns: 1975 High, 1975 Low, NAME, P-E, (Sales 100s), High, Low, Close, Change. Lists various companies like ABC, Ampex, Automatic Radio, etc.

Table with columns: OVER THE COUNTER, P-E, Sales, Bid, Ask. Lists companies like ABKCO Inc., Gates Learjet, GRT, etc.

Over-the-Counter prices shown may or may not 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.

Earnings Reports

Table with columns: SUPERSCOPE INC., CETEC CORP. (Gauss). Rows include 3rd qtr. to Sept. 30, 1975, 1974, Sales, Net income, Per share.

Table with columns: WARNER COMMUNICATIONS, MCA INC., AMERICAN MUSIC STORES, WALT DISNEY PRODUCTIONS. Rows include 3rd qtr. to Sept. 30, 1975, a1974, Sales, Net income, Per share.

Table with columns: MCA INC. (continued), AMERICAN MUSIC STORES (continued). Rows include 3rd qtr. to Sept. 30, 1975, 1974, Sales, Net income, Per share.

Table with columns: AMERICAN MUSIC STORES (continued), WALT DISNEY PRODUCTIONS (continued). Rows include Year to July 31, 1975, 1974, Sales, Net income (loss), Per share.

Table with columns: WALT DISNEY PRODUCTIONS (continued). Rows include Year to Sept. 30, 1975, a1974, Revenues, Net income, Per share, Average shares.

a—Restated. b—Adjusted for a 2 percent stock dividend paid in January 1975.

Table with columns: MATSUSHITA ELECTRIC INDUSTRIAL CO. (Panasonic). Rows include 3rd qtr. to Aug. 20, 1975, 1974, Sales, Net income, Per share (ADR).

Table with columns: MATSUSHITA ELECTRIC INDUSTRIAL CO. (continued). Rows include Sales, Net income, Per share (ADR).

Table with columns: INTERNATIONAL VIDEO CORP. Rows include Year to July 31, 1975, 1974, Sales, Net (loss) before extraord. credit, Per share (loss), Extraord. credit from oper. loss carryforward, Net income (loss), Per share (loss).

(Continued on page 71)

Off The Ticker

Magnetic Tape Engineering Corp., North Hollywood, Calif., reports it has signed a contract for the sale of its tape duplicating division to Cassette Technology Inc., Warren, Mich., for \$700,000 cash plus a guaranteed additional \$200,000 in royalties.

Craig Corp., Los Angeles, declares an initial semiannual dividend of five cents a share, payable Jan. 5 on stock of record Dec. 1. The company expects improved earnings in fiscal 1976, ending June 30, Robert Craig, chairman, says.

Harman International Industries Inc., New York, should have a sales boost of 25 percent and "an equivalent increase" in net income in fiscal 1976, Sidney Harman, president, states.

Koss Corp., Milwaukee, declares the first dividend in company history. A dividend of 12 cents a share will be made Nov. 28 to shareholders of record Nov. 14.

Marks a Winner

NEW YORK — Songwriter Johnny Marks was presented with an early Christmas gift when his son, Michael, won first prize in the Nathan Burkan Copyright Competition at the Harvard Law School.

The title of the winning essay by the younger Marks was "The Legal Rights of Fictional Characters."

ASCAP sponsors the competition at many U.S. law schools to stimulate interest in copyright law.

ette Radio Electronics Corp., Syosset, N.Y., declares a quarterly dividend of 6 1/2 cents a share payable Dec. 12 to shareholders of record Nov. 12. . . . Wabash Magnetics Inc. declares a six extra and a 10-cent annual dividend, both payable Dec. 12 to stockholders of record Nov. 14.

British Trade Minister Peter Shore warns that Great Britain is ready to impose import curbs if worldwide trade doesn't recover and if key British industries are severely threatened by fast-rising imports.

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See page 23

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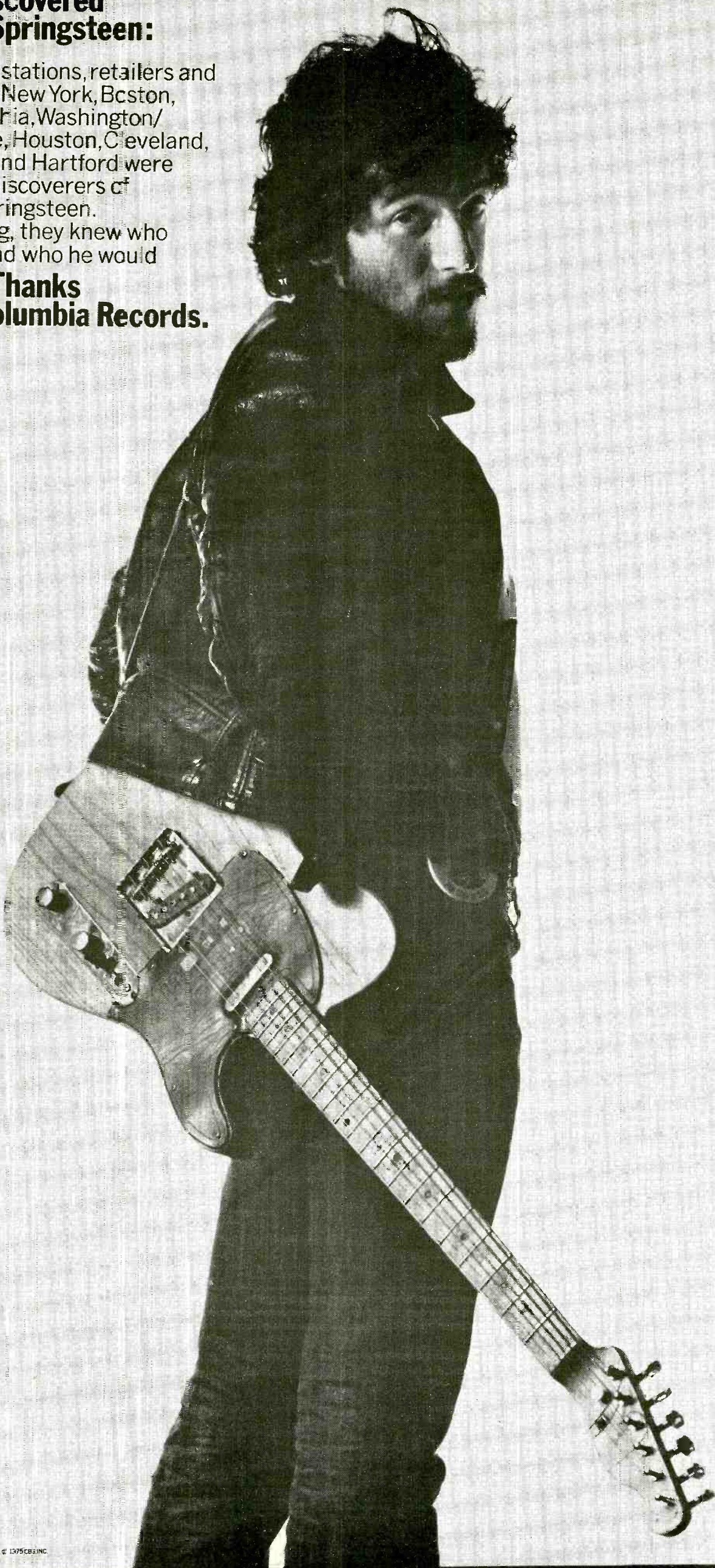
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Philly Intl Promotion To Push 7 LPs For 2 Months

NEW YORK—A two-month-long merchandising and marketing campaign backing seven new Philadelphia International LP releases begins Friday (21).

The campaign, dubbed the "Philadelphia Sound," includes 30-second television spots (multi-product) in such cities as Detroit, Boston, Los Angeles, Chicago, Atlanta, Philadelphia and New York; consumer and trade print advertising; use of 30-second and 60-second radio spots on a nationwide basis and point of purchase sales aids—posters

(b/w and color) and streamers and display cards.

Artists represented in the campaign are the O'Jays, MFSB, Harold Melvin & the Blue Notes, the Three Degrees, Billy Paul, Archie Bell & the Drells and DeeDee Sharp.

While the forthcoming campaign will zero in solely on frontline releases from the above acts, it's understood that Philly International and CBS/Epic are preparing another campaign, tentatively slated for next February, on Philly International catalog titles.

'Adult' Mitchell Campaign

LOS ANGELES—Elektra/Asylum's massive merchandising campaign for the first new studio album from Joni Mitchell in almost two years is designed to expand the writer-singer's appeal beyond the youth music FM market and into adult and Top 40 audiences.

Early print advertisements will be placed in adult and general magazines including People, Ms., New York and Seventeen as well as the usual music consumer and trade press.

The thrust of the radio spots is in short 10-15 second messages which will be saturated on the dominant AM rock stations in 15 major markets to start.

At least 15 secondary markets are now being chosen for the first wave of radio advertising. Other elements of the campaign are heavy local co-op advertising with retailers and in-store sales displays.

The new "The Hissing Of Summer Lawns" is Mitchell's first LP of new material since her platinum "Court And Spark," released in January 1974.

FIRST IN MEXICO

A Crew Of 250 Completes Como Christmas Show

By MARV FISHER

MEXICO CITY—The first American TV musical special produced in Mexico—Perry Como's Christmas show—has been completed here in record time. It also was done with a record number of more than 250 persons involved. Besides Como himself, the taped program by Bob Banner Productions included such other international stars as Vikki Carr, Captain and Tennille, Ray Charles and the Ray Charles Singers.

Among Mexicans featured prominently was composer Armando Manzanero (who created one of Como's biggest hits, "It's Impossible"—in Spanish "Somos Novios"), the Zavala Brothers and (Jose Antonio) Zavala's 150 all-children choir.

Interesting facet of the logistics was around-the-clock recording session of 15 songs at La Gab Studios,

(Continued on page 16)

Cap Reddying A Reddy Promo

LOS ANGELES—Capitol Records is set to launch a major promotional push on Helen Reddy's newest LP for the label, "Helen Reddy's Greatest Hits."

The label is planning 30 and 60-second radio and TV spots, with the 30-second spots focusing on the new LP and the 60-second spots covering the entire catalog. Both the radio and TV spots will run on a national basis.

Capitol is also offering a variety of point-of-purchase merchandising aids, including a poster of the LP cover, a larger poster featuring catalog product across the bottom, mobiles, new divider cards and other product.

Heavy consumer and trade print schedules for the LP are being mapped out.

2 Peaches Retail Stores Open Dec. 5 In St. Louis

LOS ANGELES—Two new Peaches Records retail stores open in St. Louis Dec. 5 at the north and south ends of town some 40 minutes driving distance apart. These fourth and fifth Peaches outlets are, respectively, 13,000 and 14,000 square feet in floor space.

The aggressive Peaches chain is supplied from a warehouse here operated by the parent Nehi company. The retail stores are in large facilities, generally former supermarkets, and advertise heavily on local radio.

Nehi chief Tom Heiman says the

first two months' business of the Peaches opened in Fort Lauderdale, Fla., Sept. 19 have satisfied expectations. There is a 17,000 square foot Peaches in Denver and another in Atlanta.

Viewlex In Move

NEW YORK—Viewlex, Inc. has moved its corporate offices and its duplicating plant, A&B, to its site at Broadway Avenue and Veterans Memorial Highway, Holbrook, N.Y.

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<p>JOHN DENVER/Windsong VAN MCCOY/The Disco Kid ELTON JOHN/Rock Of The Wasties RON BANKS & THE DRAMATICS/Drama V JIMMY MCGRIFF/Stump Juice LONNIE SMITH/Afro-Desia BABE RUTH/Stealin' Home GEORGE HARRISON/Extra Texture DAVID CROSBY/GRAHAM NASH/Wind On The Water WHO/By Numbers</p>	<p>RCA 1183 Avco 69009 MCA 2153 ABC 916 Groove Merch 3309 Groove Merch 3308 Capitol 11451 Apple 3420 ABC 902 MCA 2161</p>
<p>OLIVIA NEWTON-JOHN/Clearly Love SPINNERS/Pick Of The Litter GRATEFUL DEAD/Blues For Allah OHIO PLAYERS/Honey WAR/Why Can't We Be Friends? SILVER CONVENTION/Save Me ELTON JOHN/Captain Fantastic & Cowboy NATALIE COLE/Inseparable BARRY MANILOW I MORRIS ALBERT/Feelings</p>	<p>MCA 2148 Atlantic 18141 U.A. 494 Mercury 1038 U.A. 441 Midland Inter 1129 MCA 2142 Capitol 11429 Arista 4007 RCA 1018</p>
<p>SWEET/Desolation Boulevard GLADYS KNIGHT & THE PIPS/2nd Anniversary THE RITCHIE FAMILY/Brazil THE CHARLIE DANIELS BAND/Nightrider CRUSADERS/Chain Reaction MELISSA MANCHESTER/Melissa LINDA RONSTADT/Heart Like A Wheel KISS/Hotter Than Hell KISS/Dressed To Kill KISS/Kiss</p>	<p>Capitol 11395 Buddah 5639 20th Century 498 Kama Sutra 2607 ABC 6022 Arista 4031 Capitol 11358 CASA 7006 CASA 7016 CASA 7001</p>

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Pascucci Conference Chairman

NEW YORK—The American Music Conference is planning several programs to support the nation's bicentennial observance, with major emphasis on its National Music Award, which cites American musicians who have contributed most significantly to music in this country.

At its annual meeting held recently in Chicago, the association named Vito Pascucci, president of G. LeBlanc Corp., its chairman for 1975-76, and reviewed goals and challenges.

In planning to aid the bicentennial, AMC will seek nominations for the initial 200 awards from the music industry, educators and the general public, will offer a biography resource book for use in schools and libraries and an oral history of American music featuring interviews with musicians selected as National Music Award winners; is rescripting a school assembly program 'I Believe In Music'; and offering for airplay a program which reviews the Christmas carol in America, "200 Days of Christmas; A Bicentennial Songbook."

The board also reviewed its annual awards programs and membership campaign. Planned is a research project on student attitudes and a mini-survey on music participation among congressmen.

Other officers elected to serve with

(Continued on page 71)

IN SAN FRANCISCO

Firm Will Bridge Vidtape And Music

By JACK McDONOUGH

SAN FRANCISCO—Rock video technician Girard Landry has formed S.I.R. Landry Video here in association with Dolph Rempp and Ken Berry, founders and owners of Studio Instrument Rentals, with the goal of "getting video techniques into the music business at the basic levels."

Landry cites the Tubes as "pioneers in getting signed to a record label through the use of the videotape."

Landry has done rehearsal videotapes so far for the Doobies, Tower of Power, the Pointers, Herbie Hancock, James Brown and—in a live performance at Golden Gate Park—Journey.

Landry is currently working on a pilot project with the five-piece George Whitsill Show, led by guitarist Whitsill, who worked with Neil Young on the "On The Beach" LP.

The tape will be used by Whitsill as his primary tool in attempting to secure a recording contract.

It is on this a&r level that Landry sees the most positive use of his services. "As it stands now," says Landry, "a band will present an audio tape to a company's a&r department, and a number of people have to hear this tape and then they have

to go to see the band live, which can take months. With the videotape you can have an ideal situation of making a collective presentation to the company executives so they know immediately not only what the band sounds like but what they look like when they're performing."

For an act that gets signed and needs to work on its stage presence and performance image, the videotape is an indispensable tool also, says Landry. "By rehearsing before the video cameras, in addition to microphones, the artists can not only hear their performance but can also see it," he says, indicating that many of his clients have used the tapes for just such internal fine-tuning purposes. A group going on TV can also use the videotape rehearsal process "at a substantial cost savings over TV studio time."

In the marketing of both the live act and the sound recording, continues Landry, video can be a useful tool. "Relations with managers, promotional people and media people is all facilitated by video presentation. Video can be the key to recruiting booking agents for new artists, as all prospective agents can be sent videocassettes simultaneously, thus saving valuable time and money, while making this first impression more stimulating and effective.

"For radio promotion they can invite the radio people to an informal screening before the group even comes near the town.

"Video presentations in a record store are also quite feasible. The store could purchase or lease video playback units; S.I.R. Landry Video can organize all parts of this selling device from the screens and tape recorders to producing videocassettes to be played at the retail outlets."

S.I.R. Landry's price is \$20 per hour for black and white tape, recording machine and monitor with a unit charge if the band wants to keep the tape. The video recording service will soon be available at all S.I.R. locations (San Francisco, Los Angeles, New York and Chicago) and Landry indicates that the firm may pick up an extra facility in Los Angeles in the form of an old 20th Century sound stage/rehearsal hall.

Landry was formerly associated with Barry Fey and was a tour manager with the Doobie Brothers and Jethro Tull.

Colgems In A Song Pact

NEW YORK—Colgems Music will administrate the Wind and Sand Music Co. Under terms of the agreement, Colgems, music publishing division of Columbia Pictures, acquires exclusive publication and administration rights worldwide to the Eric Anderson owned catalog and to all other songs Anderson writes for the duration of the pact.

The catalog contains songs in Anderson's forthcoming album for Arista Records and nine selections from Anderson's recent Arista album "Be True To You."

In addition, the catalog contains songs such as "Is It Really You," "Wind And Sand," "Thirsty Boots" and "Blue River," tunes from his recent CBS Records album "Blue River."



ABC photo

HELPING HAND—I. Martin Pompadur, left, vice president and assistant to the president at ABC Inc., is congratulated by Morris Levy, president, Roulette Records, on being named UJA Man of the Year (Music Division). Morris, last year's award winner, presented Pompadur with the citation during a recent awards dinner at the New York Hilton. The affair raised a record \$225,000 for UJA activities.

New Companies

October Records has been formed in Los Angeles by Steve McCormick and J.C. Phillips, with the first artist signed to the label Jonathan Cain. The label will be distributed by Claridge Records.

McCormick was formerly general manager of the Landers/Roberts label Mums Records. Phillips, who will serve as vice president of October, has been involved in writing, publishing and production. KoKo will be national promotion director.

Cumberland Music has been formed in L.A. by Peter Burke, last in the UA Records a&r department and before that assistant regional director of ASCAP, Los Angeles; Jim Golden of Wooden Nickel Records and Terry Wright, formerly with Criterion Music. First writer signed is Harriet Schock. Signing is shared with Hwy 1 Music, jointly owned by Dan Weiner and Fred Bohlander of Monterey Peninsula Artists.

Gordon Singer, long-time college tour packager based in Minneapolis, has expanded his Variety Artists International into a full-fledged booking agency with musicians union sanction. Lloyd St. Martin is secretary-treasurer and the vice presi-

dents are Rod Essig and Al Neuman. The company works with Pure Prairie League, Willie Nelson and the Amazing Rhythm Aces.

Davis & Hutton Productions formed in New York to handle production, publishing and management. The company is headed by recording artist Phil Davis and Bob Hutton.

DeMesquita-Seery Public Relations formed in Los Angeles. Heading the company are Don B. DeMesquita and Rita B. Seery.

11,000 At Fest

PHILADELPHIA—After an absence of three years, the return of the Quaker City Jazz Festival, billed as the "seventh annual" by promoters Larry Migid and Spivak Brothers' Electric Factory Concerts, attracted some 11,000 jazz buffs to The Spectrum Oct. 18. Tickets were scaled at \$5.50, \$6.50 and \$7.50.

The lineup included Herbie Mann and the Family of Mann, Grover Washington Jr., Hugh Masekela, Weather Report and Natalie Cole.



Stephen Morley photo

AUTOGRAPH SESSION—Buddah's Charlie Daniels took time out during his cross-country tour to visit the Harmony Hut in Paramus, N.J. During his visit to the store, he autographed posters and talked with fans about his new LP, "Nightrider."

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JIMMY CLIFF'S

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NEW YORK

"At his October 17 concert to an ecstatic audience at the sold-out Beacon Theatre, Jimmy Cliff demonstrated why he is a principal force in the reggae explosion with a masterful performance that will undoubtedly earn him the status of legend among his devotees... The audience was unwilling to let him go but after a nearly three hour show they left exhausted and happy, humming tunes from the show as they filed out into the rain."

—Performance

BOSTON

"His fans gave him what they thought the Jamaican singer deserved—resounding ovations and jubilant, friendly cries of 'sing it to me, sing it.'"

—Boston Globe

WASHINGTON

"It was the best advertisement reggae music could possibly have had. Singer Jimmy Cliff, whose performance in the film *The Harder They Come* first sparked widespread American interest in the music of Jamaica, made his Washington debut Tuesday night at Lisner Auditorium with a compelling display of vocal and instrumental power."

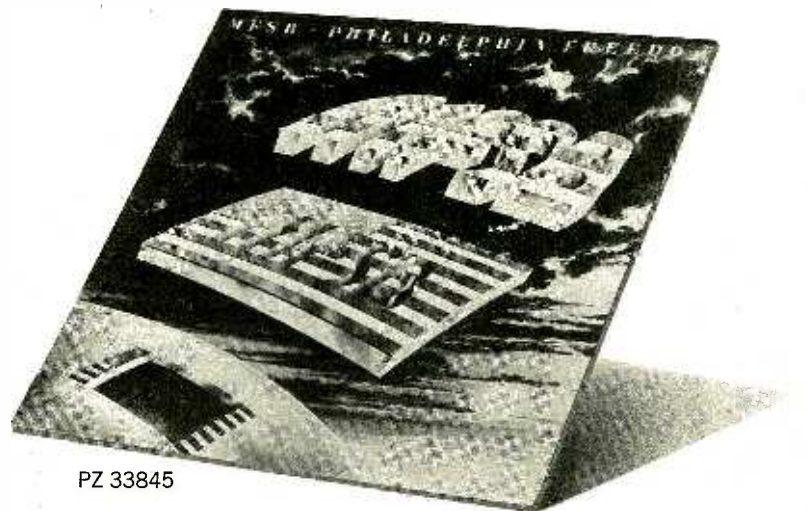
—Washington Post

**Jimmy Cliff's tour of
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West Coast this week...
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**Jimmy Cliff's new album is Follow My Mind
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EARTHQUAKE in

The Three Degrees have released a LIVE album from their incredible European concerts. No one can touch this group for pure LIVE (and sexy) excitement, with hits all over the world to certify their success.

Archie Bell and The Drells, new to the TSOP label, have already hit big with "I Could Dance All Night"^{ZS8 4767} and their new smash, "The Soul City Walk,"^{ZS8 4774} from their album "Dance Your Troubles Away." As part of the Philly blitz, these albums will be visible everywhere and if you miss them, you just weren't looking.

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PHILADELPHIA!

Vanguard Ordered To Pay \$250,000 In Hurt Damages

LOS ANGELES—Music Research Inc. (MRI), Washington, D.C., has been awarded \$275,000 for damage to its Mississippi John Hurt discography, by a federal district court in New York.

Vanguard Recording Society and

H.B. Barnum Sues Union

LOS ANGELES—Arranger-conductor H.B. Barnum is challenging an AFM arbitration in federal district court, citing a Local 47 regulation which outlaws a claim that is more than three years old.

Barnum alleges that he filed a complaint against Richard Thurston with Local 47 here in March 1968 where he claimed Thurston, a fellow union member, had not fulfilled a salary obligation. The union ruled for Barnum, suspending Thurston from membership in 1970.

When Thurston was reinstated in May 1974, Barnum claims he filed a claim against Barnum over the same 1968 hassle. Thurston won this time. Barnum refused to pay and was suspended. He asks the court for an injunction to force Local 47 to return him to full membership and for \$100,000 punitive damages. The local and its president, Max Herman, are defendants.

its president, Maynard Solomon, were ordered by federal district judge Charles L. Brieant Jr. to pay the sum, after a jury found the defendants guilty on a fraud count.

However, Solomon says steps to appeal the decision have already been taken.

Tom Hoskins, MRI president, a co-plaintiff with Gene Rosenthal of Adelphi Records, which distributes Hoskins' Piedmont label, contended in a suit filed January 1973, that the defendants had illegally released a two-pocket twofer set on Vanguard in March 1974, called "The Best of Mississippi John Hurt."

The pleading alleged that Hoskins had gone to the defendants in 1965-1966, seeking to make a deal with Vanguard, whereby MRI would give Vanguard the right to release two LPs by Hurt. The suit claimed that the defendants, although aware of an outstanding pact Hurt had with Hoskins, signed Hurt directly.

Hoskins claimed that release of the unauthorized LPs on Vanguard hurt his Piedmont catalog by Hurt. The court dismissed all charges by Adelphi and three other counts brought by Hoskins.

L.A. Shriners Sue AFM Local, Others

LOS ANGELES—Local Shrine Temple Al Malaikah is suing AFM Local 47, Local officers Max Herman, Vince Di Bari and Marl Young and performers Pete Henderson, William Skiles, Andy Russell and Dennis Day, seeking \$2.5 million in damages.

The federal district court suit alleges that the union and its officers have harassed attempts by the Shriner organization to present private shows for its members and their families in violation of the National Labor Relations Board when they tried to halt "volunteer musician members of the plaintiff" from performing at a May 1975 part at the Biltmore here.

The temple was illegally put on the union's unfair list, it's claimed, and acts booked by the temple were threatened with sanctions and fines if they performed.



Bernie Block photo

BAEZ GOLD—While rehearsing in New York with Bob Dylan for an upcoming New England tour, Joan Baez is presented a gold record for her A&M LP "Diamonds And Rust," by Gil Friesen, label's executive vice president.

Nani Award

• Continued from page 6

the traditional and the hapa-haole music of Hawaii. Songs of our Polynesian cousins will also be recorded."

The entries need not come from Hawaii origins either, but rock stylists who live and work in the Islands would, by definition of the intent of the Nani, be ruled out.

Only members of the Hawaiian Music Award Academy may vote, although entries may be submitted by non-members.

"The Nani Awards Show is attempting to generate more and finer recorders in Hawaii so that Mainland record producers will again record Hawaiian music as they did in the past," says Todaro.

Dick Howard, a veteran of local musical spectacles, will write, produce, and direct a 2½-hour show possibly utilizing some of the nominated talent. The event will be filmed as a television special.

Besides Todaro, the academy officership includes Hilo Hattie, vice chairman; SuSu Nelson, secretary; and Skippy Hamamoto, treasurer.

Taylor, Lieberman For Yetnikoff Fete

NEW YORK—Arthur Taylor, president, CBS Inc., and Goddard Lieberman are added to the list of honorary chairmen for the American Medical Center humanitarian award dinner honoring Walter Yetnikoff, president, CBS Records, at the Hilton Hotel here Dec. 14.

More than 1,000 are expected to attend the affair. Tickets for the black-tie evening are \$125 each and are available through the American Medical Center office on Fifth Ave. here.

Como Christmas

• Continued from page 10

newest facility in the Federal District here operated by Val Valentine, former engineer with Capitol and MGM in Hollywood.

On four successive days Como and company utilized the studio for 21, 19, 14 and 20 hours. Musicians range from 45 down to a trio.

Filmed and taped sequences for the CBS package were done via Telesistema on such locations as Xochimilco, Taxco and Acapulco, two spots situated to the south of here. Steve Pouliot is the director; Nick Perito musical director.

A&M, Styx Face Lawsuit By Wooden Nickel Records

LOS ANGELES—The third litigation in a month involving the Chicago rock group, Styx, has been filed in superior court here. Wooden

Dismiss Suit Vs. Motown

LOS ANGELES—A federal district court suit here which alleged preferential treatment of male employees in similar financial positions at Motown Records has been dismissed with prejudice as stipulated by counsel for the litigants.

Former financial department managerial employee Carol J. Robertson sued the label (Billboard, Feb. 8) asking reinstatement, back pay and other appropriate relief under the Civil Rights Act of 1964.

After being hired Feb. 26, 1973, as accounts payable supervisor at \$12,000 annually, she complained to management that five men in similar positions were getting substantially more salary than she and two other female employees.

Subsequently, she filed charges of discrimination with the Equal Employment Opportunities Commission, which moved her beef to the California Fair Employment Practices Commission, where she refiled. On Oct. 8, the federal agency regained jurisdiction and okayed her proceeding with her complaint in court.

Phonogram Into A Reggae Drive

CHICAGO — Phonogram/Mercury is entering the reggae field in a big way in December, with 38 percent of December releases devoted to the format. The best cuts will be pressed in a 12-inch disco sampler, also directed to radio stations, says Charles Fach, executive vice president and general manager, Phonogram/Mercury.

Included in the sampler will be tracks from the Roy C. "Something Nice" album released in November; and cuts from December releases: "Disco Reggae," by Bryon Lee and the Dragonaires; and debut albums, "Leave The Reggae To Us," by Greyhound, and "G. T. Moore," by the English reggae artist of the same name.

Mercury is also releasing a single, "Country Boy," by recently signed Vic Taylor, a Jamaican artist.

Nickel Records, litigant in two previous suits (Billboard, Oct. 11 and Nov. 1) is suing A&M Records and the group, John Curulewski, Jim Young, Dennis DeYoung and John and Chuck Panozzo.

This suit seeks to enjoin A&M from signing and releasing Styx product and claims breach of pact and interference with contractual relations.

Bill Traut of the plaintiff firm alleges the then unknown group inked with him in 1971. Their name change from TW4 to Styx was his creation, he contends. He claims that A&M's interference thwarted his recording Styx for RCA, which is the gist of a suit filed two weeks ago by RCA Records against Wooden Nickel and the group. The third suit asks \$5 million exemplary damages.

The original suit instituted by the act against Wooden Nickel charged breach of performance of contract.

Promoters Meet Cashman, West

CHICAGO—Terry Cashman and Tommy West, founders of Lifesong Records, recently met here with promotional staffers representing independent distributors handling their product nationwide.

Distributors participating included Record Sales (Memphis), Daily (Houston), Big State (Dallas), All South (New Orleans), MS (Chicago), Commercial (St. Louis), Heilicher Bros. (Minneapolis) and AMI (Detroit). Chairing the conference were Barry Gross and Marty Kupps, label vice presidents.

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"I Say a Little Prayer"
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"Message to Michael"
"Make It Easy on Yourself"
"You'll Never Get to Heaven"
"Then Came You" (with the Spinners)

Some of Thom Bell's hits:

By the O'Jays*
"Back Stabbers"
By the Delfonics**
"La La Means I Love You"
"Didn't I (Blow Your Mind This Time)"
By the Stylistics***
"Rockin' Roll Baby"
"Stone in Love With You"
"Let's Put It All Together"
By the Spinners***
"One of a Kind (Love Affair)"
"I'm Coming Home"

"Love Don't Love Nobody"
"I'll Be Around"
"Games People Play"
"Then Came You" (with Dionne Warwick)

*arranged by Thom Bell
**co-produced and arranged by Thom Bell
***produced and arranged by Thom Bell

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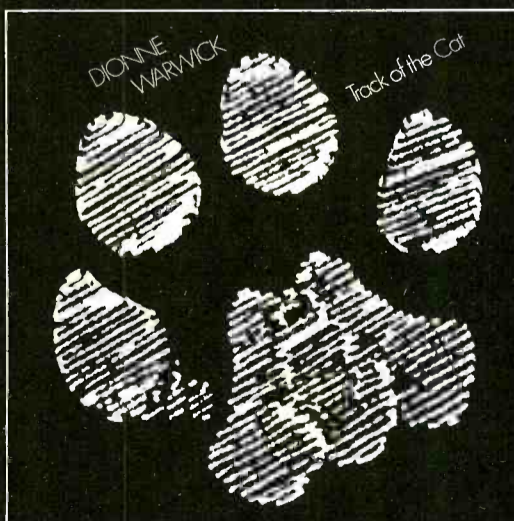
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Tough Calif. Booking Law

• Continued from page 3

gagements, or which advises musical artists in their professional careers or which engages in activities relating to the procurement of employment or engagements for musical artists where a fee is extracted or attempted to be collected for such services."

A person engaging in such activity must procure a license from the state bureau and that license must be conspicuously posted in the office. The wording of the act is broad enough

to include personal and business managers, lawyers, producers and PR people.

The written application made to the state for a license must include names and addresses of officers and partners, address of the business, its name and business or occupation of the applicant for two years prior to the application, and the name of a candidate from among the principals for bureau examination.

To be eligible for a license, a candidate must be at least 18 years old, a person whose license has not been revoked within three years of the license application, be able to show "financial responsibility," and successfully pass a written examination. The exam is not described in the body of the statute.

When the state bureau gets the agency application, it has the right to investigate the "character and responsibility" of the applicant and also the premises he proposes for the office to determine if such premises "would endanger the health, welfare, safety or morals of applicants for employment."

The bureau has the right to turn down an applicant for a license who is an officer, director, stockholder, partner, employe of or has ownership in or control of any other person, firm or corporation which acts as a representative of any musical artist in any capacity other than purely professional capacity as attorney or accountant.

The bureau, according to the law, could refuse to grant a license or could refuse to approve the sale,

(Continued on page 72)

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Morris Albert's "Feelings" on RCA; disk is his first gold single.

David Bowie's "Fame" on RCA; disk is his first gold single.

Albums

Elton John's "Rock Of The Westies" on MCA; disk is his 10th gold album.

Graham Central Station's "Ain't No 'Bout-A-Doubt It" on Warner Bros.; disk is the group's first gold album.

Rick Wakeman's "The Six Wives Of Henry VIII" on A&M; disk is his second gold album.

Kris Kristofferson & Rita Coolidge's "Full Moon" on A&M; disk is the duo's first gold album.

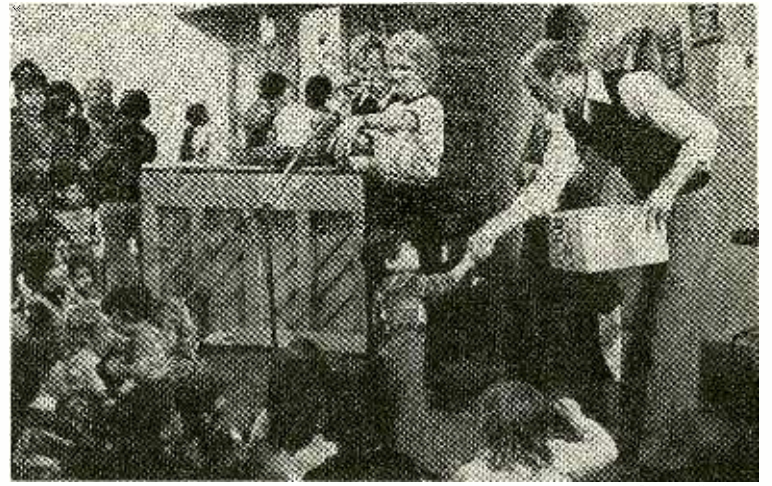
George Harrison's "Extra Texture" on Apple; disk is his fifth gold album.

Neil Sedaka's "Sedaka's Back" on Rocket; disk is his first gold album.

"Foghat" on Bearsville; disk is the group's second gold album.

Joan Baez's "Diamonds & Rust" on A&M; disk is her sixth gold album.

Billy Joel's "Piano Man" on Columbia; disk is his first gold album.



Chappell photo

STANDUP WINNER—Young music fan shakes hands, but eyes prize he just won—a selection of Rodgers & Hammerstein songbooks. The giveaway was part of promotion between Chappell Music and F.A.O. Schwarz backing the "Rodgers & Hammerstein Children's Songbook." Making the presentations are members of the Pixie Judy Troupe.

BIEM To Resolve Dispute

• Continued from page 1

international exchange of licensing and credit data for music use.

The five-day conclave (10-14) at the Barbizoa-Plaza Hotel, the first ever to be held by the group in the U.S., attracted 116 delegates from 32 music societies in 22 countries.

The issue of mechanical royalty entitlement has exercised the European publishing community since January 1974, when BIEM proposed during that year's MIDEM that payments henceforth be limited to publishers in the country of manufacture. Until then normal practice was to pay in the country of sale.

Strong protest was registered by publishers in import countries, who felt that their promotional efforts on behalf of the recorded material would go unrewarded.

"We believe we have found the solution," said Jean Elissabide, director general of BIEM, last week. He admitted the problem has been subjected to restudy since the heated reaction of publishers to the 1974 proposal. The new procedure is to be "refined" by a special BIEM committee next month and will be made public in January at MIDEM 1976.

While Elissabide would not disclose details of the plan, he did indicate it would "safeguard" the freedom of publishers to make contractual deals with manufacturers and subpublishers "as they desire." Simplification of administration was also said to be a key element in the new plan.

It is understood that BIEM's original move to credit the country of manufacture was motivated at least in part by the difficulty of logging sales of imported product.

Ulrich Uchtenhagen of the Swiss rights society, SUISA, served as chairman of the technical meeting. He said the most difficult problem faced by societies around the world is the accurate exchange of music identification and performance data. Differences in language, computer input and methods of payment from country to country add to the complexity.

Many countries now exchange computerized tapes showing performances in their own jurisdictions, and the receiving society cannot credit revenues properly to its members if the information furnished is obscure.

Some 30 societies now subscribe to SUISA's C.A.E. file, a complete listing of known writers and their affiliations around the world. The very number of countries involved, and with more to come, has intensified the problem of making that data

readable to all. A special work group was formed last week to study ways of improving the system's readability and to devise foolproof ways to check errors.

"Errors of input must be correctable," said Uchtenhagen. "The data must have the same security as bank checks." He indicated that much remains to be accomplished in this area.

A report made at the meeting by ASCAP highlighted some of the difficulties encountered. In attempting to compare U.S. writer information on its own computers with that furnished by C.A.E., it found a considerable number of "mismatches," names that appeared one way on one list and another on the other.

Relative payoff weighting, varying from society to society, must also be accommodated into the computerized data. Lyricists, composers and publishers don't always share the same percentages of royalties in different societies.

The German society, GEMA, suggested a new degree of technical collaboration by tying in computers for readout by any member society. This was considered a desirable long-range goal, but not one which could be achieved for some years.

J.A. Zeigler, CISAC chief, said the main purpose of the meeting was to foster cooperation between member societies. "This is being achieved," he said. "All are interested in improving returns to authors and composers."

Agreement is being reached in a general way on many matters, Zeigler said, but he stressed that no decisions of SISAC are compulsory for the member societies. "Each remains completely independent."

The number of CISAC members now totals 89 societies from 47 countries. Applications have been received from Bulgaria, Australia and South Africa, and they are expected to be voted into membership next spring.

On Friday (14) the executive bureau of CISAC held its own meeting. The board is empowered to make decisions for the international organization between biannual CISAC congresses.

The American societies, ASCAP, BMI and SESAC, served as hosts for the meetings here.

Claim Non-Payment

CINCINNATI — Counterpoint Creative Studios has filed suit in Hamilton County municipal court against the American Mutual Group Recording Co. for \$3,700. Action alleges non-payment for services rendered to seven of American Mutual's artists.

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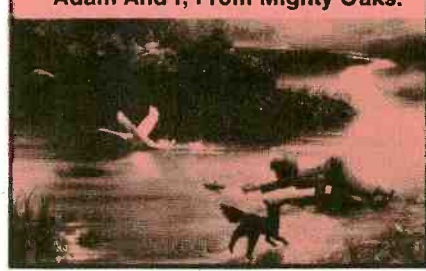


THS 14

RAY THOMAS

FROM MIGHTY OAKS

High Above My Head;
I Wish We Could Fly;
Adam And I; From Mighty Oaks.



THS 15

LONDON

THE GRAEME EDGE BAND
featuring Adrian Gurvitz

KICK OFF YOUR MUDDY BOOTS

Bare Back Rider; In Dreams;
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THS 15




THE ROLLING STONES
HOT ROCKS 1964-1971

2 PS 606/7

**The Mysterious Film World
of Bernard Herrmann**

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Mysterious Island
The Three Worlds of Gulliver




SPC 21137

Hi *LONDON*

ANN PEEBLES
TELLIN' IT

Come To Mama; Beware;
I Don't Lend My Man; & others.



SHL 32091

UK LONDON

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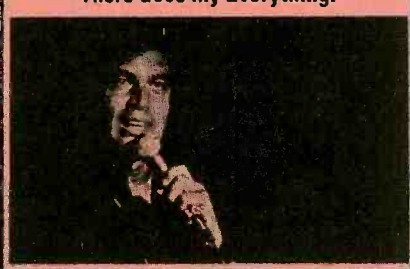
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XPAS 71062

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LONDON

Can you name the one thing these 60 winners in the down beat readers poll have in common?

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Blood, Sweat and Tears

Randy Brecker

Garnett Brown

Ray Brown

Gary Burton

Ron Carter

Stanley Clarke

Billy Cobham

Miles Davis

Richard Davis

Jack DeJohnette

Paul Desmond

Earth, Wind and Fire

Keith Emerson (PRS)

Gil Evans

Joe Farrell

Maynard Ferguson

Stan Getz

Lionel Hampton

Herbie Hancock

Joe Henderson

Freddie Hubbard

Bobby Hutcherson

Milt Jackson

Bob James

Keith Jarrett

Howard Johnson

J. J. Johnson

Elvin Jones

Quincy Jones

B. B. King

Roland Kirk

Hubert Laws

Chuck Mangione

Charles Mingus

Mtume

Oscar Peterson

The Pointer Sisters

Jean-Luc Ponty (SACEM)

Julian Priester

Flora Purim

Sam Rivers

Sonny Rollins

Roswell Rudd

Wayne Shorter

Jimmy Smith

Sun Ra

Steve Swallow

Cecil Taylor

Toots Thielemans

McCoy Tyner

Mitoslav Vitous

Tony Williams

Phil Woods

Larry Young

Joe Zawinul

and in the Hall of Fame
Julian "Cannonball" Adderley

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5123

Radio-TV Programming

Surprises In Calif. Survey

Many Top Disk Acts Exert No Appeal To Listeners

• Continued from page 3

adjusted to reflect population percentages in the 25-60 age group, such names as Eddy Arnold, Tony Bennett, Bing Crosby, Sammy Davis Jr., and others leaped into the most popular 40 artists and pushed others out. When the population percentages were applied, no heavy rock artist made the leading 40 circle, including the Beatles, Elton John or any other of the expected names.

One of the interesting facets of the survey was that some artists are more popular in various parts of the nation than in other parts.

Mac Davis was very strong among adult listeners in small markets and in medium-sized markets, but dropped out of the top 20 ranking in major markets. On the other hand, Andy Williams was strong in all sizes of markets. Dionne Warwick faded a little in small markets, but was extremely strong in major markets and in the top 20 in medium-sized cities.

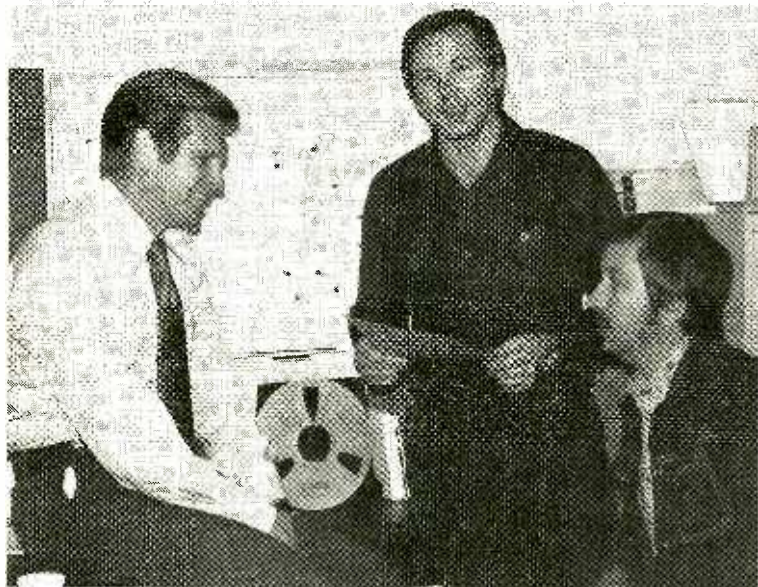
Andy Williams is better appreciated in the Midwest, where he's among the top 10, but his popularity holds strong in the West, South, and East. Dionne Warwick is as strong in the East as Andy Williams was in the Midwest, but not strong at all in the West. She's still in the top 20 ranking in the Midwest and South. Mac Davis, on the other hand, loses out somewhat in the East where he just barely makes the top 30, but is strong in the South, West and Midwest.

By artist preference, the survey revealed interesting aspects about likes and dislikes. Only about half the persons who like the Carpenters also like Frank Sinatra and less than 10 percent of those same adults cared for the Eagles who're gracing the playlists of country, MOR, Top 40 and progressive rock radio stations at the moment.

On the other hand, of those who like Frank Sinatra, a little more than half appreciated the Carpenters and only about 5 percent cared at all for the Eagles.

About half of those who like the Carpenters also like Charlie Rich and much the same thing was true about Sinatra fans and Charlie Rich.

(Continued on page 26)



Radio Arts photo

Larry Vanderveen, left, discusses the consensus of the listener survey with Phillip (Flip) Koener the general sales manager and Chuck Southcott, the program manager.

FCC In Warning On Restricting Music Deals With Stations

• Continued from page 4

begun in May 1973, when the FCC found that some music subscription service agreements required the station to broadcast the music tapes 50 minutes out of every hour of the broadcast day, with a 15-day cancellation notice available if a station broke into the program for a public interest broadcast. (Billboard May 26, 1973; June 9, 1973; July 21, 1973.)

The FCC says licensees are free to use music subscription services, but must reject contracts that: permit the service to fix the number of broadcast hours; prohibit AM-FM duplication, or use of FM subcarrier authorizations (SCA's for storecasting, etc.); require exclusive use of the service; set the amount of format music to be aired, or ban use of other music programming sources.

In the non-music area, the format contracts cannot: prohibit interruptive announcements by the station; establish the number of commercials; limit content or source of any non-musical programming; set the amount of air time for news or other programming; prohibit automatic gain control of company-supplied material, or—last but impor-

tant—permit quick cancellation if the licensee makes program changes in the public interest.

The FCC says it will keep the music format surveillance on a case-by-case basis. It will examine music service contracts brought to its attention by complaint, or during renewal, transfer or assignment actions.

The FCC is currently looking into another aspect of block booking of music programming when it is provided by a record company. In the case of Fania records (Billboard, Nov. 8), the commission is reportedly checking on whether the whole program should be logged as commercial time, and/or whether the time blocks of salsa radio shows booked into five major markets are impinging on licensees' program control.

A none-too-clear FCC policy statement on program-length commercials last year indicated that too many interweaving cross-references to a sponsoring company's own records (or other product, if sponsor is a bank, restaurant, or whatever) on the show, can make the whole program a "program-length" commercial. (Billboard Nov. 8; Feb. 16, 1974.)

Vox Jox

By CLAUDE HALL

LOS ANGELES—KMPS, to capitalize on the bicentennial celebration, is giving out belt buckles with the message "Love Our Country" on them. The buckles, of course, serve a double duty for the Seattle station, since it's a country music station. Call letters grace the buckle, the dates 1776-1976, and the words: "American Bicentennial." The best country buckle, though, is the one at KSON in San Diego, but one also has to like the KFM buckle out of Dallas. KAFM is a progressive country station, though, so I guess the winner is still KSON. For progressive rock, nobody nowhere no-time is going to top KMET, Los Angeles.

Chris Turner, 314-533-5996, is looking for a job as either air personality or program director of a soul station. Also can handle Top 40. . . . Don Whittemore, veteran record promotion man who operates a firm called Do It! in Los Angeles, is getting married to Lynda Goettsch of Radio and Records Magazine. . . . Rollye Bornstein is leaving the Charlie Rich organization in Nashville. She'd been promotion manager for Rich. Last radio job was as production coordinator with WQAM in Miami and she's eager to get back into radio in engineering, production, etc. Call her at 615-356-7884 or Rich's office via 615-327-3124.

Jack Gale: our switchboard fouled up your phone number so I couldn't call you back. Call me again. . . . Old buddy George Savage is now working as advertising manager for Suntory, the Japanese whiskey company, and he brought me up some Suntory beer last week.

Got a note from Jay & Carolyn

Cook, WFIL, Philadelphia: "I just wanted to drop a note to let you know that, thank goodness, I'm back at my desk after eight weeks. Being ill produced a variety of new experiences for me and, obviously, many of them were not entirely pleasant. The unpleasant moments were, I'm pleased to say, more than compensated for by the outpouring of love and concern my wife and I felt coming from all around the country. We just want to say that we are grateful for each thought and it just reconfirms our belief in the many beautiful people who make up the broadcasting and record industries."

At WCOM, FM station in Urbana, Ohio, the lineup now features Dan Eggleston 6:30-11 a.m., news director Larry Kirkpatrick 11 a.m.-3 p.m., program director Dick Fowler 3-6 p.m., and Paul Van House 6-10 p.m. when the easy listening station signs off. . . . Ran into Charlie O'Donnell in the hallway the other day; he's doing weather on local television in Los Angeles. Many of you will remember him from Philadelphia; he was the announcer on "American Bandstand" for years. . . . The San Diego soul music station at 96 on the dial is off the air pending completion of a new transmitter, etc.; but president A. Curtiss Minnifield reports the station will be back on the air within six weeks at a new frequency and 100,000 watts.

Bob Vernon, air personality at WNBC in New York, comes out of the mystic woodwork of the fourth floor for this comment: "Say, it sure was good to see that nostalgia bit in your column about 'Bob Cosart doing a folk music show on WIMA in Lima, Ohio.' Did you know that was me? Honest. Vernon is my

(Continued on page 26)

Do UFOs Really Exist?

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

Actual APRO photograph, taken in Peru, March, 1967.

Are we the only planet inhabited with life? Dozens of movies and books have appeared lately exploring this very popular subject. Thousands of UFO sightings are reported each year, and UFO REPORT brings you these fascinating, factual stories in a feature your listeners will become glued to. All UFO REPORT programs are based on facts from the files of APRO (Aerial Phenomena Research Organization), an international society of scientists devoted to the study of UFOs, with representatives in 47 countries. Strange things are happening in our skies, and UFO REPORT is the first radio feature to raise these questions and deliver the facts from the APRO files.

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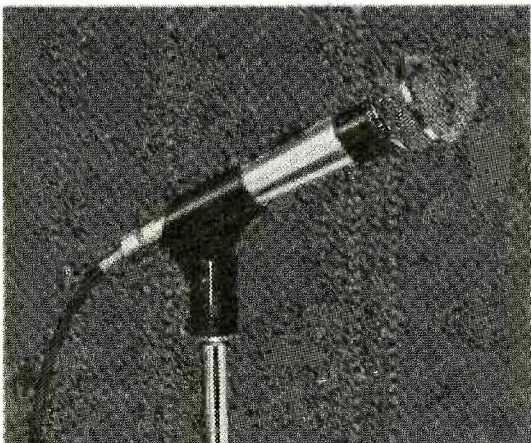
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Voice Of America Potent Promo

• Continued from page 1

are freely and openly available to millions of Soviets, from the big cities to the outer regions of Siberia.

Would you believe a popular record market where more than one-half the population is under 30, and traditionally oriented to music and dance?

The VOA, broadcast voice of the U.S. Information Agency, beams information on how Americans live in 35 languages to different parts of the world from its 114 transmitters. The importance of popular music was

not always recognized as it is today in VOA programming. Most people here still think of VOA as sending out predominantly jazz or classical music—when they think of it at all, especially vis a vis the Soviets.

Far from it. The VOA beams 10 hours weekly of every kind of musical programming, with the emphasis on American recordings and performers. Programs are repeated to hit the most receptive hours, in differing time zones. Soviet youth is offered music for listening, special programs for taping, and for dancing.

In Moscow, for example, a listener can pick up a Saturday night dance program from 8:30 to 10 p.m. with a variety of dance music from rock to Latin. From 11:30 to midnight there is a different program each week, featuring current pop, or classical or jazz or whatever.

The VOA's newest musical brainchild is the "Now Sound," which boasts the "latest and hottest" of the recordings at the top of the charts. VOA's own bilingual deejay and host, Bill Maguire, is as familiar to U.S.S.R. listeners as a nationally popular deejay would be here to U.S. fans.

Maguire broadcasts a youth-show feature he calls "Pop cult notes"—which sometimes come right out of Billboard, from this publication's Moscow correspondent Vadim Yurchenkov.

Maguire has put on music and talk from Washington, D.C.'s young (21) disco deejay Joe Cipriano (WSKY-FM) or WMOD's Mike Fitzgerald, among others.

Recording artist interviews have ranged from Ray Conniff to the Beach Boys. He haunts the discos here and makes up his own list for his discodance show, without waiting for them to climb the national charts.

He is glad to report the VOA is getting far more and far better recordings than in the old days—the result of a six-year campaign, plus the dawning realization by the fund dispensers that current music has terrific pull and popularity among U.S.S.R. listeners.

Here are some of the other music segments going to the U.S.S.R. in their own language:

A 15-minute "Music For Recording" program with the latest recordings it can get, aired three times a week, with a twice-weekly rock show and a once-a-week country music segment.

For classical music lovers, a weekly 30-minute program featuring American composers, conductors and performers. Music from movie soundtracks and musical shows gets a half-hour variety program.

There are two separate music-by-request programs, called "Pop Concert I" and "II." They are on three times a week—and the Beatles are still high among the requests, say VOA staffers, as is country music.

Jazz is, as always, a big favorite in the U.S.S.R. The Soviets can hear "Conversations With Willis Conover" for 30 minutes; a "Jazz For Collectors" for 45 minutes, and "Jazz News," a 15 minute program—all under the Conover baton.



20th Century photo
GOODBYE FARM GIRL—Margo Smith, 20th Century Records country artist, guests on the air with all-night personality Larry Scott, KLAC, Los Angeles, to promote a recent appearance at the Palamino nightclub. Just six months ago, she was an Ohio country girl living on a farm.



UA photo

ELECTRIC SHOCK—Some record labels will do anything to promote an album, as United Artists proves here by electrifying WNEW-FM music director Dennis Elsas. The album that UA was promoting with its portable electric chair was "Face The Music" by the Electric Light Orchestra. From left: Stewart Sank and Walter Paas of United Artists, Elsas, WNEW-FM program director Scott Muni, and WNEW-FM air personality Pete Fornatale.

Third LP Released By San Diego KGB

SAN DIEGO—KGB has just released its third album of local music and Rick Leibert, program manager of the AM-FM station, reports that 36,000 copies sold the first week the album—"Homegrown III"—was out. The LP is being sold via Tower Records, nine Wherehouse record stores, and 133 7-11 stores.

"Homegrown III," like its two previous ancestors, features local artists singing songs about San Diego—all original material. A total of 306 entries were received and culled down to the 12 best. The judges included Cameron Crowe of Rolling Stone Magazine, Harold Greene of KGTV, Robert Laurence of the Union, and the KGB music staff. The cover of the album jacket is also homegrown from local competition; the 25 finalists were displayed in the Old Town Circle Gallery in San Diego as works of art.

The album retails for \$1.01, and 101 just happens to be the dial position of KGB-FM. The LP was pressed by Century Records, Los Angeles. All proceeds from the LP go to charity.

Ron Jacobs, program director of KGB, started the LP idea three years ago by pressing 1,000 copies. He had to keep ordering more pressings until 30,000 were sold. Last year, the LP sold 47,000 copies.

Cap'n Billy, an air personality at KGB, came up with the original concept as a fluke when in 1973 he played a record by Rose and the Arrangement called "Chula Vista." A listener called up and requested a song about Ocean Beach. Billy suggested someone write and record a song about Ocean Beach.

The new LP has an Ocean Beach tune called "O.B. Bop."

Artists on "Homegrown III" include Ron Mayer, People Movers, Rusty Jones, the Weirs, Mutt, Barry Fox, Carey Fox, the Sierra Band, Punk, Horsefeathers, Steven Shipp and Listen.

Vox Jox

• Continued from page 24

middle name. I worked my way up to Cleveland using Cosart and then I suddenly found myself working two Cleveland stations. One as **Bob Cosart** and the other as **Bob Vernon**. The station where I was **Bob Vernon** turned out to be the better of the two gigs—WGAR—so **Bob Cosart** disappeared. There are 9,000,000 stories in the naked city."

★ ★ ★

Charlie Capri, owner of Charlie Capri Productions in Pensacola, Fla., and a disk jockey in that area for 13 years, drowned in Milton, Fla., Oct. 24. As a producer and promoter, he worked with **James And Bobby Purify** and others. He last worked with WBSR. His brother **David Capri** is an air personality for WNVY in Pensacola. . . . **Bob Coleman**, 213-764-2277, is looking for MOR work; has nine years of experience.

(Continued on page 28)

Schroeders Launch New Prod. Company

SOMERVILLE, Mass.—Glenwood Audio, a radio production firm, has been launched here by John and Gretchen Schroeder. The firm is producing and syndicating live performances of orchestral, choral, chamber, and organ concerts.

These are performed by both American and European artists and ensembles in series of eight-to-15 programs with commentary. Schroeder feels that the mini-series can add vitality to a classical music programming segment or classical format.

Many Top Disk Acts Exert No Appeal To Listeners

• Continued from page 24

When Rich fans were asked about Sinatra, or the Carpenters, about half cared for the music of those two artists. But only 8 percent of the Charlie Rich fans cared for the Eagles.

Most of the information in the survey, of course, is confidential. But it dramatically illustrates, according to Radio Arts president Larry Vanderveen, that many MOR format stations today are programming at "the flanks" and not actually at their target audience.

"All formats are moving to the center—that choice 25-39 age listener. But no radio station is actually programming for the middle age groups. The MOR radio format has been a wasteland for years. Sinatra, for example, sells out at his concerts and in Las Vegas. But he is avoided as a programming element on even the MOR radio stations."

Radio Arts—as basic research for its new programming service for automated radio stations called

New Promo Service

HOUSTON—MoDisco, a new record promotion service for discotheques in the Houston area, has been launched here by Ceaser W. Grey. To get service, disco deejays have to report weekly their top 20 tunes and audience response and five pick hits. MoDisco plans to compile the information and submit it to trades and labels.

"The Entertainers"—hired Dimension Unlimited to conduct a survey coast to coast in 60 markets on the weekend of July 11. Field workers in high-traffic areas such as shopping centers placed questionnaires in the hands of 12,000 persons between 25 and 60 years of age. Headquarters spot-checked every 10th name to affirm that the questionnaires were actually delivered. There was a 42 percent response.

"The survey verified my feelings right down the line," says Vanderveen. "My opinion for a long time is that in the 60s radio stations suddenly woke up to the fact that advertising agencies felt everyone was under 25 years old. Sales departments began putting pressure on the programming departments and slowly the classic MOR station became a mixed bag. Today, MOR stations usually stand out as a mixture of incompatible music."

He points out that charts in trade magazines are based largely on sales. "Essentially, singles buyers are under 25 years old. And for a radio station that aims its programming to the over-25 listener to program strictly from charts is incongruous."

Vanderveen and his operations manager Chuck Southcott believe that advertisers are again looking at the total audience, "but as they moved back to reality in their buys, they left the typical MOR radio station out in left field."

Radio Arts has created a sound to fit in the gap, believes Southcott. The way the survey was conducted was that Hal Smith, program director of KLAC in Los Angeles, was hired to come up with a list of the 60 best-known country music artists.

Charlie Tuna, program director and air personality at KIIS here, came up with 75 rock and soul artists. Southcott set down the names of 75 MOR acts and 50 artists who cross over between charts. All of the names were alphabetized. The respondent was merely asked which of these artists they would like to hear on the radio.

Vanderveen points out that 31 percent of the returns were from persons between 25 and 29 years of age.

"Basically, rock came in way down, while Sinatra was well into the top 20 artists in the weighted sample based on percent population."

Radio Arts was launched last March 28. Vanderveen, the president, previously was general sales manager of KFI in Los Angeles, and prior to that was sales manager at KGIL in Los Angeles. Southcott was program director and air personality at KGHJ for several years.

"I think country music stations and the beautiful music stations are the substitutes that listeners of the traditional MOR radio station have been forced to turn to," says Vanderveen.

For
one
Billboard
Subscriber
in 50 . . .

Billboard
Hotline

See page 23

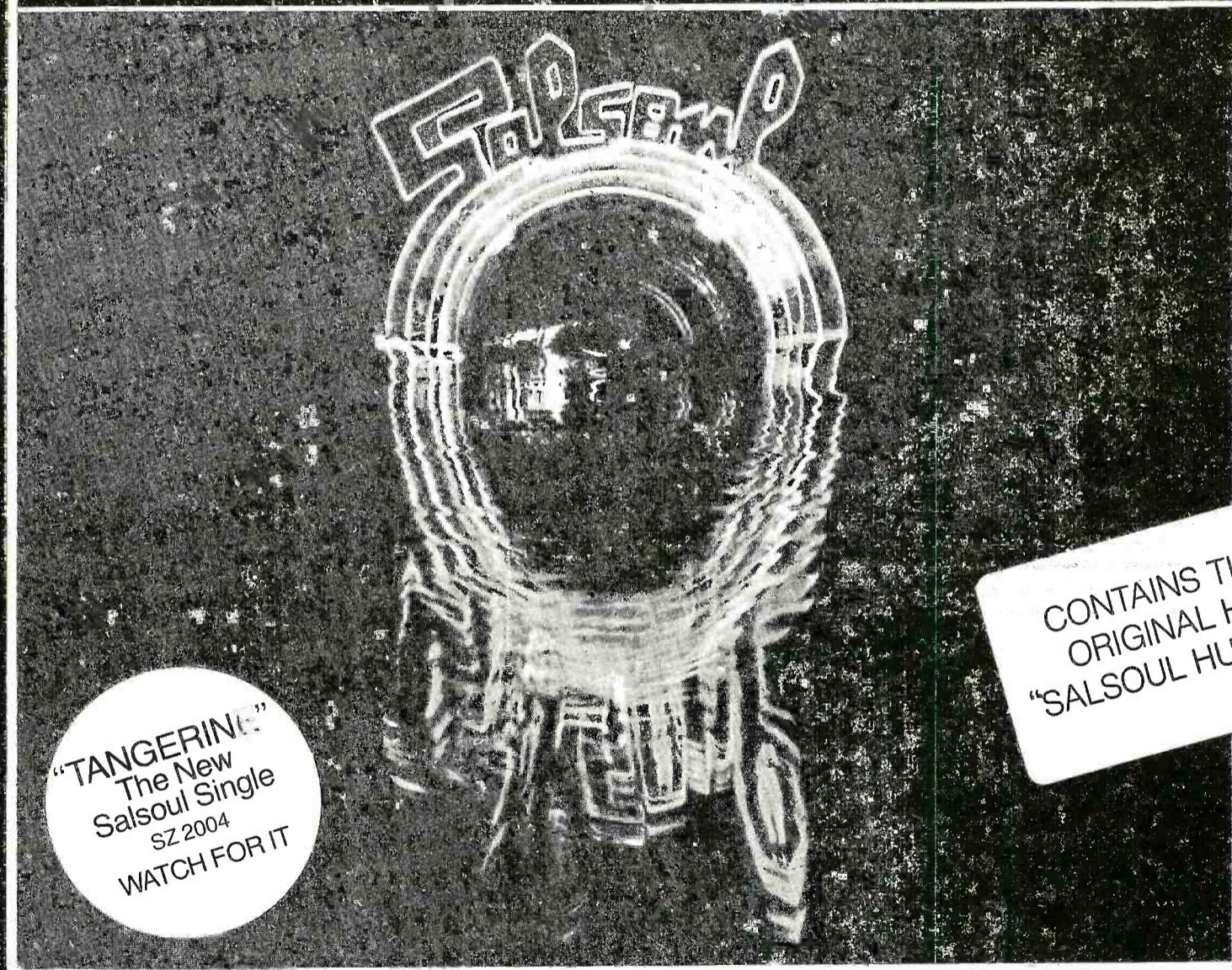


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INVITES YOU TO

DANCE YOUR ASS OFF

The Salsoul Orchestra

Including: Salsoul Hustle/Tangerine/Tale of 3 Cities/
Chicago Bus Stop/You're Just the Right Size/Salsoul Rainbow



"TANGERINE"
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CONTAINS THE
ORIGINAL HIT
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THE NEW SOUND OF MUSIC

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of salsa and soul. Some classic strings, a latin percussion section, a whole lot of funk.

THE SALSOUL ORCHESTRA. A new rhythm. THE SALSOUL HUSTLE.

Discotheques loved it. Radio stations played it. Pacesetters moved to the intricate sound.
They made it the rage. And now the album. Their first and only. The disco dance discovery of the decade.

Executive producers:
Joe Cayre,
Ken Cayre.

Produced by:
Vincent Montana, Jr.

The hit single: SZ 2002
The album: SZS 5501
The 8-track: SBZ 5501



Vox Jox

• Continued from page 26

Bob Marshall, program director of WGNG in Providence, R.I., reports in. For a recent **Beatles** weekend, the station gave away an entire **Beatles** album library to the 1,975th caller. "We got our caller in a little better than five hours. And I would like to say a hearty thank you to **Franchie**, the southern New England promotion person for Capitol Records." The promotion centered around the film "Beatles/Away With Words" and Marshall says he enjoyed the show, "the photography was beautiful."

★ ★ ★

Carl Keller, 301-371-5232, reports: "After more than seven years here in Frederick, Md., at WMHI, I've been fired. New management is changing call letters and beginning with a fresh staff. I've got 11 years of experience and a first phone and I'm willing to relocate." ... World-famous **Tomy Murphy** is a write-in candidate for mayor of Cleveland and the station—WIXY—is promoting the devil out of the stunt. ... **Elmo Ellis**, general manager and vice president of WSB in Atlanta, comments: "Printing my letter in Billboard, as you might expect, has provided an outpouring of singles and albums, all of which we are faithfully auditioning. Some have proved good enough to merit airplay. And, who knows, one may turn out to be a hit. We'll keep listening."

★ ★ ★

Pat Fitzgerald is the new program director of KITE in San Antonio; it's a Doubleday station. ... **Ed Shane**, an old buddy who programs KODA in Houston, sent me a column about him and the station printed recently in the Houston Post. What Shane didn't know was that the writer of the column is an old friend, too—**Lynn Ashby**. The last time I saw Ashby was at a party I tossed in New York several years ago.

★ ★ ★

Steve Warren dropped by the other day to shoot the bull (probably the only thing in life that I'm really good at). His phone number, in case you're an old friend and would like to call him, is 213-464-8747. He's doing voiceovers and such. Hanging in. Warren was with WHN last in New York as personality and music director. Has not only a teacher's certificate, but a first ticket. While in Los Angeles, he's attending law school. ... **Craig Miller** of WARK in Hagerstown, Md., wants to locate **Mark Andrews**, who helped him get into the business over five years ago at KWMC in Del Rio, Tex. "His god-given name was **Andrew Szucs**. There is a good possibility he may be in the Dayton, Ohio, area." The staff lineup at WARK features **Terry Keefer** 5-10 a.m., **Grant Kemmerer** 10 a.m.-2 p.m., **Trave Ruppert** 2-7 p.m., and **Dave Sheppard** 7-signoff. Miller does weekends and "between times."

★ ★ ★

Billy Martin called to say he was now a programming consultant to Toms Radio Enterprises, which includes WCOG in Greensboro, N.C., WKLM in Wilmington, N.C., and WEAM in Washington, D.C. Oddly enough, he was fired recently by WEAM (after only four days on the job there) and will be headquartered at WEAM now and doing music research there. I told Billy that his phone call restored my faith in that great program director in the sky who watches over us all. Imagine being fired by the station and then hired back at a much better position.

... **Ken Bates**, music director of WETB in Johnson City, Tenn., reports that he needs record service. "No matter how many letters I write or how many phone calls I make, there are some record companies that simply will not add us to their mailing list." Don't write pleading for records, Ken; instead, write—and include a playlist—about how much response you're getting from a label's records in your market. You'll get service; you just have to earn it. Nothing's free these days. Stations in smaller markets can be lazy and buy the records they put on the air or the music director can get on the ball and show he cares about records—feedback sales reports and request calls on given items—and just about every record company will rush to give the music director excellent service. I got a call from a program director last week who gets great service on records. Town his station was in only had 3,000 people. But that program director was "interested" in records. Record labels desperately need sales and response information.

★ ★ ★

Jim Nelly, general manager of KORL in Hawaii: That was a great little sales-promotion letter. Had me fooled. ... **Mike St. James**, 216-835-3591, is looking for an air job in Phoenix or San Diego. Skilled at production. Says: "No general manager or program director seems to have any kind of a decisive mind; they don't know what they want. So they pass this insecurity on as blame on the applicant. Maybe some program directors will revive from their apathy long enough to phone me. Last time you mentioned me being

(Continued on page 35)

Give the Gift They'll Keep On Opening!



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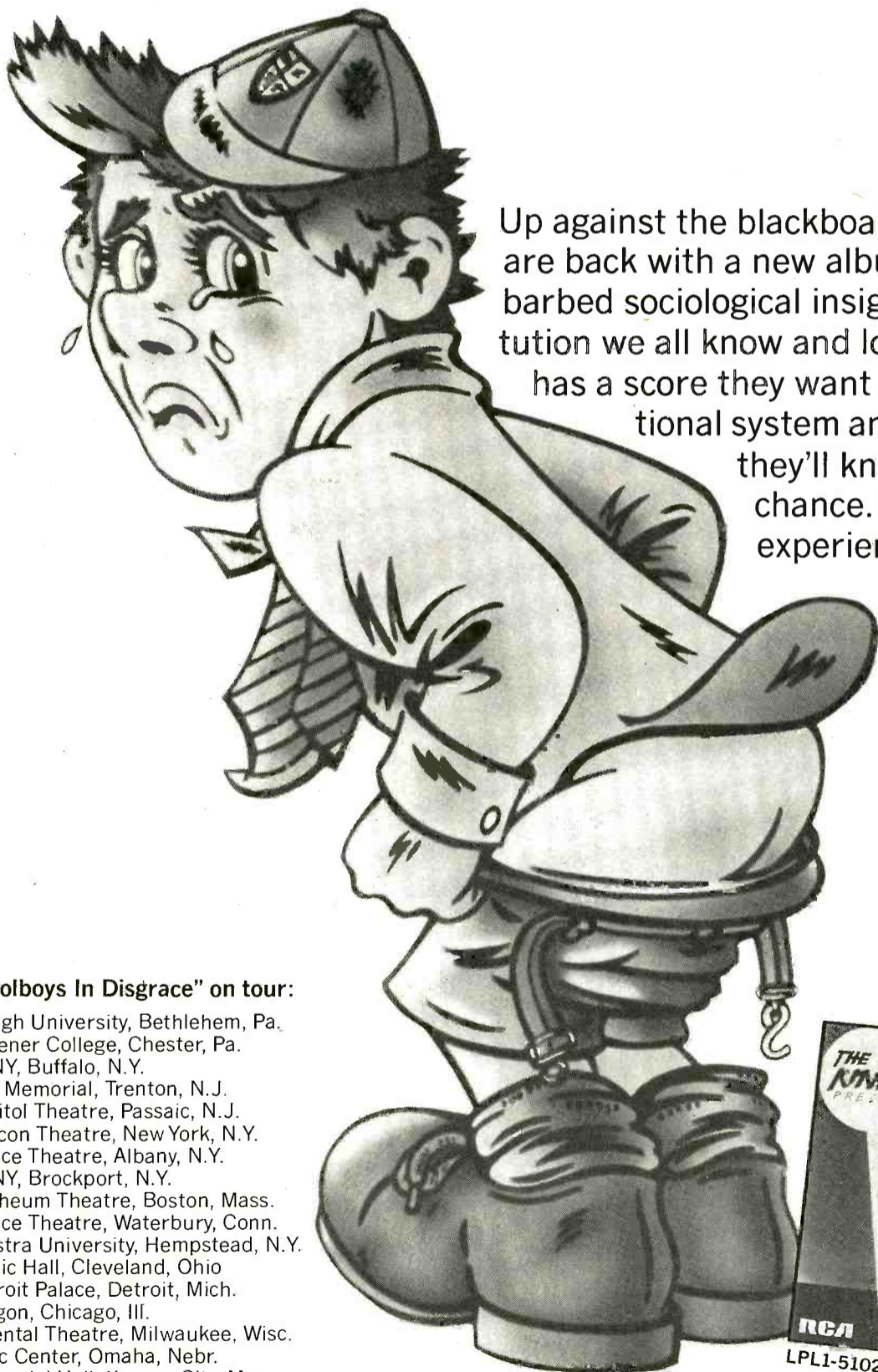
Bubbling Under The HOT 100

- 101—SUNDAY SUNRISE, Anne Murray, Capitol 4142
- 102—WE ALL GOTTA STICK TOGETHER, Four Tops, ABC 12123
- 103—WE'RE ON THE RIGHT TRACK, South Shore Commission, Wand 11291 (Scepter)
- 104—WHEN THE BAND WAS SINGIN' "Shakin' All Over," Guess Who, RCA 10410
- 105—YOU SET MY HEART ON FIRE, Tina Charles, Columbia 3-10202
- 106—IT MAKES YOU HAPPY (But It Ain't Gonna Last Too Long), Rare Earth, Rare Earth 5058 (Motown)
- 107—SOUL TRAIN "75," Soul Train Gang, Soul Train 10400 (RCA)
- 108—FOR A DANCER, Prelude, Pye 71045
- 109—DO YOU WONDER, Shawn Phillips, A&M 1750
- 110—PALOMA BLANCA, George Baker Selection, Warner Bros. 8115

Bubbling Under The Top LPs

- 201—JIMMY CLIFF, The Harder They Come, Island ILPS 9202
- 202—TOM WAITS, Nighthawks At The Diner, Asylum 7E-2008
- 203—FIRESIGN THEATRE, In The Next World You're On Your Own, Columbia PC 33475
- 204—DAVID ESSEX, All The Fun Of The Fair, Columbia PC 33813
- 205—10 cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 206—BETTY DAVIS, Nasty Girl, Island ILPS 9329
- 207—DR. DEMENTO'S DELIGHTS, Warner Bros. BS 2855
- 208—SPLINTER, Harder To Live, Dark Horse SP 22006 (A&M)
- 209—SPARKS, Indiscreet, Island ILPS 9345
- 210—AZTEC TWO-STEP, Second Step, RCA APL1-1161

Announcing The Kinks' Doctoral Thesis On Educational Malpractice.



Up against the blackboard mothers! The Kinks are back with a new album full of brightly barbed sociological insights aimed at an institution we all know and love. School! Everyone has a score they want to settle with the educational system and once they hear "Schoolboys," they'll know where they can get their chance. Order now. You will experience great joy in affording others an opportunity for retribution.

See "Schoolboys In Disgrace" on tour:

- 11/21 Lehigh University, Bethlehem, Pa.
- 11/22 Widener College, Chester, Pa.
- 11/23 SUNY, Buffalo, N.Y.
- 11/25 War Memorial, Trenton, N.J.
- 11/26 Capitol Theatre, Passaic, N.J.
- 11/28 Beacon Theatre, New York, N.Y.
- 12/2 Palace Theatre, Albany, N.Y.
- 12/3 SUNY, Brockport, N.Y.
- 12/4-5 Orpheum Theatre, Boston, Mass.
- 12/6 Palace Theatre, Waterbury, Conn.
- 12/8 Hofstra University, Hempstead, N.Y.
- 12/11 Music Hall, Cleveland, Ohio
- 12/12 Detroit Palace, Detroit, Mich.
- 12/13 Aragon, Chicago, Ill.
- 12/14 Oriental Theatre, Milwaukee, Wisc.
- 12/16 Civic Center, Omaha, Nebr.
- 12/17 Memorial Hall, Kansas City, Mo.

West Coast dates to be announced.



LPL1-5102

RCA Records and Tapes

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	4	MY LITTLE TOWN Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
2	4	8	JUST TOO MANY PEOPLE Melissa Manchester, Arista 0146 (Brintree/Rumainia Pickleworks, BMI)
3	7	4	OUR DAY WILL COME Frankie Valli, Private Stock 45043 (Almo/Shamler, ASCAP)
4	1	8	THE WAY I WANT TO TOUCH YOU Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
5	5	7	MEXICO James Taylor, Warner Bros. 8137 (Country Road, BMI)
6	13	5	THEME FROM "MAHOGANY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
7	6	9	SOMETHING BETTER TO DO Olivia Newton-John, MCA 40459 (ATV, BMI)
8	15	6	SKY HIGH Jigsaw, Chelsea 3022 (Duchess, BMI)
9	3	9	LYIN' EYES Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
10	47	2	I WRITE THE SONGS Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
11	31	3	FLY ROBIN FLY Silver Convention, Midland International 10339 (RCA) (Midsong, ASCAP)
12	18	6	BLUE EYES CRYIN' IN THE RAIN Willie Nelson, Columbia 3-10176 (Milene, ASCAP)
13	14	6	SUNDAY SUNRISE Anne Murray, Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
14	35	3	COUNTRY BOY (You Got Your Feet In L.A.) Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
15	30	4	SKYBIRD Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
16	8	10	HELP ME MAKE IT (To My Rockin' Chair) B.J. Thomas, ABC 12121 (Baby Chick, BMI)
17	22	5	SECRET LOVE Freddie Fender, ABC 17585 (Warner Bros., ASCAP)
18	9	10	VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
19	20	5	HEAT WAVE Linda Ronstadt, Elektra 45282 (Jobete, ASCAP)
20	17	8	MIRACLES Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI)
21	26	4	THIS IS WHAT YOU MEAN TO ME Engelbert Humperdinck, Parrot 40085 (London) (Oceans Blue/Friday's Child, BMI)
22	39	3	SUMMER PLACE '76 (The Theme From a "Summer Place") Percy Faith, Columbia 3-10233 (Warner Bros., ASCAP)
23	10	11	DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP)
24	24	7	JUST OUT OF REACH Perry Como, RCA 10402 (Four Star, BMI)
25	NEW ENTRY		TIMES OF YOUR LIFE Paul Anka, United Artists 737 (Three Eagles, ASCAP)
26	32	4	SOS Abba, Atlantic 3265 (Countless, BMI)
27	12	14	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
28	19	12	WHO LOVES YOU Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
29	33	8	WHAT A DIFFERENCE A DAY MAKES Esther Phillips, Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
30	38	3	LOVE SONGS ARE GETTING HARDER TO SING Maureen McGovern, 20th Century 2234 (Senor, ASCAP)
31	23	8	KEEP ON TRYIN' Poco, ABC 12126 (Fools Gold, ASCAP)
32	11	7	SAD EYES Andy Williams, Columbia 10208 (Don Kirshner/Kirshner Songs, BMI)
33	16	11	SUMMER OF '42 Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
34	41	3	ISLAND GIRL Elton John, MCA40461 (Big Pig/Laeds, ASCAP)
35	37	2	IN THE WINTER Janis Ian, Columbia 3-10228 (Mine/April, ASCAP)
36	28	6	MANHATTAN SPIRITUAL Mike Post, MGM 14829 (Zodiac, ASCAP)
37	NEW ENTRY		WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054
38	40	5	OPERATOR Manhattan Transfer, Atlantic 3292 (Conrad, BMI)
39	45	3	THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)
40	44	2	SONG AND DANCE MAN Sammy Davis Jr., 20th Century 2236 (Jack & Bill, ASCAP)
41	46	2	NIGHTS ON BROADWAY Bee Gee, RSO 515 (Atlantic) (Casserole, BMI)
42	42	4	I'M STILL GONNA NEED YOU Osmonds, MGM 14831 (Malundi/Unichappell, BMI)
43	34	12	LADY BLUE Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
44	25	15	GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
45	48	2	THOSE WERE THE DAYS Paul Delicato, Artists Of America 105 (Essex, BMI)
46	NEW ENTRY		PART TIME LOVE Gladys Knight & The Pips, Buddah 513 (Kipahu, ASCAP)
47	NEW ENTRY		THIS WILL BE Natalie Cole, Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)
48	NEW ENTRY		THE BIG PARADE Michael Allen, Slipped Disc 45288 (Don Kirshner, BMI)
49	NEW ENTRY		THAT'S WHAT LIFE IS ALL ABOUT Bing Crosby, United Artists 700 (Glenwood, ASCAP)
50	NEW ENTRY		SIMPLE THINGS Minnie Riperton, Epic 8-50166 (Columbia) (DickieBird, BMI)

NOVEMBER 22, 1975, BILLBOARD

GRT Ships 2d 8-Track Release

By STEPHEN TRAIMAN

NEW YORK—GRT Music Tapes is shipping its second classical 8-track release of 17 titles in "compatible quad" this month, based on response to the first 55 selections bowed in May, according to Herb Hershfield, marketing vice president.

Admitting there was much initial skepticism to the project, first disclosed in Billboard last fall (Sept. 28 issue), he reports "good feedback" from distributors and growing participation by classical dealers as they get response from regular buyers.

With suggested list of \$4.95, "sell-through is excellent with returns very low—less than 2 percent," he claims. Business is best where a wide selection of titles is available, and the program notes enclosed in each "library slipcase" an important sales boost.

Reconfigured format will remain the same, with only one program break instead of three. GRT has lengthened each package to maximum 52 minutes of playing time per cartridge, recording two simultaneous stereo programs which gives the effect of four channel when played through a quad system and four speakers.

This is the "compatible quad" which Hershfield emphasizes is clearly defined on the package with the language: "In 8-track, true stereo is present. In quadrasonic, front and back speakers play identical pairs of stereo, simulating true quadrasonic."

The new 17-title release includes 10 selections from the Vanguard-Cardinal catalog, one from Vanguard/Everyman and six Westminster Gold titles. Included are "Mahler: Symphony No. 1 In D," Abravanel and Utah Symphony (Everyman); "Wagner: Selections Der Ring Des Nibelungen," "Brahms: Symphony No. 2 in D, Op. 73" and "Brahms: Symphony No. 1 in c minor," all with Steinberg and Pittsburgh Symphony (Westminster Gold); "Leroy Anderson Favorites," Abravanel and Utah Symphony; "Tchaikovsky: Symphony No. 4 In f minor," Stokowski and American Symphony; "Bach: 11 Choral Preludes Vol. I and Vol. II," featuring organist Anton Heiler, (all Cardinal).

Hershfield maintains there are plans to continue with more classical 8-track releases on a regular basis. "We are actively engaged in seeking out new product to fill the gaps that exist for the classical buyer," he reports. Also in the works is a special dealer display for the entire library, and a home unit for consumers as well.

Classical



Ron Blanchette photo

CARUSO . . . BJOERLING . . . PAVAROTTI—that's the theme for the recent personal appearance at Odyssey Records San Francisco for Luciano Pavarotti. Left to right: Gordon Engler, Rich Bullock and Dave Towne of Odyssey Records, Pavarotti, and John Harper and Carroll Littlejohn of London Records.

QUIET Q 'SPEAKS'

Angel Adds Text To Identify Quad Disks

By ROBERT SOBEL

NEW YORK—Angel Records has finally thrown caution to the winds and has taken the wraps off its quadrasonic product.

Beginning this month, all quadrasonic product will be so stated on the packages. Angel has been using an encircled logo to indicate that the release was SQ compatible, but did not identify it as such in explanatory notes.

Now, in addition to carrying the encircled logo, the release will state that it is an SQ compatible record. The squared logo will continue to represent a stereo-only release. Angel had taken a cautious stand in releasing SQ records, using the two different markings, a single price of \$6.98 for both, and a single inventory.

EMI Records switched recently to releasing almost all of its product in SQ matrix quad, eliminating the need for both its double inventory

and Q4 prefix (Billboard, Aug. 30).

According to Mike Allen, Angel's general manager, the first releases under the new policy are "Un Ballo in Maschera"; Garrick Ohlsson performing Liszt's piano concerti Nos. 1 and 2; "Daphnis et Chlos," with Jean Martinon; Yehudi Menuhin and Stephane Grappelli performing "Fascinating Rhythm" (second LP on music of the 1930s); Beverly Sills and Andre Kostelanetz performing music of Victor Herbert (a double-jacket LP supported by a big marketing drive); and Wagner's "The Rhinegold," performed in English.

A quad catalog is being distributed and a display unit announcing the policy will be given to dealers. Consumer ads will feature the new policy, Allen says.

The quad catalog sent to dealers lists 34 single LPs and eight multiple LP sets.

CLASSICAL EXPANSION

Barnes & Noble Moving Record Dept. To Annex

NEW YORK—Barnes & Noble, large book retailer, which expanded its operation to include records some 14 months ago, is moving to its annex across the street sometime in January.

The move was originally slated for

this week but more space was required for processing, according to Bert Fink, general manager of the record operation. Barnes & Noble had promoted the move on the radio through spots on stations WQXR and WNCN. The delay of the move halted other scheduled announcements.

The shift to the annex is being made because it is a high-traffic store. Although the classical sales was building slowly at the main outlet and volume had been growing, Fink says. "We feel, however, that this new wing will give us the traffic we want." The wing will be open seven days per week and will focus more on tapes and low-price items.

Fink did not state how large the new division would be. Barnes & Noble sells \$6.98 items for \$5.59; and \$6.98 product for \$3.99-\$4.19, except during special sales. Sales are planned on Philips recordings this week and on Vox boxes the week after. Fink says the sales prices on Philips and on Vox have not yet been fixed.

Classical Notes

The Beacon Theater in New York becomes the home of the New York Philharmonic for 10 weeks beginning at the end of October 1976. The orchestra will perform there while Avery Fisher Hall is being renovated. . . . The St. Martin's Press published "Scott Joplin And The Ragtime Era." Written by Peter Gammond, the book contains an analysis of Joplin's work, his life and illustrations and photos. The 223-page book also includes complete list of ragtime recordings and piano rolls and a comprehensive bibliography.

Roberta Peters marks her 26th year with the Metropolitan Opera on Friday (17) when she appears as Despina in "Cosi Fan Tutte." . . . Lorin Maazel, Cleveland Orchestra musical director, received the Decoration of the Commander of the Order of the Finnish Lion, honor awarded by the president of Finland. He was decorated by the consul general of Finland in a ceremony in New York. . . . Richard Strauss' "Elektra," absent from the Met Opera since the 1970-71 season will have its first performance of this season Tuesday (25).

ROBERT SOBEL

Jukebox Programming

Fla. Trade Show Best In History; 450 Participate

ORLANDO, Fla.—More than 75 exhibit spaces and 450 operators and guests contributed to the largest state convention and trade show ever, sponsored by the Florida Amusement Merchandising Assn. here.

At seminar sessions, operators were told "We should be selling our business what we can provide for the location, we should not be selling commissions," by Dave Rose, vice president, sales, Vendo Company. Ralph Lally II, editor of Playmaster Magazine, added that digital and solid state electronics are contributing to the rapid growth of the coin machine industry.

"One thing that can forestall the growth of the industry is location-owned equipment. Location owners who want to own their own equipment generally do so because of dissatisfaction with the operator, not greed," Lally said.

New officers of FAMA elected at a general business meeting are: president, Albert Blalock, F.A.B. Distributing; officers and directors: James Prather, Lawson Music Co., Doney Tatum, Walter Ruff, John Hale, Paul Yoss, Jerry Reeves, and Larry Vaughn.

Amazing Rhythm Aces, ABC Records, were the top billed act at the final night banquet.

Nichols Elected MOA President

CHICAGO—Ted Nichols, former secretary, is the newly elected president of the MOA. Garland B. Garrett Sr. moves from treasurer to secretary of the association. Named treasurer is Don Van Brackel, former vice president.

Newly elected vice presidents include Roland Tonnel, Leoma Ballard and Ron C. Minolas.

New directors are: James Donnelly, Raymond Barker, Norman Pink, Charles Toshima, Russell Dougherty, Kem Thom, Neil Crenshaw, Gabriel Orland, J. L. Ray and Hal J. Shinn.

The office of sergeant-at-arms was abolished by vote of the general membership, and will be replaced next year with a first vice-president, who will assume the responsibilities of the president in case he becomes incapable of filling his term.

Short Singles Kill Complaints

CHICAGO—Improved quality and shorter songs on CBS singles has virtually eliminated complaints from jukebox operators, says Ron Braswell, CBS jukebox products coordinator.

Favorable response on service is being received from request cards mailed with the 1,000 promotional singles sent out on an irregular schedule, Braswell says. The mailings include a leaflet explaining why that particular promotional copy is right for jukebox use.

Braswell appeared at the CBS booth at the MOA Exposition where copies of the Janis Ian "In The Winter/Thank You" single on Columbia label were distributed.

Billy Swan, who received the top pop record of the year award from MOA for "I Can Help" appeared at the booth to sign autographs.

Rock Singles Best Sellers

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As Of 11/10/75

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

- | | |
|--|--|
| 1 ISLAND GIRL—Elton John—MCA 40461 | 21 MY LITTLE TOWN—Simon & Garfunkel—Columbia S-10230 |
| 2 FEELINGS—Morris Albert—RCA 10279 | 22 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 |
| 3 LYIN' EYES—Eagles—Asylum 45279 | 23 SECRET LOVE—Freddie Fender—ABC/Dot 17585 |
| 4 BAD BLOOD—Neil Sedaka—Rocket 40460 | 24 FLY ROBIN FLY—Silver Convention—Midland International 10339 |
| 5 MR. JAWS—Dickie Goodman—Cash 451 (Private Stock) | 25 OUR DAY WILL COME—Frankie Valli—Private Stock 45043 |
| 6 THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M1725 | 26 DANCE WITH ME—Orleans—Asylum 45261 |
| 7 ROCKY—Austin Roberts—Private Stock 45020 | 27 I'M ON FIRE—5000 Volts—Philips 40801 |
| 8 I'M SORRY—John Denver—RCA 10353 | 28 GET DOWN TONIGHT—KC & The Sunshine Band—TK 1009 |
| 9 MIRACLES—Jefferson Starship—Grunt 10367 | 29 LADY BLUE—Leon Russell—Shelter 40378 (MCA) |
| 10 GAMES PEOPLE PLAY—Spinners—Atlantic 3284 | 30 RHINESTONE COWBOY—Glen Campbell—Capitol 4095 |
| 11 WHO LOVES YOU—4 Seasons—Warner Bros./Curb 8122 | 31 SKYBIRD—Tony Orlando & Dawn—Arista 0156 |
| 12 NIGHTS ON BROADWAY—Bee Gees—RSO 515 | 32 FAME—David Bowie—RCA 10320 |
| 13 SOS—Abba—Atlantic 3265 | 33 THIS WILL BE—Natalie Cole—Capitol 4109 |
| 14 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015 | 34 SINCE I MET YOU BABY—Freddie Fender—GRT 031 |
| 15 HEAT WAVE—Linda Ronstadt—Elektra 45282 | 35 FEEL LIKE MAKIN' LOVE—Bad Company—Swan Song 8413 |
| 16 SKYHIGH—Jigsaw—Chelsea 3022 | 36 EIGHTEEN WITH A BULLET—Pete Wingfield—Island 026 |
| 17 I ONLY HAVE EYES FOR YOU—Art Garfunkel—Columbia 3-10190 | 37 AIN'T NO WAY TO TREAT A LADY—Helen Reddy—Capitol 4128 |
| 18 LOW RIDER—War—United Artists 706 | 38 LET'S DO IT AGAIN—Staple Singers—Curton 0109 |
| 19 BALLROOM BLITZ—Sweet—Capitol 4055 | 39 YOU—George Harrison—Apple 1884 |
| 20 BLUE EYES CRYIN' IN THE RAIN—Willie Nelson—Columbia 3-10176 | 40 JIVE TALKIN'—Bee Gees—RSO 510 |

Rock LP Best Sellers

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As Of 11/10/75

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

- | | |
|--|--|
| 1 ROCK OF THE WESTIES—Elton John—MCA 2163 | 21 CAT STEVENS' GREATEST HITS—A&M SP 4519 |
| 2 WINDSONG—John Denver—RCA Asylum 7E-1039 | 22 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 3 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 | 23 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 |
| 4 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 24 SEDAK'S BACK—Neil Sedaka—Rocket 463 |
| 5 CLEARLY LOVE—Olivia Newton-John—MCA 2148 | 25 LAZY AFTERNOON—Barbra Streisand—Columbia PC 33815 |
| 6 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453 | 26 IV—Led Zeppelin—Atlantic SD 7208 |
| 7 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045 | 27 ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA APL1-1201 |
| 8 GREATEST HITS—Elton John—MCA 2128 | 28 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 |
| 9 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 29 BORN TO RUN—Bruce Springsteen—Columbia PC 33795 |
| 10 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 30 WIND ON THE WATER—David Crosby/Graham Nash—ABC ABCD 902 |
| 11 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 31 BY NUMBERS—Who—MCA 2161 |
| 12 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot D0SD 2020 | 32 BETWEEN THE LINES—Janis Ian—Columbia PC 33394 |
| 13 BREAKAWAY—Art Garfunkel—Columbia PC 33700 | 33 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 |
| 14 KC & THE SUNSHINE BAND—TK 603 | 34 MINSTREL IN THE GALLERY—Jethro Tull—Chrysalis CHR 1082 (Warner Bros.) |
| 15 GREATEST HITS—John Denver—RCA CPL1-0374 | 35 HEARTS—America—Warner Bros. BS 2852 |
| 16 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2886 | 36 SHAVED FISH—John Lennon—Apple SW 3421 |
| 17 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 37 THE FACES I'VE BEEN—Jim Croce—Lifesong LS 900 |
| 18 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 | 38 EXTRA TEXTURE—George Harrison—Apple SW 3420 |
| 19 HONEY—Ohio Players—Mercury SRM-1-1038 | 39 SEARCHIN' FOR A RAINBOW—Marshall Tucker Band—Capricorn CP 0161 |
| 20 FANDANGO—Z.Z. Top—London PS 656 | 40 ATLANTIC CROSSING—Rod Stewart—Warner Bros. BS 2875 |

Weiss Music Lecturer At UCLA

LOS ANGELES—"The Importance Of International Recording And Music Publishing Agreements" is the lengthy but topical subject of Bobby Weiss as he takes the podium Nov. 25 in Kinsey Hall on the UCLA campus here as guest speaker to UCLA students.

Weiss' appearance is part of the music course directed by Ned Shankman, music industry attorney, for which students receive academic credit. Class starts at 6:30 p.m. every Tuesday.

Campus



Chappell photo

STUDENTS GET "WEISER"—In the ongoing "Business Of Music" course at Philadelphia's Temple Univ., Chappell Music president Norman Weiser, left to right, two interested students, Weiser and instructor Ron Zalkind. The course is sponsored through the school's music preparatory division at the College of Music.

'ALL THAT JAZZ'

West Chester Fest An Artistic Success

By JIM FISHEL

NEW YORK—Innovation and hard work by the students contributed in making the first annual West Chester (Pa.) State College jazz festival, "... And All That Jazz," a major artistic success.

Although the month-long festival, under the guidance of Joe Drabyak, director of student activities, fell short of being a moneymaker, it did provide a balanced combination of cultural arts and pop music for the university's 6,000 students.

The festival began Sept. 30 with Two Generations of Brubeck featuring Dave Brubeck and the Daris Brubeck Ensemble. The following day it continued with Count Basie and his orchestra, followed by Stephen Merriman on Oct. 4. It started again on Oct. 11 with the Gary Burton Quintet, Oregon and Eberhard Weber, before taking a two-week hiatus.

On Oct. 25, the music began again with Dave Liebman and Lookout Farm, followed by Maynard Ferguson and his orchestra on Oct. 27. As the finale, the New York Bass Violin Choir was featured on Oct. 28. This group includes Lisle Atkinson, Bill Lee, Richard Davis, Ron Carter, Milt Hinton, Sam Jones and Michael Fleming.

Tickets were offered in a variety of combinations, including an all-festival rate of \$8. The Burton-Oregon show was priced at \$2 while the Brubeck-Basie and Ferguson-Choir shows were sold for \$5. The Liebman and Merriman concerts were free of charge.

"We averaged about 1,000 persons per show, which was short of the 1,800 we were looking for, but the entire festival was such a great month that we will do it again," Drabyak says. "We definitely accomplished our main objective of getting credibility in the area and establishing ourselves to tap into the National Endowment Fund in the future."

In order to fully publicize and promote the show, Drabyak and the student committee devised a complete plan of action that included posters, T-shirts, brochures and concert schedule place mats. This last item was one of the key ways that the

public was informed, Drabyak says. More than 30,000 of them were printed and distributed to restaurants throughout the community—both posh and informal.

"There were a great number of people from areas away from the campus who attended the shows, so we feel the place mats were a big factor in our promotion," he states.

The idea for the jazz festival came about after much discussion, Drabyak says. Students were divided whether to spend money on a fine arts cultural program or a pop arts program—finally deciding that the jazz concept would be acceptable as a happy medium.

As a tie-in to the festival, many of the musicians participated in workshops, or held an open rehearsal as in the case of Maynard Ferguson. Drabyak says this was a great aid in the overall success of the concept, because it helped to involve the more than 400 students enrolled in the School of Music at West Chester.

If all goes according to plan, the school will present the second edition of "... And All That Jazz" next fall. In the meantime, Drabyak is investigating the possibility of scheduling a similar blues festival concept for the spring.

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Continued from page 28
available I got two calls from Las Vegas and they were both losers: they treat their personnel out there in clown town as if the poor bastards came away from the gaming tables tapped out. There's just gotta be a job for us old talents somewhere other than Tooele, Utah!"

Mike Hedges, operations director of KSSS in Colorado Springs, Colo., is looking for a talented personality who wishes to work a modern country format. "I will hire the right person when he or she demonstrates the particular traits that I feel will do the best job for KSSS." But Mike also sent me a letter from a certain air personality and this comment, name edited out by me: "Before I listened to the aircheck, I contacted three persons with whom the personality had worked in the past. Their reports were disconcerting. I

listened to the aircheck. Several people here listened to the aircheck. The decision not to ask this particular person to work for our company was made on the basis of the aircheck with no reference to his past. I returned the aircheck with a letter explaining our decision within five days. Then today I received a note from the person who, I think, is an example of something every program director, operations director, station manager, and general manager in markets like Colorado Springs dislikes the most. These guys feel that by virtue of their larger market experience we owe them a crack at our little piece of the rock. I'm sorry. That isn't the way it works here. Laugh with us, Claude. You might be buying a used car from this guy someday." The letter that Mike Hedges received from this particular personality went something like this, mistakes and all: "I knew you were a young hot and cold Bar when I talked to you. That's so you know you can't play the masked marvel any more—not around an old pro like me, fellah! I made my dough the hard, tough way, kid—checking into things thoroughly, and working the m.e. myself...some of the wasserman's I've run on KSSS are pretty lukemic! I'm not too keen on Country music anyway." Etc., etc.

Frankly, I don't think any air personality who writes a letter like that deserves any kind of a job. There are certain levels of decency and good taste that must be a part of our business if it is to survive and all air personalities to prosper.

Like Hedges, I feel the particular air personality who wrote the letter would be best suited for selling cars. Or washing them.

Pat (Pat Martin) Lopeman reports in from WOLI, an FM station in Ottawa, Ill., where the lineup has Martin 6-10 a.m., Jim Thompson 10 a.m.-3 p.m., Howard Taylor 3-8 p.m. and Max Cooper 8-midnight. Martin says: "WOLI serves about 200,000 people—it's like a big market of small towns such as Ottawa, LaSalle, Peru, Mendota, Streator, and Spring Valley—and we're the only rocker outside of Chicago. Our alumni include Lee Malcom now with WIRL in Peoria; John Rabick now with WCVS in Springfield; Joe James now with WROK in Rockford, Ill.; and Greg Scott with WEEO in Waynesboro, Pa. Our playlist is between 35-40 records and we're breaking hits." He pays tribute to what he learned working in the past with J.J. Jordan, Chuck Martin, Bill Hennes and Bill Shirik.

KWWL in Waterloo, Iowa, is looking for air personalities who want to work at good pay on his station; the format is either Top 40 or contemporary MOR, whichever way the wind blows, but it's supposed to be a good place to work. Don Berns, KLIF, Dallas, writes that he's tired of reading about how great Shane is. But I'm not going to print everything else you said, Don; this is, after all, a family magazine. A note from Bill Oliver, program/music director at WFWA in Sullivan, Ill., says he's doing well with country music in the morning, a soft Top 40 the rest of the day. The lineup at the FM station features Terry Todd alternating with Bill Oliver 5-noon, Randy Miller noon-1 p.m., John Pruitt 1-5 p.m., and Jeff Abell 5-midnight. Station manager Ron Lane also does some work on-air during the week. Marvin Jones does a Big Band show on Sunday nights. Miller is the news and sports director and concludes that the station is located in a corn field between Sullivan and Arthur, Ill.

There used to be a country music station located in a barn somewhere in Virginia, as I recall. But last week I heard the last word in radio stations. WDIZ in Orlando is located in a swamp and has its own pet alligator named Zark who comes when anyone at the station calls. They feed him Kentucky fried chicken, bucket and all. And, all of you fans of the esoteric architecture, KUFO in Galveston is located on Flagship Pier and, oddly enough, is in a building that looks like a flying saucer. Now a friend of mine claims that there's a radio station in the upper east of the United States whose studio is located in the john. Or vice versa. Does anybody there read Billboard? I'd certainly like an 8x10 glossy photo of the "studio" for my collection. I was up the other night around 2 or 3 a.m. listening to Larry Scott of KLAC in Los Angeles and I heard him put on the rattlesnakes comedy cut by Wendy Bagwell and I knew where Scott was going for the next few minutes. No doubt at this other station—and I'll be darned if I can remember the call letters or where it was—the disk jockey has the prerogative of playing a shorter record.

Lineup at KPIK in Colorado Springs, Colo., includes Jim Kern 5-9 a.m., Pappy Dave Stone 9-11 a.m., the syndicated Ralph Emery show until noon, followed by program director Charlie Brown noon-3 p.m., Mike Weber 3-7 p.m., and Freddie Weller 7-midnight, with Scott Dunn in the all-night slot.

Richard Dixon, KTOM, Salinas, Calif., writes: "I really appreciated seeing your mention of Eddie Dillon, probably the most heads-up program director in Northern California. But enough of that turkey! I just wanted to let you know that Rich Dixon, former morning drive type from KIDD in Monterey, has managed to stay out of the bread lines. I'm now at KTOM as creative head—it was that or syndicate my Chinese cooking class from Germany called "A Wok In The Black Forest."

Shadoe Stevens, formerly the program director of KMET, Los Angeles, is now going great guns with Big Bucks Creations, a 4-track production studio located about the end of Sunset Strip. If you guys have any specialized production work you need done, I suggest you call him at 213-274-1244. Stevens does excellent work—commercials, jingles, production items. Tom "Cat" Reeder has joined WKCV in Warrenton, Va., as program director and will do the 1 p.m.-signoff show. He'd been with WDON in Wheaton, Md., for 12 years. Says he'll use a playlist of 142 records or more at the station and invites artists, publishers and promotion persons to call him. It's a country music station.

Talent Search

WASHINGTON—The Arrest Recording Corp. is seeking talent in all music categories for its roster, and has launched a nationwide hunt. The local label is reported discussing a national distribution deal with three companies involving the U.S. and International markets.

Stafford Signs Up

LOS ANGELES—Jim Stafford joins Frank Sinatra, Andy Williams, Sandy Duncan, Helen Reddy and others on a bicentennial 90-minute musical special to be aired in January on ABC-TV.

WILLIE NELSON

Troubadour, Los Angeles

The man many feel is the greatest country songwriter and vocal stylist of the past 20 years (as well as being a vastly underrated pop writer) returned here Nov. 6 and demonstrated to two standing room houses the qualities that have won him so much critical praise during the past two decades.

Willie Nelson has been categorized as country, but when one listens to the vast variety of music this man offers during his 90-minute set, categorization seems not only impossible but foolish.

Backed by a six-piece band (including sister Bobbie on piano, Paul English on drums and Bee Spears on bass), Nelson's repertoire reads like a discography of some of the classic pop and country songs of years gone by. "The Party's Over," "My Own Peculiar Way," "Hello Walls," "Funny How Time Slips Away," "Crazy," "Night Life," "It's Not Supposed To Be That Way," "I Still Can't Believe That You're Gone," "Shotgun Willie," "Mr. Record Man," "Family Bible," "Yesterday's Wine" and "Whiskey River" cover only half the older material he moves through in his set.

Mixed in carefully is a run-through of half his latest LP, "The Red-Headed Stranger," a concept story highlighted by his No. 1 country and top 30 pop "Blue Eyes Crying In The Rain."

Nelson does not have a good voice in the classic definition of the term. Yet he possesses one of the most distinctive and expressive styles in music today. Nobody could ever mistake him for anyone else. His guitar work is among the most creative and subtly best in music.

And he has as good a time as the audience, coming back for two and three encores and enjoying every second of it. Perhaps the best way to describe this man is to serve up a comparison with the Rolling Stones. People have always maintained that the Stones are two separate units, with Mick Jagger offering the entertainment and Keith Richard being the musical backbone. Willie Nelson is Jagger and Richard combined.

Today, with a No. 1 record under his belt, Nelson is being hailed as a star. In a way it is almost a pity, for as he ran through one story set to music after another to seven packed houses in a three-day period, one realizes he has been a star for 20 years and should have been treated as such.

BOB KIRSCH

ALAN KING MARVIN HAMLISCH

Caesars Palace, Las Vegas

Composer Hamlisch achieved a successful musical debut in his first Las Vegas appearance Nov. 6. Armed with energetic talent and showmanship, Hamlisch, at 31, delivered a fast-paced 50-minute set of six compositions and later returned to accompany comedian King in two separate medleys of songs.

Hamlisch opened the flawless performance with "Sunshine" and romped into one of his first successful compositions, "Lollipops And Rainbows," which he penned for Leslie Gore in the movie "Beach Blanket Bikini." Then the showman side of Hamlisch popped forth in a convincing vocal impression of Johnny Mathis on "Life Is What You Make It" from the movie "Kotch," his first film score.

Hamlisch played a haunting rendition of his classic, "The Way We Were," accompanied by a mellow string section. Surprisingly, his own voice adds to the mood of the piece. But it is his skilled musicianship, as on a fast concert version of Gershwin's "Rhapsody In Blue," which makes the show a hit.

Ragtime music bounced as Hamlisch knocked out a tribute to Scott Joplin with the familiar theme song from "The Sting." An especially interesting display of creativity was provided during a sequence when Hamlisch would ask for song titles originally made up by audience members, and he would compose a simple, on-the-spot melody. His explanation of writing hit songs, movie scores and a review of his musical training were as much a part of the show as was his piano.

King joined Hamlisch for an oldie but goodie medley of songs which included the likes of "Shine On Harvest Moon," "Ain't She Sweet" and "Ma, She's Makin' Eyes At Me." During the second medley of songs in a tribute to the ladies, the two donned hats and canes to the tunes of "Toot, Toot Tootsie," "Mammy" and "If You Knew Susie." Hamlisch's sincerity and versatility were refreshing. The only disappointment in the Hamlisch debut was the absence of his songs from the Broadway blockbuster, "A Chorus Line," which he felt was not a familiar enough score yet for cabaret crowds. But he unmistakably proved Hamlisch is not only musi-

cal consultant to Liza, Joel Grey and Ann-Margret or writer of hits, but a popular entertainer.

King, the resident comedy emperor of Caesars Palace, provided devastating material against the airlines, insurance companies, hotels and government as the angry consumer. After nearly an hour of ranting, raving and comedy material on today's headlines, King made it clear nothing is sacred.

HANFORD SEARL

ZOOT SIMS HELEN SHAPIRO

Ronnie Scott's, London

If Sims played the "Dead March From Saul" at half-speed on an accordion that had been left out in the rain all night, he'd still make it swing like an inn sign in a force 8 gale.

Nobody cooks as insistently and consistently as John Haley Sims—and if you add to that precious faculty an almost magical gift for sinuously melodic phrasing, then you have the twin attributes that make him one of the world's finest tenor players.

Here Nov. 5, Zoot fronted a quintet with Roy Eldridge, a spasmodically stimulating trumpet player who showed rather more assurance and sparkle with his blues singing. The contrast between the laid-back legato style of Sims and the splintering staccato of Eldridge—who sprays out high notes in shards like musical shrapnel—was striking, and their intelligent sharing of the lead role was most commendable.

No surprises in the repertoire—"The Man I Love," "Lady Be Good," "St. James Infirmary" (good vocal by Little Jazz), "Stomping At The Savoy"—all handled with verve and assurance. Oh, perhaps one surprise, a delightful, leaping Sims version of Fats Waller's "Jitterbug Waltz" which was utterly inspired. Both front men had the comfort and reassurance of a fine British rhythm section—Colin Purbrook on piano, Ron Mathewson on bass and Martin Drew on drums.

Opposite the Sims/Eldridge group was the "new, improved" Helen Shapiro, now 29, and singing with sunny confidence despite a wintry cold. Shapiro has always been a good singer. She has a good ear, an instinctive sense of time and plenty of feeling. She sang really well on funky numbers like "If It Feels Good" and "I Can't Stand The Rain," but failed to establish the required mood on the classic "God Bless The Child."

Her stage manner is uncannily like that of Cliff Richard, not the best model on which to pattern yourself as a blues and soul artist. But with the aid of a fine backing group Miss Shapiro has all the resources to build an impressive new career for herself.

MIKE HENNESSY

KEOLA & KAPONO BEAMER

Hula's Bar &

Lei Stand, Honolulu

Keola and Kapono Beamer, contemporary Hawaiian music stylists and Trim Records artists with a first LP on the label due anyday now, are performing in a quaint Waikiki club beneath a giant banyan tree in the outdoor informality of a patio party.

As such, their music is casual and impromptu, yet structured as a loose backyard jam kind of a show. Their sets mix old songs and new favorites with originals written by the duo and/or their mother, Winona Beamer, who is one of the most prolific tunesmiths in Hawaii today.

The brothers do solo, duets, ensemble things. They are backed by a percussionist and a bassist, although the Beamers appear on a stage housing a parcel of 10 acoustic guitars and a couple of rare nose flutes.

Dancer Kaulani Smith augments some of the vocals; she joins Keola in a dance, too.

Essentially, the showcase fits the music: fun, lively, now. The fare runs the gamut from a Hawaiian version of "Three Blind Mice," to a traditional love ballad, "Lei Aloha Lei Makamae," generally believed to be the original Hawaiian Wedding Song. There's even a snippet of Simon & Garfunkel in a funky, far-out "Kalili Street Jug Band." "Sweet Okolo," the duo's latest single and LP title tune gets hearty applause nightly.

WAYNE HARADA

PHIL EVERLY GUY & RALNA

Palomino, Los Angeles

Though Everly hasn't been "discovered" yet, there's no doubt that eventually the world will catch up to him much as the world is now finally catching up to Willie Nelson and Waylon Jennings. Everly is out of the same musical vat. His Nov. 7 performance kicked off with "Feather Bed" from the LP "Phil's Diner" on Pye Records then returned to the glories of yesterday with a

(Continued on page 40)

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Discos

Sinatra Tie On Philly Air Show

PHILADELPHIA—Sid Mark will mark the 19th anniversary of his "Friday With Frank" record show on WWDB-FM here with a Frank Sinatra celebration in the disco setting of the Marriott Motor Hotel's Windjammer Starboard Disco Friday night (21).

In addition to spinning Sinatra records, as he does on his air show from 10 p.m. to 2 a.m., Mark will provide the first local showing of a 35mm slide presentation entitled, "Life And Works Of Sinatra."

The Sinatra slide show, focusing on the life of the singer, will be seg-

(Continued on page 38)

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ROY ELDER'S PLOY Sal/Wa Will Test All Disks In Clubs

By JEAN WILLIAMS

LOS ANGELES—Sal/Wa Records will in the future test market all product through discos first, says Roy Elder, label marketing director.

Elder contends that with r&b product, a small label must go with the most direct approach when trying to conserve on operational costs. And with the disco craze sweeping the country, this is probably the safest route, he says.

Sal/Wa will initially press only a limited amount of a record, such as its newest disk "Sister Shelia." If the discos across country indicate the record will possibly generate sales, additional consumer copies will be pressed.

He says the label will now release two versions of each record, standard and disco.

The standard cut will be distributed through regular channels. The disco version will be available for purchase through the clubs.

He explains that distributors will be able to service their own customers with the disco version under special circumstances.

Elder feels that releasing a disk with a short cut backed with a longer side is not the way to generate the kind of sales which he says are possible if the record is released twice.

The disco record will be released on the Disco label, an arm of Sal/Wa.

The label is presently in negotiations with discos in San Francisco, Florida, New York and Los Angeles to rack Sal/Wa's disco product.

IN LOS ANGELES

First Disco Workshop Set

LOS ANGELES—The first Disco Workshop ever to be held on the West Coast is set for Nov. 25 at the New York Experience at 2:30 p.m. with approximately 25 deejays in attendance.

Among those volunteering to set up a new organization are Michael Angelo, Debbie Backus, Jane Brinton, Patrick Jenkins, Lou Lacoste, Howard Metz, Tony A. J. Miller, Randy Thomas, Wayne Thorberg and Jim Walters, all of whom work in Los Angeles area discotheques.

"We are getting together to achieve a common goal," says Brinton, whose mobile disco operation here has attracted national attention in the last year.

"Among the topics on our agenda," she says, "are record distribution, new product and ways to establish some kind of unity between the widespread disco operations peculiar to Southern California.

"Only disk jockeys are welcome at this founding session," she adds, "but future meetings will be open to disco owners, label representatives and others. We are lining up guest speakers.

"The New York Experience is at 6420 Wilshire Blvd. The Disco Workshop is (213) 465-8911.

"And," says Brinton, "one thing I can promise deejays who attend this first session. We won't spin a single record."

Playboy Discos

• Continued from page 1

Chicago club's Living Room lounge area for post-Christmas opening will represent the first major investment in making the disco area the central focus of the room.

Discos are also being planned for the New York club, to be reopened in February, and the New Orleans club, to be relocated and opened early next year, Stone says.

The discos will be designed separately for each chosen club by playboy designer Ken Wood. Facilities will accommodate live disco-oriented acts on a periodic basis. "The acts will be in addition to the showroom live entertainment policy," Stone adds.

The company is considering 10 additional franchises in cities not now represented in its chain, and discos will be included if the market warrants it, Stone says.

Disco Action

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Top Audience Response Records In N.Y. Discos

This Week

- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
- 2 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 3 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite
- 4 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
- 5 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 6 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
- 7 SALSOU—Salsoul Orch.—Salsoul (LP) all cuts
- 8 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
- 9 LADY BUMP/LADY BUMPS ON—Penny McLean—Columbia (import, Canada)
- 10 CARAVAN/WATUSSI STRUT—Deodato—MCS (LP)
- 11 UNDECIDED LOVE—The Chequers—Scepter
- 12 DO THE LATIN HUSTLE—Eddie Drennon—Friends And Co.
- 13 FLY ROBIN FLY—Silver Convention—Midland Intl (LP)
- 14 NOWHERE—Hocus Pocus—Black Music
- 15 CHANGE (Makes You Want To Hustle)—Donald Byrd—Bluenote (LP)

Colony Records (New York) Retail Sales

This Week

- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
- 2 SALSOU—Salsoul Orch.—Salsoul (LP)
- 3 FREEMAN/HANDLE WITH CARE/TRAIN CALL FREEDOM—South Shore Commission—Wand (LP)
- 4 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 5 THE ZIP—MFSB—Phila. Intl
- 6 HAPPY MUSIC/CITY LIFE—The Blackbyrds—Fantasy (LP)
- 7 DISCO SAX—Houston Person—Westbound
- 8 CHLOE—Cy Coleman—RCA
- 9 DELICIOUS—The Duprees—RCA
- 10 TELL ME WHAT YOU WANT—Armada Orch.—Scepter/Contempo
- 11 ONE MAN AIN'T ENOUGH—Jabara—A&M
- 12 FOOLS RUSH IN—Joey Forrello—Drive (TK)
- 13 SUMMER PLACE—John White Group—Cenpro
- 14 IF IT WASN'T FOR THE MONEY—Nanette Workman—ATCO
- 15 THE LITTLE DRUMMER BOY—Moon Lion—P.I.P.

Downstairs Records (New York) Retail Sales

This Week

- 1 SALSOU—Salsoul Orch.—Salsoul
- 2 MAHOGONY SOUNDTRACK—Motown (LP)
- 3 SEA LION—Grover Washington—Kudu (LP)
- 4 NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
- 5 CHANGE (Makes You Want To Hustle)—Donald Byrd—Bluenote (LP)
- 6 I LOVE MUSIC—The O'Jays—Phila. Intl
- 7 FREEMAN/HANDLE WITH CARE/TRAIN CALL FREEDOM—South Shore Commission—Wand (LP)
- 8 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
- 9 PAPAYA—Urszula Dudziak—Arista
- 10 THE ZIP—MFSB—Phila. Intl
- 11 THIS IS THE LIFE—Mike Zagar and the Moon Band—Bang
- 12 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst)
- 13 THE GIRL FROM IPANEMA—Zakariah—P.I.P.
- 14 HAPPY MUSIC/CITY LIFE—The Blackbyrds—Fantasy (LP)
- 15 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

This Week

- 1 SALSOU—Salsoul Orch.—Salsoul
- 2 FREEMAN/HANDLE WITH CARE/TRAIN CALL FREEDOM—South Shore Commission—Wand (LP)
- 3 I LOVE MUSIC—The O'Jays—Phila. Intl
- 4 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 5 BUS STOP—The Fatback Band—Event
- 6 DO THE LATIN HUSTLE—Eddie Drennon—Friends And Co.
- 7 CHANGE (Makes You Want To Hustle)—Donald Byrd—Bluenote (LP)
- 8 THE ZIP—MFSB—Phila. Intl
- 9 DANCE WITH ME—Richie Family—20th Century (LP)
- 10 OUR DAY WILL COME—Frankie Valli—Private Stock
- 11 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 12 UNDECIDED LOVE—The Chequers—Scepter
- 13 SOUL TRAIN 75—Soul Train Gang—Soul Train
- 14 DELICIOUS—The Duprees—RCA
- 15 KEEP HOLDING ON—The Temptations—Gordy (LP)

Top 10 Best Selling Imports In The New York Area

This Week

- 1 LADY BUMP—Penny McLean—Columbia (Canada)
- 2 I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic (England)
- 3 S.O.S.—Today's People—Gamma (Canada)
- 4 WHAT CAN I DO FOR YOU—Adrienne Ste'Clair—CBS (France)
- 5 I'LL BE AROUND—Claude Francois—Noble (France)
- 6 CENSURE—Cristine Charbonnea—Polydor (Canada)
- 7 DISCO TRUCKING—Fathers Angels—Black Magic (England)
- 8 BRAZIL/LOVE CAN—Crispy & Co.—Creole (England)
- 9 BLUE EYED SOUL—Biddu Orch. LP—Epic (England)
- 10 SANS DRACULA—Hot Blood—Carrere (Canada)

Top Audience Response Records In L.A./San Diego Discos

This Week

- 1 LOVE MACHINE—The Miracles—Tamla (LP)
- 2 FLY ROBIN FLY—Silver Convention—Midland Intl (Disco Edit)
- 3 DRIVE MY CAR—Gary Toms Empire—PIP (Disco Edit)
- 4 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 5 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK (LP)
- 6 I LOVE MUSIC—O'Jays—Phila. Intl
- 7 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 8 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 9 CHANGE WITH THE TIMES/EARTHQUAKE—Van McCoy—Avco (LP)
- 10 ONE WAY STREET—Beckett Brown—RCA
- 11 GIVE ME MY MULE—Commodores—Motown (LP)
- 12 DANCE DANCE DANCE—Calhoun—Warner Bros./Scepter
- 13 ONE FINE DAY—Julie—Tom Cat
- 14 CAN'T TAKE MY EYES OFF YOU—Jerri Granger
- 15 MONDO DISCO—El Coco—AVI

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THE AGENDA

TUESDAY, JANUARY 20

10 am-6 pm REGISTRATION
The evening is free to visit New York discos

WEDNESDAY, JANUARY 21

9 am-10 am CONTINENTAL BREAKFAST
10 am-11 am PLENARY SESSION
"Disco Power—Myth or Reality?"
11 am-11:15 am COFFEE BREAK
11:15 am-12 noon PLENARY SESSION
Return to same session for panel discussion and questions from the floor
12:15 pm-1:30 pm LUNCH
1:30 pm-2:30 pm CONCURRENT SESSIONS
(1) "The Disco/Radio Connection"
Neil McIntyre, WPIX—Chairman
Mike Wilson, "Disco Party," Atlanta
(2) "Opening A New Discotheque"
Stephen Cowan, The City, San Francisco—Chairman
Bob Lodi, Design Circuits, New York
12 noon-6 pm EXHIBITS OPEN
6 pm-8 pm DISCO ENTERTAINMENT

THURSDAY, JANUARY 22

9 am-10 am CONTINENTAL BREAKFAST
10 am-11 am CONCURRENT SESSIONS
(3) "Disco Programming"
(4) "Disco Franchising"
Michael O'Hara, Steak & Brew, Washington

11 am-11:15 am COFFEE BREAK
11:15 am-12:15 pm CONCURRENT SESSIONS
(5) "Discos on Wheels"
Norman Dolph, Stoy, Inc., New York—Chairman
Jane Brinton, Aristocrat, Los Angeles
(6) "Marketing Special Disco Product"
Florence Greenberg, Scepter Records
Chuck Gregory, SalSoul Records
Dickie Kline, Atlantic Records

12:15 pm-1:30 pm LUNCH
1:30 pm-2:30 pm CONCURRENT SESSIONS
(7) "The World of Disco Equipment & Accessories"
Mike Klasco, GLI, New York
(8) "How To Produce A Disco Hit"
Bob Crewe, Clockwork Orange, Los Angeles—Chairman
Tom Moulton, New York
Kenny Cayre, SalSoul Records

12 noon-6 pm EXHIBITS OPEN
6 pm-8 pm DISCO ENTERTAINMENT

FRIDAY, JANUARY 23

10 am-12 noon PLENARY SESSION
"Hot Seat" Session—notables from all segments of disco accept questions from the floor
Vicky Wickham, Epic Records
12 noon-6 pm EXHIBITS OPEN
6:30 pm-8:30 pm AWARDS DINNER
MORE SPEAKERS AND CHAIRMEN TO BE ANNOUNCED

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(to be announced)
Franchising/Hotel Discos:
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Producers:
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Join us in New York January 20-23, 1976 — and talk disco!

Register Early

Club Dialog

By TOM MOULTON

NEW YORK—"Kickin'," a new LP from the Mighty Clouds of Joy (ABC), hits the street this week. The album was completed in August and it seems that everyone on the disco circuit is already well aware of it. There are two strong dance cuts: "Ride The Mighty High," uptempo and probably the best song from the group to date, and the medley of "I Got The Music In Me/Superstition." The latter cut isn't as uptempo as "Ride The Mighty High," but it is strong.

Bobby (DJ) Guttadaro premiered the LP at the grand opening of the new disco Infinity here

Nov. 5. The record should prove a monster. As for Infinity, touted as the largest local dance club (Billboard, Nov. 15), its opening drew a couple of thousand persons. The club will be membership only starting Dec. 5.

Buddah is releasing its first 12-inch disco disks for club DJs. The first title available will be "Joyce" by Papa John Creach, which has been remixed and slowed down to work for the clubs. The 12-inchers are part of a new disco series from the label and, in the case of "Joyce," a commercial version will ship some two weeks after the special promo copies go to the spinners.

The label is also releasing "Hold Back The Night" from the "Legendary Zing" LP by the Tramps. They'll be looking to duplicate the success the song has garnered in the U.K. Also coming from the Tramps will be a new single on the Atlantic label.

Bang Records has just released "Do It With Feeling" by Michael Zager and the Moon Band. Several DJs have been playing advance copies of the record, and now that the commercial copies are available the flip side, "This Is The Life," is also starting to create some excitement, dance and sales-wise.

Casablanca has hired Disco Sound Associates to put together a bash at the Pachyderm here Tuesday (18) for Donna Summer's return from Europe. Her "Love To Love You Baby" is high on the disco action charts.

"Once You Hit The Road" by Dionne Warwick (WB) is one of the strongest cuts on her forthcoming "Track Of The Cat" LP. It has a spinners sound to it and was arranged and produced by Thom Bell.

Columbia has released two strong singles in "Sing A Song" by Earth, Wind & Fire, a happy melodic tune with a good dance rhythm, and "(I Like Making That) Early Morning Love" by Roszetta Johnson, a funky r&b number.

And, Atlantic will be rush-releasing the new Simon Said record "Smile." It's the first label release for the Gloria Gaynor backup group.

Midland Intl In Heavy Promo

NEW YORK—Midland International Records is planning to spend \$100,000 on independent promotion for the January-June 1976 period.

The expenditures, a record for the company, are necessary because of an increased product release program, according to Bob Reno, head of Midland. Virtually all of the monies will be used to maintain the company's full-time force of six independent promotion men on yearly retainers, supplemented by six others when additional concentration is needed.

Firm's In L.A.

NEW YORK—Laser Images, founding company of Laserium, planetarium light show, and now eyeing the disco market for its laser equipment, headquarters in Los Angeles, not New York as reported last week.

11 Exhibitors On Deck For Disco Forum

• Continued from page 1

Sound" in the movie "Earthquake"; Rosner Custom Sound of New York, which creates sound equipment for clubs; Meteor Light and Sound of New York, a lighting and sound specialist for discos; Audio Transport of New York, a sound equipment firm; Digital Lighting of New York, which manufactures special effects and lights; Panasonic of New York, the giant hardware firm which will demonstrate its various sound systems;

Also: Design Circuit of New York which creates total environments for clubs; Times Square Theatrical Studio Supply of New York which supplies lighting and special effect machines; Disco-Chicago of Chicago, a club operation; 2001 Clubs Of America and 20001 Industries, both of Cleveland, a club franchising operation and RSI, Billboard's music programming service.

Sinatra Show

• Continued from page 36

mented throughout the all-Sinatra evening. In addition, six lucky Sinatra boosters will take home Sinatra medallions inscribed "The Noblest Roman Of Them All," designed by Mark and minted especially for the anniversary event.

Mark will also air his radio show remote from the Disco, and there will be a dance contest with Sinatra blowups and record albums as prizes.

The exhibition area will be open afternoons for registrants with software and hardware for the disco field displayed and explained.

In another development, a number of advisors have been named by Bill Wardlow, forum director.

They include: Jim Parks of Panasonic of the hardware/video manufacturers committee; Vincent Finnegan of Meteor Lighting and Mike Klasco of Geranium Laboratories Inc. (N.Y. sound company); Tom Moulton for the disco disk jockeys committee; Neil McIntyre of WPIX-FM (N.Y.) for the radio/TV committee and Bob Crewe of Los Angeles for the producers committee.

Named as speakers for the sundry panels during the three-day event are:

Neil McIntyre of WPIX and Mike Wilson of Disco Party in Atlanta for the "Disco-Radio Connection" session; Stephen Cowan of The City, San Francisco, and Bob Lodi of Aristocrat, L.A., for the "Opening A Discotheque" session; Michael O'Hara of Steak & Brew, New York, for "Disco Franchising"; Norman Dolph of Stoy, N.Y., and Jane Brinton of Aristocrat, L.A., for "Discos On Wheels"; Florence Greenberg, Scepter Records, N.Y.; Chuck Gregory, SaISoul Records, N.Y., and Dickie Kline of Atlantic Records, N.Y., for "Marketing Special Disco Product"; Mike Klasco of Geranium Laboratories Inc., N.Y., for "The World Of Disco Equipment & Accessories"; Bob Crewe, Clockwork Orange Productions, L.A.; Tom Moulton, N.Y., and Kenny Cayre, SaISoul, N.Y., for "How To Produce A Disco Hit"; Vicky Wick-

ham, Epic Records, N.Y., for a "Hot Seat" session.

The forum is designed to bring together creators of music, manufacturers of hardware, club operators and firms which service these clubs in a setting where dialog can produce understanding and cooperation.

Visits to New York discos and entertainment by disco artists also are part of the agenda.

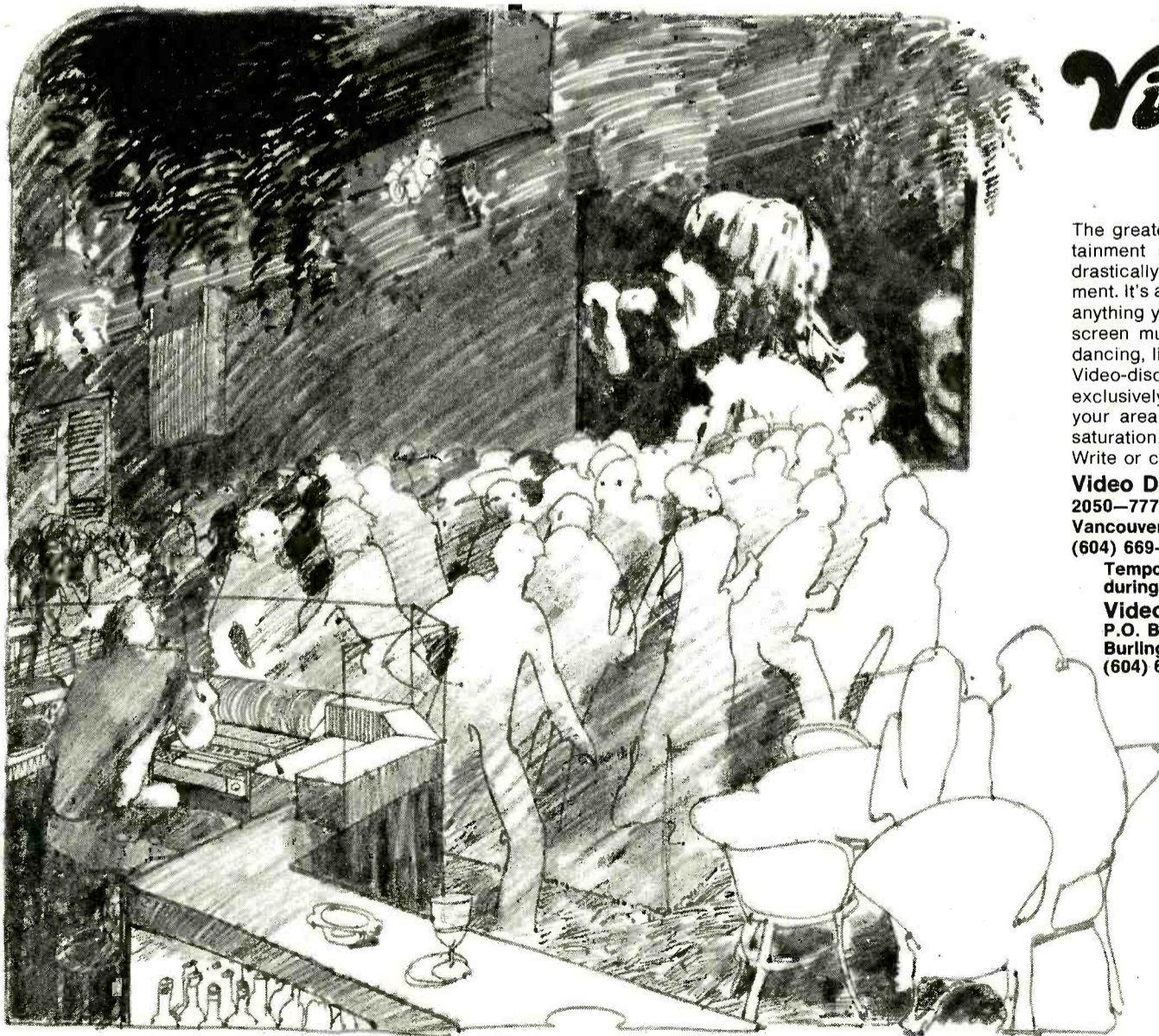
Disco Folk Plan A Meeting-Party Nov. 20 In S.F.

SAN FRANCISCO—This city's emergence as a leading West Coast disco town, along with Billboard's first disco forum next January in New York, will be the topics of discussion at a meeting-party Thursday (20) at The City discotheque, 9 p.m.-1 a.m.

The event, sponsored by The City and Golden Gate Records, a local production-promotion firm, will feature Bill Wardlow, Billboard's disco forum director, discussing the upcoming event Jan. 20-23 at the Roosevelt Hotel.

Mike Brown and Ralph Tasjian of Golden Gate plus The City, are inviting key disco representatives from the Bay Area, local radio personnel, key dealers as well as local and national record industry executives to the gathering.

Talent from local discos will be presented.



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Talent

Label Folk Cough Up Club Fees

L.A. Roxy Adapts N.Y. Policy And Avoids No-Shows

• Continued from page 1

opening show may run two to three times as large as the club's actual capacity. In the past, it has been standard practice for record companies to place on their local free-admission lists every key radio or press person and record-wholesaler in the area—

just in case they decided to drop by the show.

As can easily be understood, problems would often arise when record labels reserved 250 to 300 seats at a 500-seat club like the Roxy for the opening show of a hot attraction—and there were 50 or more no-shows.

Generally, since these events had been announced as sold-out, it would be impossible to sell many of the empty seats to hopefuls waiting outside.

Valentine also admits that his no-refund hard-ticket policy is directed at getting some advance monies from the labels for their comp list tabs. "It's no secret that one of the problems in the nightclub business these days is the cash flow squeeze," he says.

"You're paying your staff weekly, your artists nightly and your vendors monthly. But the record companies have been taking maybe 120 days to pay their bills."

Los Angeles record offices have found the Roxy no-refund policy something they can live with, after some adjustment of their own techniques. Mainly, persons on the comp list are now being asked not to say yes to Roxy invitations unless they are sure they're going.

L.A. Club: Free Turkey On the Way

LOS ANGELES—The 800-seat Starwood Club, which has become an increasingly important West Hollywood showcase, is throwing a free turkey dinner for the local music community Thanksgiving afternoon from 3 to 7 p.m.

Advance reservations are required. Musicians attending may also play in the all-acoustic jam session going on through the dinner.

The Starwood's Arthur Chaite says, "We thought it would be a good change to do something nice for the music community without having to put a price tag on it. A lot of musicians and record people in Los Angeles are away from their families during the holidays, so the Thanksgiving get-together seems just perfect."

In New York, the Bottom Line and Reno Sweeney's have had no-refund, full-price ticket policies towards the major record labels from the outset. The record companies have long been used to working under these arrangements in New York.

Manhattan's third current major showroom, the Other End, still allows labels to simply submit comp lists. It is a newer operation than the other two clubs and apparently feels that the relatively easygoing tab policy helps it competitively.

National artist relations and publicity personnel of record companies tell Billboard that New York and Los Angeles are the only U.S. cities where no-refund hard tickets have been a factor in the contemporary music nightclub scene. This would be because the two cities are the main centers for national media and record executive headquarters.

Doug Weston's Troubadour in Los Angeles has had occasional hard-ticket shows each year during much of its nearly two-decade history. But the Roxy is the first West Coast club to make dated tickets necessary for nearly all its shows.

"It only costs about \$20 to print the tickets for an engagement at the Roxy," says Valentine. "And you're protecting yourself a lot. I'm not looking to be unreasonable with the record companies. If the show doesn't sell out, I'll refund the label's advance for their unused tickets. The point is to make sure all the seats are filled with customers for a performer who should pack the place."

Gail Roberts, Columbia Records West Coast publicity director, says: "We lost about \$200 apiece on no-show tickets for Bruce Springsteen and David Essex at the Roxy and Willie Nelson at the Troubadour this fall.

"It's a shame this money is now lost from our budget for any constructive uses. We may have to cut down on our basic comp list. But no-shows are a problem for everybody and I think we're making progress in educating the people on our list here to the new necessity to be more definite when they accept invitations."



Columbia photo

Helping Willie triumph: (From left) Willie Nelson's triumphant SRO seven-show stand at the Troubadour this month got a little jamming help from Roger Miller and Mac Davis.

Willie Nelson: He Twice Almost Quit

By BOB KIRSCH

LOS ANGELES—"There have been times over the past 10 years when I just wanted to give it all up, once when I was living in Nashville in the '60s and again about three years ago when I was ready to move to Norway and do my own thing. It just seemed that nothing had happened for me or was going to happen, and I'd lost a lot of my incentive."

The speaker is Willie Nelson, and these seem like strange words indeed for a man currently coming off a No. 1 country and top 30 pop single with "Blue Eyes Cryin' In The Rain" and a No. 1 country and top 40 pop LP with "The Red-Headed Stranger."

The words seem even stranger when one realizes that Nelson has written some of the true classics of pop and country music over the past 15 years. Think of "Funny How Time Slips Away," "Crazy," "Night Life," "Hello Walls," "The Party's Over," "Family Bible," "It's Not Supposed to Be That Way," "I Still Can't Believe That You're Gone," "Mr. Record Man," "Yesterday's Wine," "My Own Peculiar Way," "One Day At A Time" and "Pretend

I Never Happened" to name a few. (Continued on page 42)

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MEXICO CITY—Three concerts by Chicago at the Auditorio Nacional proved to be the biggest ever held in the history of Mexico. More than 45,000 attended the shows Nov. 7-9 with tickets scaled from \$14 to \$2.40.

An unusual aspect of the presentation was the utilization of air cargo planes to land the group's equipment. The estimated 55,000 pounds of equipment arrived at 4 a.m. the day of the show and required hiring additional people to help put up the sound columns and lighting.

Members of Caribou Productions were in attendance at the opening concert including producer Jim Guercio.

In order to pacify the overflow crowds, loudspeakers were set up outside the auditorium and could be heard for a number of blocks.

Promoter Rene Leon is now planning to present James Brown Dec. 5-7 following the success of the Chicago three-day presentation.

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New Austin Guild Brings Acts And Buyers Together

• Continued from page 3

100 member groups (totalling several hundred individual performers) by the end of the year.

Stressing that the organization is neither a union nor a booking agency, director Pat Rockhill explains that the Guild plays no part in financial arrangements reached by musicians and collects no fees for bookings made via the Guild's facilities. After an initial registration fee of \$4, members pay monthly dues of \$6 per act. In return, the Guild helps put them in touch with clubs, colleges, promoters and others looking for talent.

"We mail out a bi-monthly newsletter," says Rockhill, "which lists

our member acts under different categories and gives a short blurb describing each one. Our first newsletter went out to 900 talent buyers located mostly in Texas and the Southwest. The current list has gone to more than 2,500 prospects all over the country. With the newsletter we enclose a business reply card on which we ask clubs and colleges about their facilities, the kinds of acts they prefer, their pay range, and the name of a contact person who does the booking. The cards have been coming back steadily and we now have a large file available to our members."

The Guild operates a round-the-clock telephone message center through which talent seekers can quickly contact the acts they read about in the newsletter. "People call this number and we locate the group they want and pass along the information," Mays says. "Even if they lose our mailer they know we exist and often they'll call and tell me they need, say, a jazz group. I read off the acts in that category and they let me know which one they want."

"Our members are constantly checking in with us too," she says. "If they're on the road they call to see about new booking possibilities. If someone wants to change bands or needs back-up players, they contact us. We have that kind of information here and we're constantly helping people get in touch with one another."

Conceived by several members of the local entertainment business (in-

(Continued on page 42)

Signings

Kenny Rogers & the First Edition to United Artists, where Rogers is to concentrate mainly on country product. . . . **Willie Hutch**, veteran Motown writer-producer-artist now touring nationally for the first time, to Paragon Booking of Macon, Ga.

Peter Frampton re-signed to A&M. . . . **Gloria Lynne**, **John Handy** and **Jimmy Ponder** to ABC Impulse in three separate jazz signings. . . . **Albert King** to Utopia label.

Terry Furlong, original Grass Roots lead guitarist, to David Mancini's new Devonshire Productions. . . . **Charles Aznavour** to be booked in North America by Regency Artists. . . . **Jamison Andron** to Vogue Productions of Hollywood.

The **Stanky Brown Band** to Sire Records. The group is currently recording its debut album for the label. Ron Frangipone and Al Steckler are producing. . . . **Alan Price**, singer/composer/actor, to the Rainbow Collection for U.S. and Canadian personal management. . . . **Genya Ravan** to De-Lite Records as recording artist and producer. Her single debut for the label is "Feel The Need In Me." . . . **Diamond Jym** inks European deal with Buk Records.

Freida Parton, Dolly Parton's youngest sister, to International Record Distributing Assn. of Nashville. Another Parton sister, **Stella Parton** already records for IRDA, as does Freida's husband, **Paul Overstreet**. Dolly Parton and her brother **Randy Parton** each record for RCA. . . . **New York Mary**, led by saxophonist Bruce Johnstone, to Freedom Records, jazz label distributed by Arista. **Dudu Pakwana**, South African saxophonist, also to Freedom.

Allan Clarke, Hollies lead singer and writer, to Elektra/Asylum for solo albums to be distributed in North America. . . . **Danny Kirwan**, former Fleetwood Mac lead guitarist, to England's DJM Records. . . . **Muddy Waters** to Paragon Agency.

Return to Forever and the group's guitarist **Al DiMeola** to Columbia, with the latter bringing home a soloist contract. The other three members of the group, **Chick Corea**, **Stanley Clarke** and **Lenny White**, all record as solo artist as well, but on other labels.

Talent In Action

• Continued from page 35

tune called "Walk Right Back" that was a hit for the Everly Brothers.

Next, he retreated again to "When Will I Be Loved," a song he wrote 15 years ago that was recently a hit again by Linda Ronstadt, and weaved into the giant Everly Brothers hit "Bye, Bye Love" written by the almost legendary Nashville writer Boudeaux Bryant.

Everly's pacing was good until almost the end of the show when he drifted into a ballad. He could have stayed with his own songs much longer before retreating to past hits. His new material is outstanding and his work onstage with those tunes was perfect, songs such as "Invisible Man," "A New Old Song," "The Words In Your Eyes Say You're Leaving" which will be on his new album in January.

His stage efforts ranged from early acoustic rock to progressive country. His band of Vernon Bohannon, drums; Joey Paige, bass; Warren Zevan, keyboard; and Casey Kelly on instruments ranging from guitar to harmonica to clarinet was excellent, particularly Kelly.

Jerry Inman and his Palomino Riders led off the evening's entertainment and were especially good on "Blue Eyes Crying In The Rain." Inman is poised and polished enough to be a lead act on his own. It's demonstrative of the Palomino that such a superb entertainer is the lead singer in the house band.

Guy and Raina, regulars on "The Lawrence Welk Show" on television, were ultra-pleasant onstage, as entertaining as the Welk show is in ultra-mass appeal. Especially enjoyable was Guy's imitations of such as Hank Williams. His rendition of Elvis Presley was Elvis and worth the price of a Las Vegas show itself. A duet, "Let's All Go Down To The River" was very good.

CLAUDE HALL

LANA CANTRELL

Grand Finale, New York

Cantrell's appearance Nov. 4 marked her departure from the big, plush room circuit into the

less restrictive world of small clubs. The decision was voluntary as she is seeking the freer expression and greater intimacy that small clubs can provide. At the same time she is now able to reach an audience that has liked her in the past but could not afford the tab at the Persian Room. Judging from her first set she and the audience are having no trouble with the transition.

Accompanied by a five-piece band and three backup vocalists, Cantrell breezed through a well-paced 12-song set. Her comfortable, confident voice and manner proved equally suited for her material and the setting.

Ballads such as "I Wouldn't Have It Any Other Way" and "A Song For You" did not drag things down, as so often happens, but complemented Cantrell's talents as a singer who can handle just about anything.

LAWRENCE FROST

(Continued on page 42)

CORRECTION
We apologize to Ms. Zelda Samuels and Mr. J. W. Alexander for not correctly crediting them with writing "Lookin' For A Love" in the Bobby Womack ad which ran in Billboard on November 8.
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ABC RECORDS



The Great Southern Music Hall in Gainesville, Fla., has become a focal point for contemporary music in the Northern part of Florida.

Old Florida Vaude House Now Popular Concert Site

By JIM FISHEL

NEW YORK—Buried within the confines of Gainesville, Fla., is a unique, self-contained entertainment complex that has brought an array of name artists here on a regular basis.

Formerly a vaudeville theater with its roots in the 1920s, the Great Southern Music Hall has established itself during the last 20 months as one of the more successful concert venues in the southern area of the country.

Since its opening in April 1974, this 800-permanent seat hall that can be enlarged to 1,200 seats, has undergone a series of major facelifts that have restored the facility to its classic beauty.

"We have put many improvements into the building like a new sound and lighting system, while at the same time, we have kept the original splendor of the theater intact," says Albert Teebagy, in-house show promoter at the Great Southern. "Besides these improvements, we are fortunate that the hall was built during a great architecture period, so it is acoustically perfect and there is not really one bad seat in the house—either acoustically or visually."

The location of the Great Southern is a natural, according to Teebagy, because it has a built-in audience of 40,000 college students

from the Univ. of Florida and Santa Fe Junior College, and an additional 90,000 townspeople. Between the locals and students, Teebagy is able to book a wide variety of acts encompassing the entire musical spectrum.

Acts that have graced the stage of the facility since its opening include Waylon Jennings, Chick Corea and Return To Forever, Chuck Mangione, Taj Mahal, Melissa Manchester, Ike and Tina Turner, John Mayall, Doug Kershaw, Weather Report, Minnie Riperton, Dave Brubeck, Labelle, Nitty Gritty Dirt Band, Quicksilver, Bo Diddley, Muddy Waters, Earl Scruggs Revue, Jerry Lee Lewis, Souther, Hillman, Furay Band, Ray Charles, Al Kooper, Elvin Bishop, Blood, Sweat & Tears, Bob Seger, Dan Fogelberg, Richie Havens, Eric Quincy Tate, John Hammonds, Eric Burdon, Goose Creek Symphony, Brewer and Shipley and many others.

The guiding lights behind the refurbishing of the hall and its receptivity to contemporary music are local attorneys Jeffrey Meldon and Peter Laird and local merchant James Forsman. They decided that the old Florida Theater could be transformed into a live music establishment.

Because of the Great Southern's central location, about halfway between South Florida and Atlanta, it became feasible to book acts cheaper, to complete routings and fill-in dates.

Also adding to the easier accessibility of booking acts is the fact that Teebagy promotes all of the concerts at Florida State Univ. in nearby Tallahassee.

Thus far, most of the Great Southern dates have been done on weekends, with one or two shows per night, but Teebagy says he is considering expanding this schedule to include other nights as well.

"Support from the community—both the students and the locals—has been so great, that we are looking to branch out into other areas on a regular basis like theater, dance, ballet and even nationally-known speakers," he says. "Recently we had 'Jesus Christ Superstar' and we look forward to booking many more in the future."

On nights when the hall doesn't present live music, it is transformed into a full-scale movie house with first-run films.

Also adding to the overall appeal of the Great Southern is its wine cellar, delicatessen and bar, Teebagy asserts.

"We're still establishing ourselves, but the word-of-mouth seems to be traveling fast, because many acts have already asked for return dates."

Talent In Action

• Continued from page 40

ANN-MARGRET FRED TRAVALENA

Las Vegas Hilton, Las Vegas

Ann-Margret returned Nov. 4 for a month-long engagement with a high-powered performance. Staged and produced by husband Roger Smith, the one-hour-plus show balanced dance numbers, stage sets, mixed media special effects and the improved voice of the star. She worked through 10 songs and well-timed dance routines which still includes the traditional motorcycle sequence.

She handles Sedaka hits well, including "That's Where The Music Takes Me" and "Love Will Keep Us Together" and even executes a convincing mime during two pre-taped numbers with choreography, "Gonna Boogie Tonight" and the "One of Those Songs" medley with her fantastic dance troupe. Ann-Margret is best on the ballads, backed by the full, 28-piece Joe Guercio orchestra. The love theme, "Kiss The Day Good-bye" from Marvin Hamlisch's musical hit, "A Chorus Line," was magical as was the Carpenters' medley, "Won't Last A Day"/"Let Me Be The One."

Four Ann-Margrets sing "I'm A Woman," with three pre-filmed and taped in separate screens while the dance troupe recalls the hard work in the life of an Ann-Margret dancer in Billy Barnes' creative "Tough To Be A Dancer" scene.

Special guest comedian Fred Travalena scored an opening night shows-stopping routine with impressions of celebrities, political figures and fresh monologue material on the government.

HANFORD SEARL

Name Acts Eyed By the Corral

CLEVELAND—The Corral, a rock club since 1963 located in suburban Olmstead Township, has undergone a \$100,000 interior renovation and is seeking name talent for one-nighters. Co-owners since 1971 Walt Masky and Fred LaPonza would book name acts at the club Sundays through Tuesdays.

The 1,000-capacity club features local or regional rock acts Wednesday through Sunday. Admission is \$1.75 normally with women free and men \$1 on Thursday nights. Admission would be raised to meet an act's salary requirement when using nationally-known acts.

The owners say they are trying to find a second club location in the Cleveland area. They will also visit Hawaii in February, seeking a rock club location there.

The Corral's biggest local draw is a local act, 1 Yere. Masky was associated with the syndicated TV rock show, "Upbeat," for years.

Austin Guild

• Continued from page 40

cluding Laura Dupuy, manager of Asleep At The Wheel, and Bobby Hedderman of Armadillo World Headquarters), the Austin Guild also intends to provide members with information on all facets of the industry. Planned for the near future: seminars on various financial aspects of the music business and a reading room containing trade books and journals as well as other relevant literature.

The organization has been running slightly in the red so far, according to Rockhill, but dues will begin to cover operating expenses when the membership reaches 100. Until that time, the Guild is depending on benefit concerts to make up its deficits. A successful September concert at the Armadillo featured Charlie Daniels and Rusty Wier. Rockhill has now announced a second Guild benefit will be played Sunday (23) at the Alliance Wagon Yard.

He Twice Almost Quit

• Continued from page 39

"I first started recording in the early '60s," Nelson says. "Song-writing had been a hobby all my life, but I'd never made any money from it and I had to make a living, so I started performing more."

"I was never what you would call a superstar," he continues, "and I hate to keep saying it was my various labels' faults. It was probably mutual. I was doing all right, but I really never felt I was getting promoted as much as I should have been. There was never the excitement that there is now at Columbia. I was writing a lot of pop and country hits and still, there was one label I'd call and they'd say 'Willie who?' The lack of recognition bothered me as it would have anyone, but there just wasn't anything I could do about it."

Could it be the fact that Nelson has often been classified as "progressive" or an "outlaw" that held up his progress?

"It's a way of thinking, not how you look or what you say," he explains. "In conventional country music some things are done and some are not and I never really believed in following all the conventions. I was doing things that were foreign to a lot of people in Nashville and they'd been doing things their way a long time and it was working, so resistance was understandable. We just reached a stand-off."

"As far as the outlaw thing is concerned, I will be doing an LP for RCA with Waylon Jennings, Jessi Colter and Tompall Glaser which will have outlaw in the title. But 'Blue Eyes Cryin' In The Rain' is as straight country as you can get and that's the biggest hit I've ever had. The outlaws are not reaching outlaws, they're reaching people who want to listen to whatever comes along."

Nelson also says he has always sought to "crossover. You can keep one audience and reach another one. I'd reached the pop audience as a writer, just not as a singer. Now, my singing has always been a bit different, and maybe it was expecting too much to toss new types of songs and a new artist at an audience all at once and expect them to accept both. But I think the mass audience is at a point now where they would like to see a certain honesty in all their music and that is helping me now."

At times, however, Nelson seems to have done exactly the opposite of what might have gained him country and pop mass acceptance, such as serving up three "concept" LPs including his current Columbia effort.

The first was "Yesterday's Wine," the story of a man's life. "I wanted to do it," he says, "and I still think it's some of my best writing. I did 'Phases and Stages,' another concept LP, for Atlantic, which also has some of my favorite writing. And now 'The Red-Headed Stranger.' I think," he smiles, "Columbia might have expected something a bit different, like a 'Shotgun Willie.' Especially since this may be the most country thing I've done in some time. Still, it's exactly what I wanted to do and I think it is commercial. Besides, it's the first time I've had full control of everything, the first time a label has taken a finished product and made it work. The title song is years old and I used to sing it to my kids. Then my wife suggested I build an album around it."

As a writer, Nelson has written some of the saddest songs of all time as well as some of the best. Has he had that miserable a life? "It's been pretty bad," he laughs. "Seriously, I

guess it's been no worse than anyone else's. I just wrote about my life, or about situations I've seen. And sad songs always seem to have the most appeal."

Besides his current success on Columbia and the label's huge push behind him, Nelson feels his Fourth Of July Picnics in Dripping Springs, Tex. have helped as much as anything in gaining him recognition.

"The first one I did was three years ago," he says, "and we had a lot of people like Kris and Rita, Waylon Jennings, Billy Jo Shaver and Charlie Rich just come down with no guarantee of any money. And it worked. More important, I saw cowboys and hippies sitting getting loaded together and realizing there was no need to be afraid of one another. I don't want to keep them up forever, but they are fun."

Nelson has also opened his own club in Dallas (he lives in Austin) dubbed "Whiskey River," and has formed the Lone Star label (see separate story in country section) which will be distributed by Columbia and include himself, Jody Payne, Johnny Darrell, the Geezinslaw Brothers, Milton Carroll, Johnny Gimble and Billy C on the roster.

He will offer a gospel LP next and then may recut some of his own standards. Is he drying up as a writer? "No," he says. "As long as you live and think and see new things you can keep writing. I'm not worried. I'm just going to keep going."

"And there's a lot of hope in the future for everyone," he concludes. "Nashville is changing, and they really don't deserve some of the images they have. There are people there, young and old, who are changing and willing to listen. I don't hear the comment anymore that my music goes over country people's heads, and I think categories on the whole are disappearing. In a few years I think most of them will be gone. And I still like my grandmother's definition of music—anything that's pleasing to the ear."

Eden's Apple In N.Y. Folds With Breach Charged

NEW YORK—Eden's Apple Concerts, charging breach of an exclusivity contract by the Commack Arena on Long Island, ceased operations here last week.

Immediate effect of the move is the cancellation of three scheduled concerts: the Marshall Tucker Band and Poco Thursday (20); Renaissance and Return To Forever (22) and Rick Wakeman (29).

Eden's Apple, Michael Paparo president, has been producing concerts in the arena for close to a year now and just recently extended its activities to include a White Plains, N.Y., venue.

A spokesman for the firm says that since the Commack facility was its mainstay the White Plains theater by itself couldn't keep operations going.

Reportedly, the Paparo firm had another year left on a two-year contract with the Long Island Arena, which was renamed the Island Music Center for Eden's Apple events. The contract included a long-term option clause after the two-year period.

Vincent Caruso, Long Island Arena executive, was not available for comment. And, it's not clear whether the facility will be booked out for use by other area promoters.

Have
you
heard
about

Billboard
Hotline

See page 23



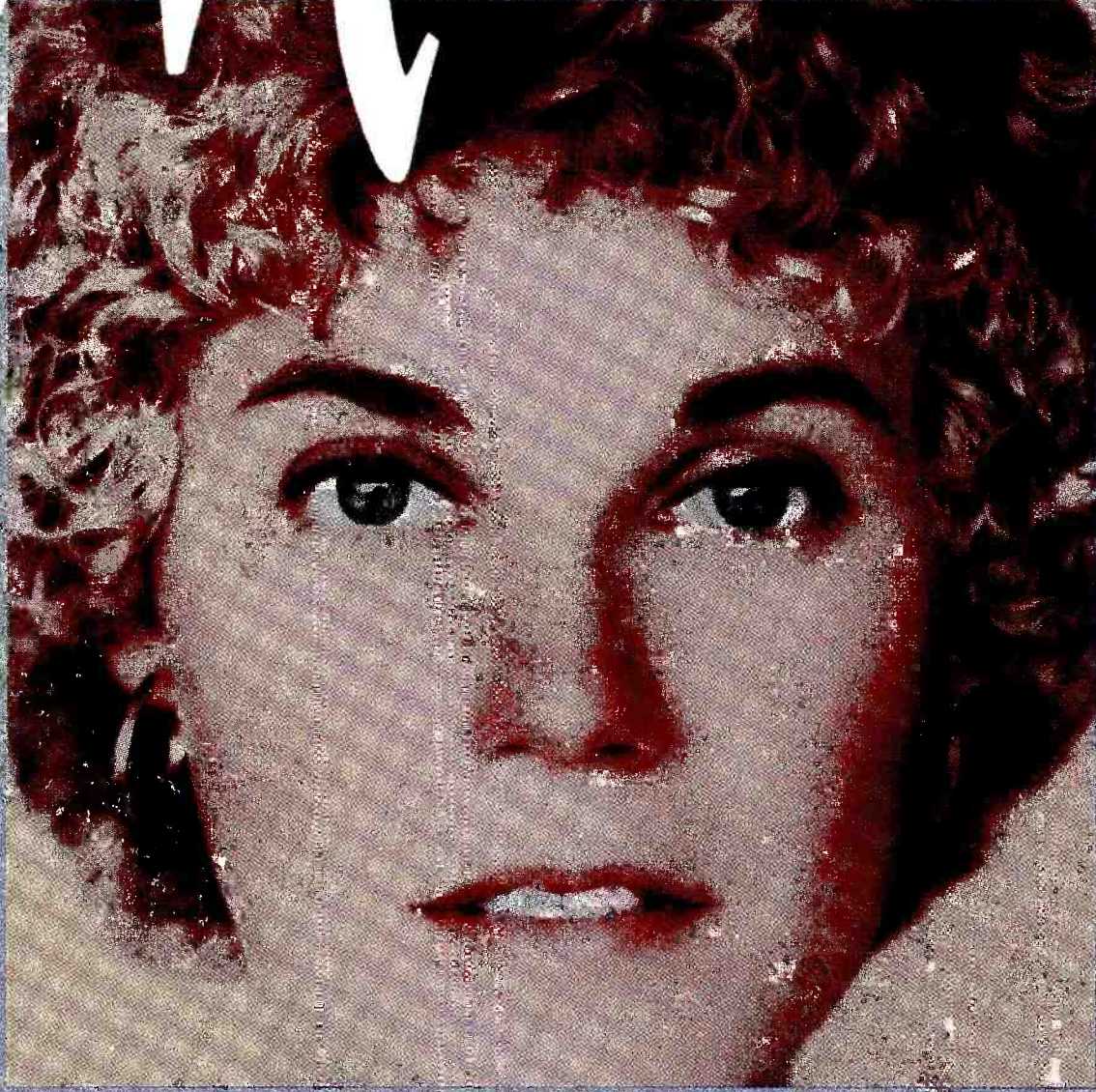
VENUS AND MARS 6/7 MAGNETO AND TITANIUM MAN (4/75) ROCK SHOW

THE NEW SINGLE BY
MÖTLEY CRÜE
FROM THE ALBUM
WIND UP
(SMAS-11419)

Produced by Paul McCartney



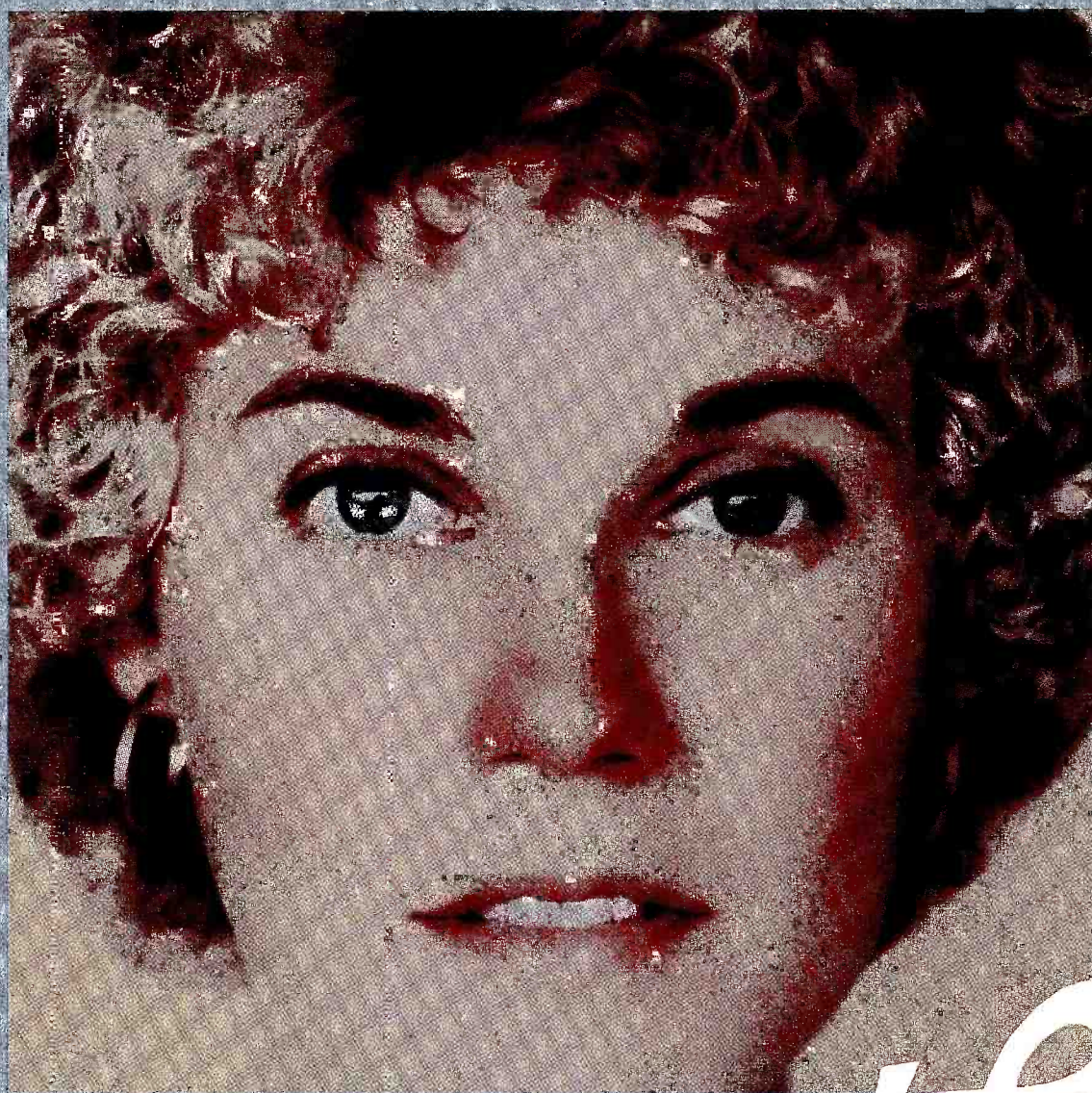
Anne Murray



Produced by Tom Catalano

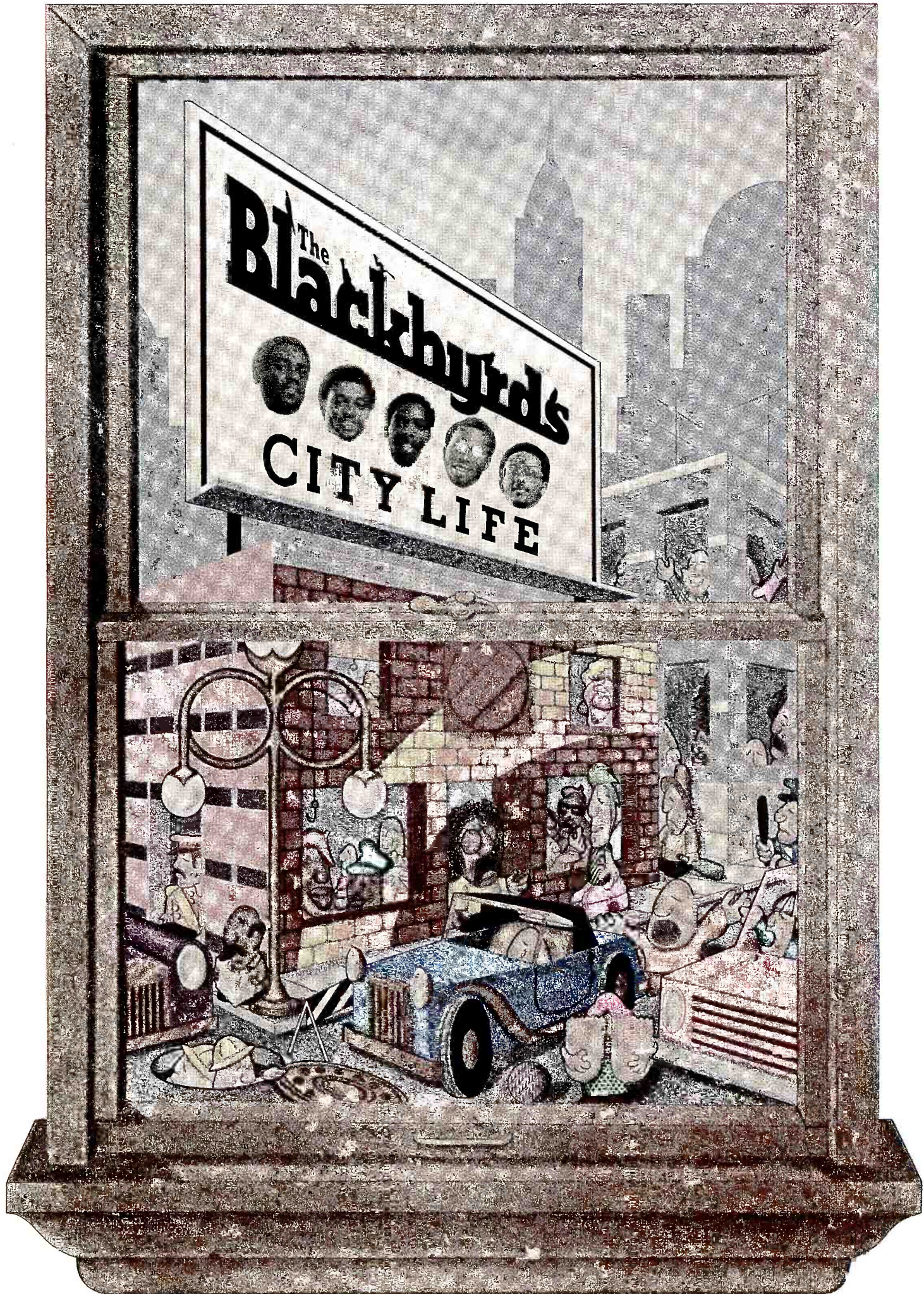
Anne's new album includes her hit single,
"Sunday Sunrise."

4142



Together

(ST-11433)



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Rock Creek Park • All I Ask • Happy Music • Hash and Eggs



Fantasy F-9490

Billboard SPECIAL SURVEY for Week Ending 11/22/75
(Published Every Two Weeks)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	5	MAN-CHILD Herbie Hancock, Columbia PC 33812
2	1	11	MELLOW MADNESS Quincy Jones, A&M SP 4526
3	4	11	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
4	5	5	VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1196 (RCA)
5	15	3	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
6	3	5	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
7	22	3	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)
8	13	5	RETURN TO FOREVER Chick Corea, ECM 1022 (Polydor)
9	6	11	CHAIN REACTION Crusaders, ABC/Blue Thumb BTS-D 6022
10	NEW ENTRY		PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
11	11	5	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
12	NEW ENTRY		FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044
13	8	20	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
14	20	5	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
15	NEW ENTRY		A FUNKY THIDE OF SINGS Billy Cobham, Atlantic SD 18149
16	10	14	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)
17	7	38	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
18	NEW ENTRY		FANCY DANCER Bobbi Humphrey, Blue Note BN-LA550-G (United Artists)
19	14	31	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
20	24	11	CONCIERTO Jim Hall, CTI 6060 S1 (Motown)
21	21	5	REINFORCEMENTS Brian Auger's Oblivion Express, RCA APL1-1210
22	30	3	HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
23	28	3	STRATOSPHERIC NUANCES Blue Mitchell, RCA APL1-1109
24	12	7	BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic SD 1675
25	19	18	PHENIX Cannonball Adderley, Fantasy F 79004
26	9	33	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
27	29	5	LISTEN TO THE CITY Tim Weisberg, A&M SP 4545
28	NEW ENTRY		CITY LIFE Blackbyrds, Fantasy F 9490
29	35	3	A SALLE PLEYEL Oscar Peterson et Joe Pass, Pablo 2625.705 (RCA)
30	NEW ENTRY		TOUCH John Klemmer, ABC ABCD 922
31	33	5	TONY BENNETT/BILL EVANS ALBUM Fantasy F 9489
32	NEW ENTRY		MACHO Gabor Szabo, Salvation SAL 704 (Motown)
33	NEW ENTRY		FIVE PIECES 1975 Anthony Braxton, Arista AL 4064
34	38	3	BIG MAN—The Legend Of John Henry Cannonball Adderley, Fantasy F 79006
35	NEW ENTRY		BACK HAND Keith Jarrett, ABC/Impulse ASH 9305
36	40	11	TAKING OFF David Sanborn, Warner Bros. BS 2873
37	NEW ENTRY		OSCAR PETERSON & DIZZY GILLESPIE Pablo 2310.740 (RCA)
38	NEW ENTRY		STARDUST SESSION John Coltrane, Prestige P 24056 (Fantasy)
39	NEW ENTRY		THE GENTLE SIDE OF JOHN COLTRANE ABC/Impulse ASH 9306-2
40	NEW ENTRY		ONCE I LOVED Esther Satterfield, A&M SP 3408

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Jazz

7 Days And Nights Of Pure Jazz By Suburban St. Louis Schools

LOS ANGELES—It would be difficult to locate a school district within the 50 states as aware of jazz as that of the University City district just outside St. Louis.

For the fourth consecutive year Dr. John Kuzmich Jr. will, next January, direct an undeniably impressive "jazz week" which will run for seven days and nights and present a covey of noted performers as well as prominent educators. Their goal is simple: to learn and disseminate jazz to the widest possible audience.

Take a look at the agenda for Jan. 26-Feb. 1:

On Monday a series of jazz movies will be projected, films that go back to Bessie Smith and the early Duke Ellington.

Tuesday, New York trombonist Bill Watrous is the guest along with John Garvey and the Univ. of Illinois Jazz Band and the Memphis Nighthawks Dixieland Quintet with Ron Dewar.

The Expression Jazz Quintet will serve up a contemporary concert Wednesday evening at nearby Forest Park Community College. Earlier that day, the UMSL Jazz Ensemble will perform at an assembly at University City High School.

All high schools and colleges in

Students Join Name Musicians At 1976 Event

By DAVE DEXTER JR.

the St. Louis area will participate in Thursday festivities with clinics conducted by Woody Shaw, Junior Cook, Alan Dawson and Rufus Reid. The moderators, joined by Ray Kennedy, will provide jazz in concert Thursday night.

Symposiums will dominate Friday's schedule. Dominic Spera will emcee three clinics and Jim Petercsak two with sessions broken down into individual instrument specialities.

Dr. Kuzmich is expected to toil a 22-hour day on Saturday when 20 Eastern Missouri high school bands, all of them madly swinging ensembles, compete for prizes. More clinics are set. Winners will perform Saturday night with Spera as trumpet soloist and an appearance as well by the Jimmy Aebersold Sextet.

There will be no rest for the weary on Sunday as KCLC-FM broadcasts six uninterrupted hours of music taped earlier in the week by profes-

sional and amateur musicians participating in the numerous concerts.

"And along the line during the week," Dr. Kuzmich sighs, "we will quickly set up and present impromptu concerts, jam sessions and other fillers just to keep it all moving."

"There will be representative blues and rock performances throughout the seven days along with the various jazz modes," he says.

Dr. Kuzmich is accepting assistance from other popular educators in the area including Dr. Martin Behnke, Dr. Ron Stillwell, Dominic Spera of the Univ. of Wisconsin at Eau Claire, Ron Anson of North Texas State and Jim Widner, whose credits include stints as a popular sideman with Stan Kenton and Woody Herman.

Public TV's 'Soundstage' Will Offer Poll Winners

CHICAGO—"Soundstage," the Public Television musical feature, has culled a dozen top jazz artists, all selected by the Down Beat reader's poll for a spotlight on jazz today. The show taped Oct. 29 at WTTW will be aired either in January or February of next year.

The program brought together such artists as McCoy Tyner on acoustic piano; Chick Corea, electric keyboards; George Benson, guitar; Lenny White, drums; Airto Moreira playing percussion; Sonny Rollins, saxophone; Freddie Hubbard on trumpet, Bill Watrous, trombone; Hubert Laws, flute; Stanley Clarke doubling on acoustic and electric bass and multi-instrumentalist Rahsaan Roland Kirk playing saxophone, manzello and clarinet. The show is co-hosted by Quincy Jones and Chick Corea.

Some of the predictable winners couldn't make it, like violinist Jean-

Luc Ponty who was in Europe, and Miles Davis, who, due to illness, was replaced by runner-up Freddie Hubbard. In the case of Weather Report, voted Jazz Combo of the Year, the band was taped a few days earlier.

The entire ensemble performed on the opening and closing numbers which were arranged by Quincy Jones. Corea arranged some of the other material, including his own classic, "Spain."

The show begins with a tribute to Cannonball Adderley who won Hall Of Fame status posthumously. The medley includes three Adderley compositions, "Jive Samba," "Mercy, Mercy, Mercy" and "Work Song." The program closes with "Take The A Train," a tribute to Duke Ellington, with solos by everyone.

Jazz Beat

LOS ANGELES—Drummer Philly Joe Jones leads a group of local players who are jamming with the idea of forming a local band Saturday (22). It will be held at the Foxhole Collective near the Univ. of Pennsylvania and features vibist Bill Lewis, Middy Middleton, David Murray, Grachan Moncur, George Lockhart and Ken Speller. The band numbers 16 pieces.

WERA in Plainfield, N.J., is "playing more jazz than ever," says Chuck Irving the music director. "Sunday afternoons we are the only station in the area on which jazz and only jazz is programmed. We're an adult MOR station but we don't fill our day with soft rock as many AM adult stations do."

Baldwin-Wallace College's FMer, WBWC in Berea, Ohio, puts out a nifty LP list of jazz product it is playing. On the list ending Nov. 24, A&M and Atlantic are tied at four with the most LPs by any one company. The artists on A&M are Quincy Jones, Gap Mangione, Gerry Niewood and Tim Weisberg; on Atlantic they're Billy Cobham, Eddie Harris, Herbie Mann and Les McCann.

Prestige's series of twofers now numbers 105. Miles Davis has the most: five. ... 11 of Buddy Rich's band members departed the Rich

(Continued on page 48)



DUKES of DIXIELAND

Marquette, MI., Nov. 9;
Eikhart, IN., Nov. 14;
Dhahran, Saudi Arabia, Nov. 24;
Abqaiq, Saudi Arabia, Nov. 26;
Rastanura, Saudi Arabia, Nov. 28;
London, England, Nov. 30.

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NOVEMBER 22, 1975, BILLBOARD

Sound Business

Studio Track

By BOB KIRSCH

LOS ANGELES—At **Sound Ideas Studio** in New York City, **Luther Allison** has been in cutting an album with **Michael Cuscuna** and **Mark Meyerson** sharing production duties and engineering being handled by **George Klabin**.

Klabin is also mixing the new live set from **Jim Hall**, under the supervision of **John Snyder**. **Mike Brown** (whom many of you may remember as leader of the **Left Banke**), is in laying tracks for his first solo LP. **Rick Rowe** is working the boards and **Brown** is handling his own production. **Tom Dawes** is in working on commercials for **PolaColor II** and **Alka Seltzer**, and **Joe Beck** and **Bob Sterling** are in working with new artist **T.T. Sotto**. **Felix Cavaliere** is due in shortly to begin production on the next **Maggie Bell** LP. **Geoff Daking** and **Rowe** are engineering. Also set for the end of the month is a new **Andy Pratt** LP with **Richard Mendelson** working the control boards.

★ ★ ★

At **RCA Studios** in Los Angeles, **Brian Wilson** has been in doing some work for **Equinox Productions**, while **David Cassidy** has been busy working with **Bruce Johnston**. **Johnny Brown** is in working with **Cuba Gooding**, who also happens to be lead vocalist with the **Main Ingredient**. And **Harry Nilsson** is in producing himself.

Also in Los Angeles, guitarist **Lee Ritenour** is at the **Sound Lab** cutting his first album for **Zemba**, a label to be distributed by **Epic**. **Skip Drinkwater** is handling production, with **Jerry Shoenbaum** acting as associate producer. At **Wally Heider's** in Las Vegas, **Loveland** is working with producer **Harley Hatcher**. **Dennis Sands** acted as engineer.

★ ★ ★

The **Chicago Recording Co.**, a 24-track **Westlake** built facility, is now open for business in Chicago. So far, the studio has played host to **Cleve Eaton & the City Boys** with **Wayne Tarnowski** engineering, **Megan McDonough** through **Lee Productions** and has done overdubs for **Styx** with **Barry Mraz** engineering. The **Ohio Players** were also in, laying down a few tracks with **Mraz** again working the boards. **Essence** has also been in the studio, working with **Frank Rand**. **Alan S. Kubicka** is president of the new studio.

Vegas Fest Pulls 1,000

LAS VEGAS—A music festival on D St. here for the benefit of ghetto area residents came off extremely well, reports **Monk Montgomery**, despite a no-show by several major name acts who had pledged they would attend.

Despite the dearth of name power entertainers, around 1,000 persons came to what was billed as the D St. Festival and heard a 17-piece band of local players led by **Bob Pierson**, three gospel groups and the **Eagle Eye Shileds** trio perform for a talent contest with youngsters winning plaques for the top three positions.

The county and musicians union aided in the event which ran from 2 to 6 p.m. During the dismantling of the portable stage, records were played and youngsters danced in the street.

Disk Jockeys from **KVOV** hosting the activities included **Montgomery** plus **Bob Bailey**.

The no-shows included **Redd Foxx**, **Gloria Lynn** and **Slappy White**.

Things have been busy at **Haji Sound** in Los Angeles, particularly as far as the remote unit is concerned. The truck recently cut **Dave Mason** in Austin, Ft. Worth, Houston and New Orleans, with **Mason** and **Glen Kolotkin** producing and **John Fiore** and **Alex Kazanegras** working the controls. **Loggins & Messina** were also cut on the road in Seattle and at Oregon State. In the **Haji studios**, **Errol Sober** has been in cutting demos for **Chappell Music** with **Ed Sanford** producing. Demos have also been completed for **Glen Candee & the Cosmic Western Band**. Also wrapped up is the new **Sammy Johns** album, with **Jay Senter** handling production. **Lightning** and **Michael Price** have also been in the studio of late cutting demo tracks.

★ ★ ★

In notes from around the country: **Carl Graves** has finished up basic tracks for his next LP at **Devonshire Studios** in North Hollywood. **Spencer Proffer** is handling production. **Allan Clarke**, lead voice of the **Hollies**, is also working at **Devonshire** on a solo LP. **Proffer** is again handling production work, with **Clarke** now recording for **Asylum**.

Two hundred paddlers recently competed in the second annual **Columbia Record Productions Ping Pong Tournament**. The competition, held at the **30th St. Columbia Recording Studios**, saw first prize trophies awarded to **Susan Wax** of **Atlantic Records**, **Jonathan Katz** of **Basement Recording Studio**, **George Hornfek** of **London Records** and **Lyn Mezza** of **London Records**.

Earl Slick, lead guitarist for **David Bowie**, recently stopped by **Sun-swept Sound** in Studio City, Calif., to work on demos. **Ted Neeley** was also in, adding to some already laid down tracks. The **Ozark Mountain Daredevils** are busy working in Nashville.

★ ★ ★

Studio 21 Sound in New York City, a 16-track facility owned and operated by the same group which operates the **National Lampoon Magazine**, and which was originally constructed for the **National Lampoon "Radio Hour"** program, is now open to the general public. A number of companies, including **JC Penney**, the **Sierra Club**, **Great American Advertising**, **Y&R Welles**, **Rich & Green** and **FF&S** have made use of the facilities to date. Studio services include **Burwen noise reduction**, complete music and sound effects libraries, labeling and shipping, in-house production assistance including composing and arranging. **George Agoglia** is director of operations, **John Hechtman** is studio manager and **Kip Kaplan** is sales representative.

★ ★ ★

At **PCI Recording Services** in Rochester, N.Y., **Gerry Niewood** was by to cut an LP with **Chuck Mangione** producing and **M. Guzauski** engineering. Other artists working with **Mangione** and **Guzauski** included **Esther Satterfield** and **Gap Mangione**. **Robert Maxwell Case** was in producing himself and the **Kids** were in with the group and **Guzauski** producing.

★ ★ ★

Apologies to the **Ohio Players**, whom we recently reported were busy in Miami's **Criteria Studios** and not producing themselves for the first time in a long while. As always, the band is handling its own production.

FANTASY JUMPING

Bay Area Studios Report a Lively Autumn Activity

This is the concluding segment of a two-part series on Bay Area recording studio activity.

Berkeley has one major music center: **Fantasy Records**. The company records jazz and blues and rock and is into motion picture production. Its recording studio complex is one of the most modern in the Bay Area, and it supports all these forms of music.

Fantasy continues exclusively as an in-house studio operation. There are three rooms at Fantasy, although the largest, A, has been out of commission for five months because soundtrack work on the Fantasy-owned film "One Flew Over the Cuckoo's Nest," starring **Jack Nicholson**, is being done there, with **Jack Nitzsche** doing the music. (Engineer **Jim Stern** did free the room for three days for the recent **Tony Bennett-Bill Evans** sessions.)

The addition of the film facilities is the biggest news at Fantasy. **Stern** says so far as film soundtrack goes: "We have absolutely everything anyone could need" and that it is now one of the best facilities in the West for film work. **Francis Ford Coppola** had wanted to mix "Godfather Two" at Fantasy but could not because of the "Cuckoo's Nest" work. However, smaller projects, such as the **Grateful Dead's** film of their last performances at **Winterland**, and **Mitchell Brothers' porn** films have been worked on here.

Country **Joe McDonald's** new LP, "Paradise With an Ocean View," recently came out of Fantasy studios, as did the new **Stanley Turrentine** LP. **Merl Saunders**, **Tommy James**, **Sonny Rollins** and **Kenny Burrell** all have work in progress, and a series of six **CD-4 quad** mix-downs is also coming out of the studios shortly.

Studio Instrument Rentals, which rents rehearsal space (in addition to the instrument rental business) but does not do commercial recording, is prospering much more than the regular studios. **Gerry Landry** there says business is up 50 percent over last year, and 33 percent of its business is to local recording studios, so, as **Landry** says, "We've helped the recording business to grow here."

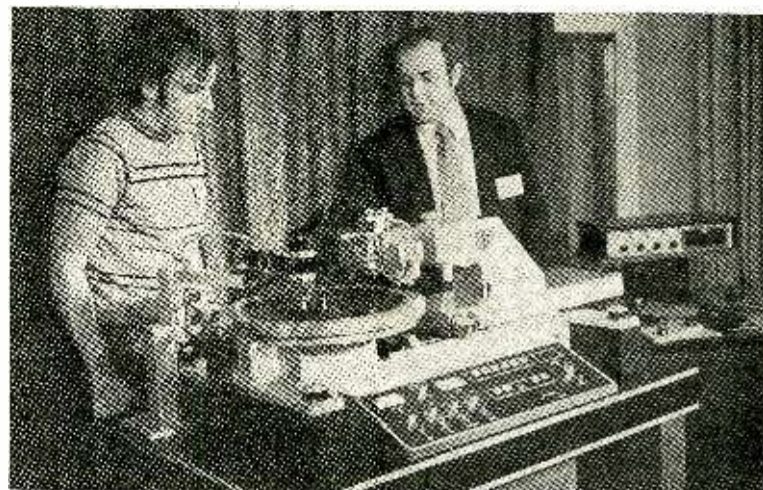
Nine months ago **SIR** built studio C, which has video facilities so that rehearsing groups can have a video record of their act. Recently the shop and **Landry** joined forces in **S.I.R.** **Landry**, which oversees the video end of the business. Rehearsal space here rents for \$7.50 and \$15 per hour. Black-and-white video goes for \$25 per hour, color for \$50.

DSR, a Berkeley production company, does all its recording in its truck. They recorded local rock quintet **Earth Quake** at **Keystone Berkeley** for a live LP, and again this year recorded performances at the **Concord Summer Festival**; five **DSR**-recorded **Concord Jazz LPs** are already available from last year. The **DSR** truck was also rented recently by the **Record Plant** for the remote on **Perry Como's Lake Tahoe TV special**.

Current **DSR** in-house projects include **Bill Carmack**, the **Wilcots** and **Valley**.

Harvery Fuqua, who has entered into a contractual agreement with **Fantasy** and has opened the **Greater Bay Area Production and Develop-**

(Continued on page 71)



Billboard photo by Stephen Trainman

Jerry Scully, right, of L.J. Scully Manufacturing, shows off "The Lathe" and Preview Master tape unit at AES to freelancer Art Bates.

Sound Waves

By JOHN WORAM

NEW YORK—**Scully** introduced its new cutting lathe dubbed "The Lathe" at the recent **AES** convention and there was wide industry interest in the unit.

Some of its features are:

- An improved belt-driven turntable drive system with very low rumble specs.
- An amplifier-driven motor that operates at any line frequency.
- A helium cooling system that is an integral part of the lathe assembly, as is the vacuum line for chip removal.
- A unique positive head mounting system that enables **Westrex** and **Ortofon** cutting heads to be quickly installed or changes.

L. J. Scully reps announce that shipment of the first lathe is planned for early 1976. The system will be available in three basic formats:

The **System 1000** comprises "The Lathe," the **PM-1** tape transport, **Westrex** or **Ortofon** cutting system, and a rack-mounted amplifier/signal processing system.

The **System 2000** provides additional facility for making band-to-band changes, as well as input selectors and tape copy feeds.

For complete custom installations, The **System 3000** will be designed to provide the specific options required by the individual client.

On the drawing boards is a planned tape-to-disk console system for providing maximum production control of the disk cutting process.

One lathe owner notes that although one of his **Scully** systems had passed its 13th year of day-by-day operation, he saw no need to replace it since it was still in prime condition. However, since the demand of disk cutting technology have increased, the original control functions required some updating.

Capps & Co., well known for its precision cutting styli, recently introduced a vari-pitch computer, intended as an update for early model **Scully** lathes. With a groove density control that may be varied between 50 and 1,000 lines per inch, the computer permits maximum playing time per side.

Most modern cutting systems provide some sort of variable pitch control that allows each record groove to take up the amount of space it requires. Loud program levels require a coarse pitch setting to prevent the grooves from running together, while quiet program may have the grooves a lot closer to each other without any problems of over-cutting. And, for best trackability, the louder signals should be cut at a greater groove depth.

The **Vari-Pitch System** provides both the groove pitch and depth

controls necessary to bring older model **Scully** lathes up to modern specification requirements.

Scully disk cutting lathes have practically been the industry standard for many years, since the first weight-driven system was introduced by the company's founder, **John J. Scully**, in 1919. Known for its ruggedness and dependability, there are still many early models in action that are much older than the people operating them.

In the early 70s, the company became **Scully/Metrotech**, and shifted its operation to California. At that time, production of the lathe was abandoned as the company focused its attention on tape recorders for the recording studio.

At about the same time, **Larry Scully**—the second generation of lathe building **Scullys**—formed the **L.J. Scully Manufacturing Corp.** With no ties to the **Metrotech** outfit, **L. J. Scully** began research and development work on an all-new American-made system, that would maintain the family tradition of craftsmanship.

Jazz Beat

• Continued from page 47

entourage five weeks ago, leaving him stranded in Denver. **Rich** hired subs which went on to work with **Buddy** there and in Los Angeles where he worked **King Arthur's** restaurant in nearby **Canoga Park**. Reports from those in attendance say the charts and **Rich** kept everything together and the audience wasn't the loser because of the member replacements.

Baby Bull Films in L.A., a new firm, begins shooting a documentary short on jazz-rock musician **Led De Merle**. Partners in the company are **Larry Allman** and **Bob Seaman**.

John Rinaldo is a trumpeter who also teaches music at **Eagle Rock High School** in L.A. He also promotes jazz concerts every second Sunday of the month. His last gig Nov. 9 featured **Louis Bellson**, **Herb Mickman** (bass), **Dolo Coker** (piano), **Chuck Findley** (trumpet), **Frank Rosolino** (trombone), **Jerome Richardson** (saxophone) and **Rinaldo** himself. Tickets cost \$2.

John Shoup is looking for acts for the 1976 **New Orleans and Heritage Festival**, slated for late April. He is head of the **Crescent City Club** and is working on the festival which won't be restricted to dixieland. . . . **WSTM-FM** in Louisville is programming 50 hours of jazz weekly.

Send items for **Jazz Beat** to **Billboard**, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Knight Album Due

LOS ANGELES—**Ted Knight**, the newscaster on the "Mary Tyler Moore Show," has recorded his first album "Hi Guys" under the **Filmation Studios** label.

The LP, set for release Nov. 24, will be distributed by **Ranwood Records**.

KENDUN

WADE ALEXANDER
AMERICA
PETER ASHER
IRV AZOFF
BACHMAN TURNER
OVERDRIVE
GATO BARBIERI
JOHN BARUCK
COUNT BASIE
LOUIE BELLSON
MARTIN BIRCH
THE WASP
BAKER BIGSBY
ELVIN BISHOP
RICHIE BLACKMORE
JIMMY BOWEN
BONNIE BRAMLETT
HARVEY BRUCE
JOHNNY BRISTOL
BRYCE BOWMAR
SONNY BONO
FLYING BURRITO
BROTHERS
CAT STEVENS
MALCOLM CECIL
DAVID CASSIDY
ALAN CHENOWSKY
TONY CLARKE
JOE COCKER
COMMANDER CODY
DON COSTA
LARRY COX
BOB CREWE
JOHN D'ANDREA
FLASH CADILLAC
DEEP PURPLE
RICHARD DELVY
BOB DYLAN
MALLORY EARL
EARTH WIND AND FIRE
ELF
COKE ESCOVEDO
FIFTH DIMENSION
FLEETWOOD MAC
TOM FLYE
DAN FOGELBERG
FORMULA IV
ROB FRABONI
TOXEY FRENCH
DON ELLIS
WES FARRELL
JOHN FLOREZ
MICHAEL FENNELLY
SNUFF GARRETT
HUMBERTO GATICA
MARC GORDON
LARRY GRAHAM
PHIL GERNHARD
GRAHAM CENTRAL
STATION

AUSTIN GODSEY
TOM GAMACHE
JIM GILSTRAP
JOHN GUESS
RICK HEENAN
STAN HARRIS
JUSTIN HAYWARD
HEAD EAST
HOT TUNA
HAMILTON, JOE FRANK
& REYNOLDS
BOBBY HUGHES
PAT IERACI
BENARD IGHNER
ISLEY BROS.
JEFFERSON STARSHIP
KEITH JARRETT
PAUL JOHNSON
TOM JONES
QUINCY JONES
GARY KATZ

HARVEY MASON
SERGIO MENDES
MARILYN McCOO
BILL McEUEEN
ROD McKUEN
NEIL MERRIWEATHER
ED MICHEL
ADAM MILLER
ERIC MILLER
BUDDY MILES
AIRTO MORRERA
MARTIN MULL
JOHNNY MUSSO
RANDY NAUERT
MICHAEL NEMO
RICK NELSON
WAYNE NEWTON
NITTY GRITTY DIRT BAND
JIM ED NORMAN
CHARLES NUCCIO
KEITH OLSON

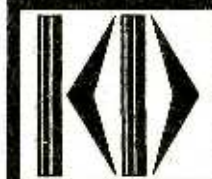
LENNY ROBERTS
RUFUS
LEON RUSSELL
JOHNNY SANDLIN
BEN SCHULTZ
DUANE SCOTT
LYNYRD SKYNYRD
TONY SCOTTI
PHIL SCHIER
EARL SCRUGGS
BILL SCYZMCKY
DEL SHANNON
MARLENA SHAW
FRANK SINATRA
NANCY SINATRA
MARK SMITH
GLEN SPREEN
JIM STAFFORD
THE 5 STAIRSTEPS
STEELY DAN
BARBRA STREISAND
ROD STEWART
BOB STONE
APRIL 22 PROD.
CLIFFIE STONE
MIKE STONE
JOHN STRONACH
MICHAEL SUNDAY
ERIC TAGG
ART TATUM
SKIP TAYLOR
JIM TAYLOR
LILY TOMLIN
RICHARD TORRENCE
TOWER OF POWER
VANCE OR TOWERS
RONNIE TYSON
GREG VENABLE
LOLLY VEGAS
PAT VEGAS
JOE WALSH
JIM WEATHERLY
DON WILLIAMS
SKYHILL PUB.
DWIGHT TWILLY BAND
WISHBONE ASH
FLIP WILSON
DAVID WILSON
LENNY WILLIAMS
JOE WISSERT
RICHIE WISE
KERNER/WISE
BILL WITHERS
SISTER BOOGIE WOMAN
STEVIE WONDER
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He'd be cutting masters at KENDUN. Mastering has come a long way since Tom cut his wax cylinders, and when you have a problem you need the folks with experience and the correct solution. KENDUN didn't invent modern disc mastering but the innovations we've made (24 to disc, ganging Neumann lathes, cascading, simultaneous EQ, modern disc room design) explain why we are cutting 20% of the charted records in America (58 in a recent week in billboard). If you care about your tape, you want the ultimate in reliability, so come to KENDUN where there are sixteen people who know the studio business as a service business.

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JOHN LODGE
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LULU
JOHN LUCIEN
JOHN MADARA
MANDRILL
KEN MANSFIELD
BOB MARLEY
& THE WAILERS
BOB MARGOULEFF
GEORGE MASSENBERG

OSMOND BROTHERS
SHUGGIE OTIS
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TOM PERRY
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SHAWN PHILLIPS
MICHAEL PINDER
BILLY PRESTON
JIM PRICE
JOE PORTER
NORBERT PUTMAN
SUZI QUATRO
REDBONE
HELEN REDDY
LOU RAWLS
CHRIS RAINBOW
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From left, Ralph Reitenbach, Scott Glenert, Killer Sound; Tom Misiak of Meteor with portable disco DJ desk; Craig Kenney, Flite 3 Sound; Jay Heard, EI-Rep, Emil Hundke and Joe Overholt, EI-



Tech, talk Knoxville sound biz with Brian Wachner, BGW Systems; Jack Frohn, Audio Transport Systems, checks out firm's custom disco desk, with portable model due soon.



At left, Tom Kohler, Philips Labs; Capitol Records' Ralph Cousino, RIAA engineering committee chairman; Joe Kempler, Capitol Magnetics, discuss latter's AES disk paper; RCA Records' Greg Bogantz, Joe Wells, show off CD-4 Quadulator tape/mastering interface, now going into production.



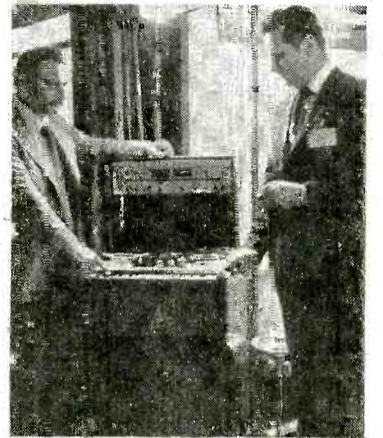
AES High Spots

Custom disco, studio and tape duplicating equipment highlights at the recent Audio Engineering Society meeting in New York.

Billboard photos by Stephen Traidman



Peter Giddings of Revox, U.S. rep, displays new Beyer wireless infrared headphones, transmitter, rechargeable plug-in unit; at right, Elpha Marketing's Shelley Berman, John King, show production model of new Ferrograph Studio 8 "penthouse" open-reel record or console.

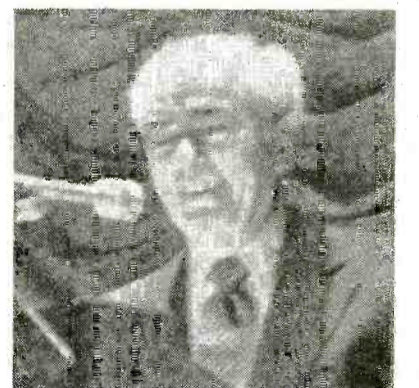


NOVEMBER 22, 1975, BILLBOARD



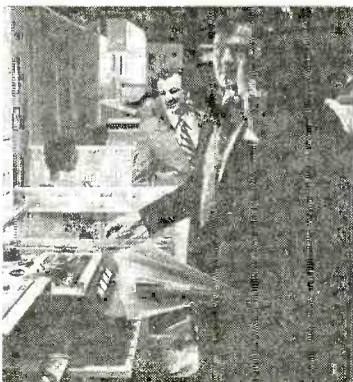
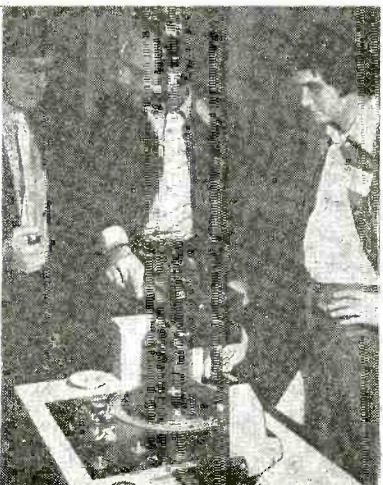
Looking over first TEAC TasCam deck that will carry dbx circuitry under new license, from left, are Larry Blakely, dbx; Theo Mayer, Andy Bereza, Ken Sacks of TEAC; Klaus Goetz, on BASF Unisette team, with Peter Ulrich, Fabrica de Discos Peerless, S.A., Mexico City; Rod Titcomb, Rupert Neve,

and AES convention chairman, shows new custom TV console; Bob Middletown, Capitol Canada, gets word on new Audico winder from firm's John Lansell, Norm Deletzke.



At AES awards banquet, from left, incoming president Dr. Duane Cooper, Univ. of Illinois; Journal managing editor Jacqueline Harvey, outgoing prexy John Eargle, JME Associates, publications

award winner Don Keele Jr., executive director Don Plunkett; outgoing N.Y. section, Eastern Region veep John Woram; guest speaker Avery Fisher, given AES, honorary membership.



From left, Audiomatic's Tim Cole shows Electro Sound Gemini winder to Bob Lifton, Vince McGarry, Regent Sound; Otari's Brian Trankle displays DP-1010 bin loop system to Terry Puffer, P&P Studios; Bob Chartrand, Ottawa Public Service Commission, hears about R-2 manual cassette printer

from Al Frost, Jefmann; Pentagon's Jim Dow shows Super C-1 Copier to Bob Slye, Slye Electronics; Tony Dean, Ampex, explains MM-1100 audio mastering recorder to Don Goulder, Laurel Electric Studio.

BIG STREAMLINING

Lear Jet To 2-Step;
Consolidates In Mo.

By RADCLIFFE JOE

NEW YORK—In a sweeping move aimed at streamlining its operations to more efficiently service the car stereo market, Lear Jet Stereo has moved to a two-step system of distribution, and will consolidate its entire operations at expanded facilities in Excelsior Springs, Mo.

In the process, plants and executive offices at Tucson and Omaha will be phased out. Ed Lucasey, who joined the company a year ago to head its new custom sound division, has been named vice president, operations.

The move, shrouded in secrecy to avoid unnecessary industry speculation, and possible discontent among the scores of Lear Jet representatives who are being displaced, will involve the establishment of a comprehensive team of in-house sales personnel, as well as a network of distributors across the country.

Officials at Lear Jet are unwilling to comment on the restructuring of operations, but it is understood that the rapidly expanding car stereo market, and the influx of new manufacturers and marketers, played a major role in prompting the decision.

U.S. Probes
JVC Action
By Retailer

By MILDRED HALL

WASHINGTON—The 1973 complaint of retailer and distributor District Sound here against JVC and its parent company, Victor Co. of Japan Ltd., for alleged unfair practices and price resale requirements on imported audio equipment, will finally get a hearing by the U.S. International Trade Commission.

A preliminary conference has been set up for Wednesday (19)—rescheduled from Nov. 12—to allow the parties and the Commission's presiding officer in the case to reach

(Continued on page 59)

In going to two-step distribution, Lear Jet is following a recent trend set by a number of major manufacturers, including Panasonic, whose car stereo division competes directly with Lear's.

Sources close to the company also see the move as giving Lear Jet access to instant warehousing in key markets, complete and readily available inventory, and the added advantage of speeding up delivery to within 48 hours of receipt of orders.

The firm has also stepped up production of both its custom sound equipment line and its aftermarket products in anticipation of an increased market demand for Lear Jet products created by the restructuring program. (See separate story in this issue.)

IHF Expo
Support
Lacking

NEW YORK—Lukewarm reception by members of the Institute of High Fidelity (IHF) to the organization's suggestion of an independent hi fi trade show, separate from the CES, is forcing IHF president George DeRado to modify his stance on the issue.

Two weeks ago the IHF began polling its members via a mailed questionnaire on the feasibility of an IHF-sponsored national hi fi trade show to be held in 1977 (Billboard, Nov. 15). Official results of this poll will not be disclosed until Nov. 25 when the IHF meets at the Waldorf-Astoria. However, early indications are that a mere handful of IHF affil-

(Continued on page 54)

BACK IN '77?

Dealers, Fans Dig
Phila. Hi Fi Expo

By MAURIE ORODENKER

PHILADELPHIA—Manufacturer reps have always quipped that local area dealers didn't catch up to stereo until a year-and-a-half ago. But now, thanks to a well-organized High Fidelity Music Show staged by Robert and Teresa Rogers, the dealers were given an opportunity to catch up for lost time.

And while attendance for the Nov. 7-9 Show at the Benjamin Franklin Hotel fell short of the 20,000 anticipated by the producers, it had high fidelity on stage, front center.

No excitement could be created by new products, which were few and far between. Citizens Band radio, the hottest item in the audio electronics field, was conspicuous by its almost absence, save for Radio

Shack and a few dealer exhibitors.

Except for Blaupunkt and Becker Autoradio's line imported from West Germany, and some sampling by dealer exhibitors, car stereo was a step-sister. Combination car stereo CB units were unheard of. And as for quad—you should almost forget it ever existed.

It was stereo all the way—receivers, tape decks, tapes, turntables, little, big and skinny speakers at some 60 stereo exhibitors with volume turned way up so that it made asking questions a hassle.

As an indication of the age group the show attracted (18 to 24), the heaviest play was enjoyed by the free pinball machines—plays for prizes—that filled up the rooms hosted by contemporary rock station WMMR and "The Drummer," one-time underground newspaper now slanted for the college set.

Rock station WYSP, the only other non-hardware exhibitor except for several sound magazines, used a voice test gimmick to keep the kids in their room.

The real wall-to-wall crowds were found in one of the many rooms utilized by High Fidelity House, local dealers. Showing the Ali-Frazier bout via the 7-foot Advent Video-Beam was a far better crowd-puller than U.S. Pioneer's Multi-Media show on another floor. The offer of \$1,000 in equipment prizes brought visitors to Dynaco's display of its super speaker system.

Already heavily committed to quad, Panasonic was the only exhibitor giving special attention to quad with a top-of-the-line unit selling for over \$600, along with its large line of stereo receivers, turntables and tape decks. JVC America also showed the top-of-its line quad set for \$899 among a dozen or more stereo sets, Onkyo also had only a single quad set (for \$749.95) among the many stereos; as did Sansui Electronics, with a set for around \$600 among the many stereo units.

Visitors paying \$2 to see the show (although most came in on cut-rate

(Continued on page 53)

AT CHI APAA

Car Stereo, CB Share Spotlight

• Continued from page 1

facturers like Audiovox have not yet received full FCC clearance on the products, while others like Xtal, which bowed the first CB/cassette unit last year, are saving their thunder for the Winter CES in January when they can reach a more comprehensive buying market.

Cassette equipment, once the black sheep of the car stereo world, has leaped forward from its uncertain beginnings, and is expected to run a strong second to CB at the show.

Trailing the field will be quadraphonic equipment which, at one time, was gleefully lauded by car stereo equipment manufacturers as the new sound that would revolutionize music in the car.

Enjoying a comfortable middle-ground will be 8-track equipment, the old faithful of the industry, and a consistently strong seller, all the competition notwithstanding.

The strong trend toward in-dash equipment which emerged last year with the energy crisis and the result-

ing emphasis on compact cars, will be stronger this year, as the small car, with its restricted under-dash space, gains favor with the conservation-oriented populace.

As the in-dash after-market surges, so too does the custom sound market, pioneered by Panasonic, and developed to its present state of accelerated acceptance by other manufacturers.

• Spearheading the CB push will be Automatic Radio, which reminds all who would listen that it was the first to offer CB equipment for the automotive market 10 years ago.

George Lyall, marketing director, is confident that with its expertise in the area, Automatic's CB products will be successful, but warns that with the influx of semi-professional people jumping on CB's bandwagon, there could be a shakeout worse than that which hit the calculator industry earlier this year.

Automatic Radio will introduce a special booklet for its reps and customers that details the complexities of marketing, installation and use of CB.

The Massachusetts-based firm will also be placing heavy emphasis on its car cassette lines which Lyall sees as copping at least a 50 percent share of market "within a few short years." A full line of 8-track products for both the custom and after-markets will also be shown. Here again emphasis will be on in-dash and miniaturized products.

Heeding the world of caution offered by Automatic Radio, Lear Jet continues to assess the CB market, and will not show any of these products at the APAA. Instead, the firm will be pushing its custom sound and after-market products in both cassette and 8-track configurations, while utilizing its surplus cashflow for a restructuring program, detailed in a separate story in this issue. Like most other car stereo manufacturers, the firm has high hopes for the growth potential of car cassettes, but is only lukewarm toward 4-channel for the car.

• Despite a snare in plans to introduce a CB/tape combination unit at APAA, Audiovox's thrust will also

(Continued on page 54)

AUTOSOUND OUTLOOK:

Chicago

Cassette car stereo units are outselling 8-track for the first time, according to Chicago metropolitan retailers, who also report a rise in price point from \$129 a year ago to just under \$200.

"The price increase is not an effect of inflation, but rather a concern for quality sound and sophisticated equipment," says Phil Pomerantz, manager, Sound Source.

The most popular unit is the FM stereo radio/cassette combination, with features such as fast forward and automatic reverse. In-dash is outpacing under-dash by as much as 85 percent.

Sales to dealers have slackened, and shifted back to the aftermarket even on luxury cars. "The consumer has become aware of the high markup by dealers, and we are getting more business from the \$9,000 car owner today," Pomerantz says.

The emphasis on quality sound is also increasing sales of booster amplifiers and fader switches for addi-

tional speakers. The speaker market has also moved to the high price point level, with co-axial speakers enjoying brisk sales. Over 60 percent of speaker sales for Triangle Stereo are for four high-end speakers. The growing van market is accountable for most multiple speaker sales, with co-axial speakers installed in the rear and regular speakers near the driver, Pomerantz says.

"The car stereo market has been growing steadily, and is approaching the level that home stereo was about four years ago," says Harvey Loeb, owner, Triangle Stereo.

The steady sales increase is producing shortages, however, because of a constant production level maintained by Japanese manufacturers who misinterpreted economic conditions. "But this will change," Loeb predicts, as production increases to meet demand. Shortages are expected to continue through the latter part of December.

The increased sales in cassette units was attributed to several reasons. For one, salesmen are more ac-

tively educating the consumer on the versatility of the format. Some customers are unaware that cassette car units exist, says Pomerantz. Service problems with 8-track units going out of alignment are more common than cassette drive mechanisms going awry, he says.

While the combination CB/tape unit by JIL was moving very well for Joe LaSchiava, manager, Auto Sound, and Leroy Warshansky,

CREDITS

This multi-market autosound dealer roundup was coordinated by Stephen Tremain, tape/audio/video editor, assisted by Midwest editor Anne Duston, Chicago, and correspondents Maurie Orodenker, Philadelphia; Vickora Clepper, Indianapolis/Bloomington; Joanne Oliver, Cincinnati; Irene Clepper, Minneapolis/St. Paul; Martin Mintz, Milwaukee; Sara Lane, Miami; Ken Fitzgerald, Portland, Ore.; Jack McDonough, Bay Area.

Multi-market report by key dealers
sees CB, cassette, in-dash growth

Philadelphia

While home entertainment looms as big as ever, sound entertainment on wheels continues to grow, with both quality and unit price making car stereo business a highly lucrative one for dealers.

For both Jay's Auto Radio, probably the largest of local dealers handling both sales and service for car radio and stereo units, and the chain of WeeThree Record and Stereo Shops throughout the area, there is a steady and marked increase in in-dash sales as compared to under-dash. While it was half-and-half at the start of the year, in-dash now is a good 60 percent in sales over under-dash for both operations.

Jay Goldman, who heads Jay's, finds no lines with problems involving servicing. "Of course," Goldman adds, "a cheap line gives the buyer exactly what they pays for. But for the better quality units, they all function fine." WeeThree do not install and only handle sales.

(Continued on page 52)

Multi-Market Report By Key Dealers Sees Growth In Autosound

• Continued from page 51

Larry Rosen, who heads the six WeeThree stores in Conshohocken, Lebanon, Horsham, Plymouth Meeting and Glenolden in Pennsylvania, and in Moorestown, N.J., finds that the car stereo boom carries over into tapes.

The demand for 8-track, he says, is running way ahead of cassette—just about four to one. "Every time we sell a car unit, it means multiple

tape sales, and mostly for the 8-track. The tape business has never been better and it can only get better."

While both Jay's and WeeThree handle quad, it is a nonentity as far as sales are concerned. For Jay's, quad installations are few and far between; as for the six WeeThree stores, the demand for quad, Rosen says, is "nil."

What is creating plus sales is the increasing popularity of vans. With

the individually hand-painted and furnished van finding increasing favor with the skiers, surfers, cyclists and campers set, the stereo becomes an important part of the equipment. Rosen reports that even where there is already a dash installation, there is a brisk business in shelflike speakers.

At Jay's, the in-dash installation for a van is generally coupled with a "wall" installation in the van's "back room." Both dealers look to the van trade as an added plus for the car stereo business, particularly with an entertainment console a virtual must in furnishing the van, or at least with a 8-track stereo tape deck.

While Citizens Band radio seems to be the "hottest" sales item in the electronics field, it is significant that neither Jay's nor WeeThree handle CB. While he recognizes that CB is big and combination tape units are on the market, Goldman explains that he neither has "the space nor the time" to get involved with CB. He is perfectly satisfied in being able to take care of his regular car radio, stereo and components business.

Rosen also sees no place at the present time for his six WeeThree stores. Since the sale of scanners is forbidden and there is a law in Philadelphia against selling Police Band units, only Citizens Band, Rosen would rather leave well enough alone.

ler, "8-track is still leading because of quality—it sounds better."

Graham Electronics sells both blank and pre-recorded tape and usually gives away a tape with a stereo purchase. Indy avoids tapes because they don't move rapidly. "It would be different if we could sell them on consignment," says Kaufman. "But it's hard to have that much money wrapped up."

Quad customers at Indy are younger ones, who will spend between \$300-\$350 for a unit and Kaufman says about 15 units are sold a month.

Graham has four locations in the Indianapolis area and five in other Indiana and Ohio cities. Top lines are Panasonic and Pioneer. They carry 5-10 lines of CB, "depending on whatever we can get," says Spangler wryly.

Audiovox is Indy Auto Sound's number one line and they carry about 100 others. There are four locations, two named Indy Auto Sound and two Discount Sound, and two mobile units that tour the town.

"Business in Citizens Band is so good, it's bad." That's how David Wiley, owner of the Lafayette Radio Electronics associate store in Bloomington, sees the situation. "It's hard to keep enough in stock. We've sold a couple dozen we didn't have in the store at the time."

Who's buying all these CB's? "Everybody," laughs Wiley. "Doctors, lawyers, manufacturers' reps—anyone who travels." Lafayette carries six brands of CB.

But students in the college town prefer cassette units, and Wiley reports a "tremendous" increase in cassette sales. He estimates 25 percent of his car stereo business is in cassette.

In-dash models are showing popularity in the replacement market, though even they are now being stolen, Wiley says. Under-dash is still leading sales by about 2 to 1 with the stores' Craig and Boman lines.

Because there is little demand for quad in car stereo, the stores doesn't stock any. Extras, like add-on amplifiers, have produced "fairly disappointing" sales, Wiley says.

Cincinnati

The "Queen City" is an "8-track town," with three dealers reporting cassette sales in second place.

One of them, JHS Auto Sounds, finds cassette sales improving, however. "Although our sales are still running 70 percent 8-track, last year's cassettes were only ten percent of total sales, so there's a marked improvement. Another factor is becoming increasingly important—more companies are putting increasingly important—more companies are putting training tapes on cassettes," general manager Joey Sandow observes. In-dash units comprise 85 percent of total business.

JHS's line include Lear, Boman, Kraco, Motorola, Craig and Metro Sound. "We did carry one CB/tape combination unit but discontinued it because customers didn't like the entire unit removed when the stereo needed repair. We'll go back to an improved combination unit. There's a super demand for it," Sandow notes. Only quad demand at JHS is for custom installations.

Sandow, in business 14 months, says his operation is the largest installer and custom specialist in the area. However, vans are only 10 percent of their business because "... most van owners do their own work." His comment on tapes: "I don't feel it's necessarily here, be-

cause major discount houses are into it so heavily."

Dave Biddle, co-owner of Sight in Sound where car stereo comprises 35-40 percent of total sales, wholesales and retails Medallion, J.I.L. Craig, and AFS speakers. He finds great success with the J.I.L. CB/tape combination unit. "Despite what I'm hearing about national trends, 8-track units are still 90 percent of our business. And almost everything is in-dash," Biddle observes. He thinks the reason most people want 8-track is the availability of prerecorded tapes and the lower price.

Although quad car stereo sales amount to 5 to 10 percent of his car stereo sales, Biddle would like to see more. "I like it and want to see it grow. People with bigger cars buy quad because it sounds better in a larger car. And it's not that much more expensive—maybe \$55."

Biddle finds no problems with manufacturers. "We believe in building a name in this city. Everything is over-the-counter exchange. Manufacturers take care of their defects.

"All manufacturers work with terms," he adds. "J.I.L. and Medallion have done a better job of giving our people sales seminars. I wish they could get into it more because they really have the information."

Biddle lines two opposite walls with tape cases and places car stereo in the middle. "When someone comes in for 8-track tapes, he passes the car stereo every week."

"We've had tremendous demand for them," Raymond Perkins, owner of Auto Glamour Sales, says of CB/tape combination units. He's sold some models on demand from customers but hasn't decided on a basic line yet.

His lines are Kraco and J.I.L., with sales running 98 percent 8-track and 60 percent under-dash. Perkins finds in-dash sales growing because of greater safety, convenience and appearance.

Perkins carries no quad because of a lack of demand. Special van installations are less than one percent of all Auto Glamour's custom work. He considers tape important to car stereo sales. "It keeps traffic flow moving. New tapes come out every week and people coming in for tape are exposed to the car stereos," he notes.

Minneapolis/St. Paul

Car stereo business is excellent, a strong and growing category, say Twin Cities dealers. A national chain, regional chain, and single audio specialty house all agree that high-ticket is where the potential is, with average system sales in the \$200 bracket.

Dick Schulze says that Sound of Music is "matching car stereo quality to that of home components, which are mostly in the \$400 to \$800 bracket." Sound of Music goes mostly cassette, in Sony, Pioneer and Audiovox selected models. He's negative about quad, sold only a few in the early stages "to purists," and feels that quad is an expensive way to get the quality available in two-channel. Schulze has good words for manufacturers, particularly in advertising: "They have recognized the need to gain more exposure." Sound of Music carries blank tape, "a big business for us," but no pre-recorded.

At Audio King, a large car stereo display at the entrance of the store prompts "a very good and steady business." It's primarily cassette here, too, "because we're selling that in the home," says Al Kempf. "It's a

(Continued on page 55)

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Indianapolis/ Bloomington

In contrast to an otherwise lackluster market, CB sales are rising, says Roger Spangler, purchasing manager for Graham Electronic Supply, Inc., Indianapolis.

The explanation relates to the 55-mile speed limit, according to Spangler. "The truckers started alerting one another to speed traps with the CB's and the public followed suit."

To get in on a good thing, Indy Auto Sound, which lays claim to being one of Indiana's largest car stereo dealers, added about 10 brands of CB in the last few months. During that time, they've sold more than 200 units, James Kaufman, manager, says.

Under-dash car stereo still leads at Graham, with a 1½ to 1 ratio, but at Indy Auto, it's 95 percent in-dash. "We sell very few under-dash," says Kaufman. "They're so easily ripped off."

Cassette is making a slight inroad in Indianapolis, but 70 percent still in 8-track at Indy Auto. Adds Spang-

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Dealers, Fans Dig Philadelphia Hi Fi Exposition

• Continued from page 51

dealer tickets) saw and heard a wide display of receivers, recorders, turntables, cartridges, tape decks and other stereo components.

Among them were BSR Consumer Products highlighting their "Silent Performer" turntable; Sankyo tape decks and recorders; Wolensak's tape recorders; U.S. Pioneer's tape decks, recorders and receivers; Sonus' cartridges; Scott receivers and tuners; Lux Audio's amplifiers and tuners; Mess's turntables; Ferrograph tape recorders; Sherwood tape recorders and receivers; Phase Linear's amplifiers; 3-M Mincom Division's tape decks; and a stereo sound display feature rather than equipment by Shure Brothers.

One of the show's few new items was shown by Meriton Electronics. Scheduled for December release is a new Meriton cassette deck (HD-520) with Chrome, FerriChrome and regular tape selectors, listing for \$169.95. The multi-tape selector is presently on their \$259 model (HD-540).

Tape displays included 3-M's Scotch with a new pushbutton, interlocking storage box for cassettes; Ampex showing its new interlocking storage case and offering a 2-for-1 show special; Fuji Film's Pure-Ferrix cassettes, seen here for the first time; and the BASF line.

The biggest sound at the show was made by the speaker set, with almost as many exhibitors as the stereo sounders: Janis Audio Associates, Magneplanar, Bozak, Duntech Labs, Hartley, Dynaco, Leslie Audio Systems, Acoustic Research, the loudspeaker and component lines of Frazier, Audio Dynamics, Allison Associates, Fairfax Industries, KLH Research Ten, Bose, Jennings; custom speaker cabinetry of United Sound, and the transducer systems of Grud Electronics.

New among headphone displays was Hear-Muffs personal audio monitors with fake fur, including a quad model with four mini-speakers; Pickering "open" audio and stereo headphones, with its new Stereo/CD-4 phono cartridge; Koss Corp.'s stereophones, and the 4-channel "Fixler-effect" headphones by Telephonics.

For the first time at a hi fi show here, local dealers took over exhibitor rooms to sell hard goods. It was a field day for the participating dealers—Bryn Mawr Stereo, Audio World/Silo, Radio 437 Store, High Fidelity House, Sam Goody, Radio Shack and Stereo Discounters.

"The big thing," says Harry Paul, manager of the Stereo Discounters chain in this area, "is that the people want to know all about quality and sophisticated stereos and the components. Here they had an opportunity to meet the factory people and get all their questions answered. And when they know what it is all about and what they can expect, they are ready to compare and buy."

Paul says he was happy with sales written on the opening Friday night and by late Saturday afternoon, with a total of approximately \$12,000 rung up.

Show producer Bill Rogers paid tribute to the dealers for supporting the show and doing a big job in distributing discount tickets. For the first time, Rogers had a committee of retailers helping to promote the show, and he singled out Robert Dinnerman, of Silo/Audio World, and Saul Robbins, of High Fidelity House.

Rogers also acknowledged the support of a number of manufac-

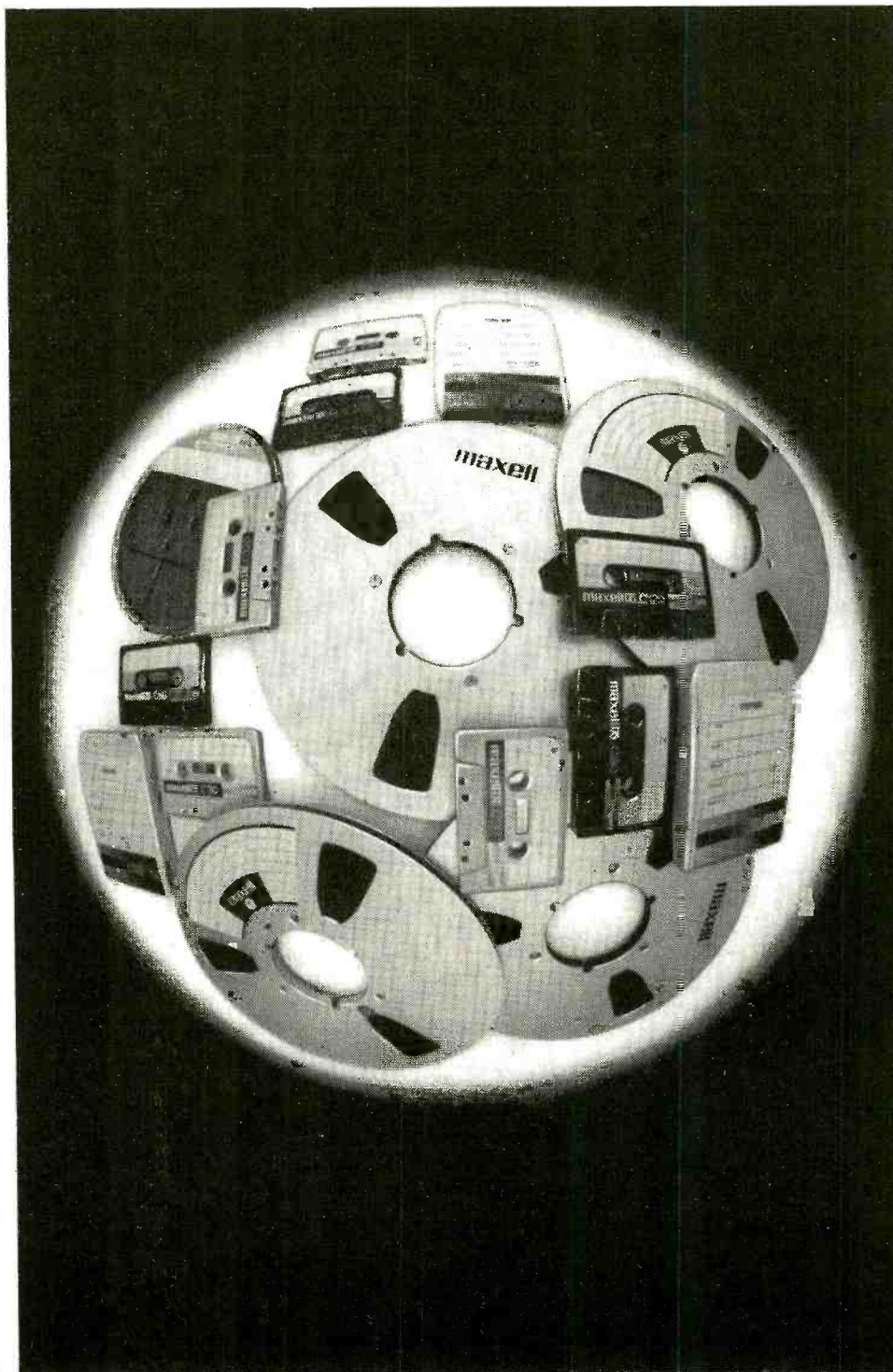
turer reps, particularly Ted Roussil of Roussil Associates, Kensington, Md., and Don Legato of DiVincent-Legato Associates, Mount Laurel, N.J.

The show was the first produced here by the Rogers organization since 1968, when dealers banded together to boycott the show. A 1973 hi fi show was staged here at the

Marriott Motor Hotel by the Institute of High Fidelity under a one-time license from the Rogers. Indications are that Rogers will be back here again in 1977. Next on the

schedule of Rogers' shows are Detroit in Cobo Hall next Feb. 13-15; and a first show in San Diego in the city-owned Community Concourse, March 12-14.

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Car Stereo, CB Share Spotlight At Chicago APAA

• Continued from page 51

be aimed at the CB market. According to Marty Novick, vice president, sales, the CB line will be highlighted with a CB/FM radio combination, and a CB converter designed for use with an existing car radio.

A full line of in-dash products in both cassette and 8-track configurations will also be presented. The firm will also be continuing its strong push on miniaturized products for the compact car market, with several new items in that line.

• Inland Dynatronics Inc. (IDI) remains uncommitted to CB products, although Syles Fralick, the firm's national marketing manager, admits that CB's viability is being assessed.

Without a CB line, the New Jersey-based firm will structure its display around in-dash and cassette products, both of which have been exceptional sellers. The 8-track line will also be well represented with new items for both in and under-dash applications. A token 4-channel system will be on display.

• At Motorola Automotive Sound Products, the hoped for "Sound Systems" (renamed from Sound Machines) cassette line will not be unveiled until the Winter CES, Tom Carroll reports. This is due, in part, to "tremendous demand" for the six-unit Sound Systems 8-track line, with virtually all units selling equally well. "We're still looking for the 'dog in every line' but haven't found one yet," he observes. Particularly strong is the high-end in-dash model TS875AX cartridge player with AM/FM stereo that has settled in at about \$169.

• Panasonic Auto Products not only will be showing its first CB unit but also the firm's initial hi fi 8-track player and in-dash amplifier, with Clark Jones, national sales manager, bullish on the entire line. The 23-channel CB transceiver, model CR-B1717, is an in-dash unit with AM/FM stereo pushbutton radio at suggested "open list below \$300."

The top-of-the-line model CQ1851, an under-dash 8-track tape player with AM/FM stereo radio and up to 15 watts per channel RMS, will have a suggested \$150 retail price. Although more than a year behind competitive amplifier boosters from such firms as Craig and Tenna, the Sound Charger meets dealer demand and should do well at \$29.95 suggested list with output of up to 15 watts per channel for high-powered auto sound speakers, he notes.

• RCA Parts & Accessories has dropped suggested list prices on its entire car stereo line by 10 percent, notes Bill Gore, advertising adminis-

trator. Among the units reflecting the decrease are APAA features including the new automatic reverse cassette player, model 12R150 at \$112.95; a compact stereo 8-track player at \$39.95, model 12R490; the "Dashmatic" in-dash/under-dash stereo 8 player with AM/FM radio said to meet "at least 85 percent of all car stereo audio requirements," model 12R703 at \$159.95; a discrete 4-channel 8-track deck at \$132, and a compact under-dash FM converter at \$44.95.

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

One three-way control (fast forward, reverse, eject) is featured in the 65-496 cassette unit at \$129.95, and auto reverse, fast forward and rewind are features on the \$79.95 cassette model 65-498. The two 8-track units have dial-in-the-door radio tuning, and Medallion also will

be introducing a CB converter from AM radio at suggested \$39.95 list.

• Tenna's big splash is the Double Play line, first car stereo units capable of playing both 8-track and cassette through a single slot, with a patented tandem transport mechanism that positions the tape against the proper heads and selects the appropriate motor speed. Basic model RR-88T/C offers cartridge and cassette illuminated indicators, fast forward, auto end-of-cassette eject, manual cartridge eject, volume, tone and balance slide controls at suggested \$99.95 list.

Model RR-89T/CMX adds an FM stereo radio with indicator light and local/distance switch at \$129.95. A third unit will feature an AM/FM stereo radio and front panel adjustable antenna trimming. Tenna also will show a line of coaxial speakers and four new units for the "Do-It-Yourself" radio line, as well as a CB converter receiver at \$34.95.

• J.I.L. Corp. of America expects as much response to its new 23-channel in-dash mobile transceiver with cassette player and AM/FM/MPX radio as for its breakthrough CB/8-track combination that was the big splash at last year's APAA.

Also featured in the show are model 607, a new mini under-dash "military look" cassette unit, and two deluxe radio/tape combos featuring the J.I.L. "signal seeker" automatic tuning scanner. Both with AM/FM stereo radio, model 848 has an in-dash 8-track player and model 605 a stereo cassette unit.

• Blaupunkt, through its U.S. distributor, Robert Bosch Corp., will be showing model CR4081 Combo 8, an 8-track AM/FM/MPX unit retailing at \$162.40, and model CR4090 Stereo Combo 2, an automatic reverse cassette player at \$197 list. For the ultra high and autosound market, the Berlin Electronic at \$960 features a remote control head with flexible shaft, an in-dash cassette recorder/player, short wave and long wave bands, and microphone.

• Boman Industries will be featuring, among other autosound units, its new slimline in-dash stereo cassette tape player and AM/FM stereo radio, model BM-1332, designed for installation in most U.S. and imported cars, at suggested \$119.95 list. With frequency response of 50 to 8,000 Hz, it features local/distance switch, tape end warning light and audible beep, three-position pushbutton control for playback/fast forward/eject, and AM/FM slide bar band selection.

Sherwood Adding Digital Receivers

CHICAGO—Three stereo receivers with digital audio detection systems specifically designed to eliminate coils and tune circuits will be introduced by Sherwood Electronics at the Winter Consumer Electronics Show in January.

The units are the \$9910 AM/FM model with 90 watts RMS per channel, and a nationally advertised value of under \$650; the \$7910 AM/FM model with 60 watts RMS, at a \$500 value, and the \$8910 FM unit, also with 60 watts, at under \$475 value.

Tom Pickett, vice president, sales, notes that shortages on parts for the low-end, under \$200 receivers, is being experienced as a result of parts demands from the spiraling CB market.

IHF Expo Lacks Backing Of Show

• Continued from page 51

iated manufacturers are willing to support such a show.

As a result, DeRado has said that it is not the intention of the IHF to create any divisions in the hi fi industry, and assured that he would not continue to support a separate show if such a move would result in the polarizing of the industry.

DeRado, head of TEAC Corp. of America further reveals that the issue was put to a membership vote because the IHF's board of directors could not reach a conclusive decision on the subject. Original proposal reportedly came from Irving Stern of Harman International Industries.

IHF members who balk at endorsing a separate, IHF-sponsored trade show, concede that Jack Wayman, senior vice president, EIA/CEG, sponsor of the CES, is right when he boasts that much of his show's success lies in its ability to encompass the total consumer electronics scene, bringing together a wide range of reps, distributors, buyers and manufacturers.

There is also skepticism among those opposing a separate show about the IHF's ability to successfully structure such a project. Within recent years the organization has had declining success in its attempts to sponsor regional consumer-oriented shows. In addition, internal bickering and vacillating attitudes to serious issues among IHF board members, have undermined the organization's credibility, and shaken the faith of its members.

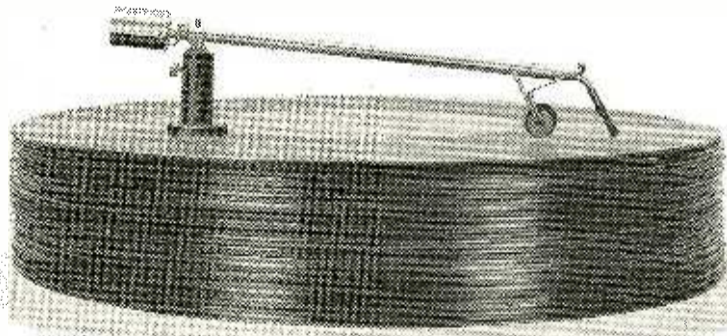
On a more practical level, many manufacturers see the move to create an independent IHF trade show as an ill-advised plan that would only serve to compound the problem of high operating costs which they successfully fought in their attempts to have CES return to a one-show-a-year format.

The overall negativism embodied in the initial reaction to the proposal may force the IHF to abandon the separate show plan. In addition to DeRado's modification of original observations on the issue, other IHF executives are also downplaying the proposal by calling it a "research project" on which the final decision remains with the rank and file membership.



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Multi-Market Report By Key Dealers Sees Growth In Autosound

• Continued from page 52

nice tie-in." Pioneer, Metro Sound and Sony are the names here. Audio King sells no tapes. In-dash and under-dash are about equal, but quad is less all the time. Customers here tend to buy big Jensen speakers, insist on top quality. "They're happy with quality systems and so are we. No problems and especially no service problems, as with systems in the \$60 to \$100 range."

In-dash combinations represent the fastest growing segment of the car stereo business at **Team Central**. "The business is strong in all categories," a spokesman adds. Quad is showing some increase, but the sales picture is "not gratifying." Pioneer, Sanyo, Craig, Audiovox and Sony are Team's choices.

All Team stores sell blank tape; those stores selling records also sell pre-recorded tape. "If a store is in the car stereo business, it's good to back it up with playback material," the Team representative points out. "A stock of pre-recorded tape also provides simple access to a good range of demonstration aids."

Team is trying to correlate Citizens Band and car stereo in advertising and promotion. Both mobile and base units are being spotlighted. Brands are Johnson, Midland and Pace.

Manufacturers were generally

commended by Audio King and Team, the latter noting that, while manufacturers are offering good advertising plans, and otherwise helping to boost sales, there are some isolated product shortages that are causing occasional difficulties.

Milwaukee

Mention auto stereo systems here and you'll probably get a lot of smiling retailers. While 1975 hasn't been a boom year exactly, business across the board is reported at a fairly good level. Most everyone says "not bad," in view of the new car market slump.

"People are keeping up their cars and updating the entertainment systems," said Elliot Glinberg, co-owner of **Port of Sound** in the Brown Port Shopping Center. "They're still buying, things are getting better even with tight money," said Charles Richter of **Car-Feteria**.

Among the biggest gains is the rise in cassette sales versus 8-track, although 8-track remains ahead in total sales. "While 8-track is still about five to one over cassette, cassette has risen 20 per cent for me," Dan Perszyk, owner of **Perzak Sound**, with two locations.

Perszyk attributes his five-year increase to the better quality of cassette systems and the fact that more persons were recording at home. "Cassettes are going to stay strong

but I don't think it will ever overtake 8-track," Richter asserts.

Sales between the two are about even at **A-1 Uptown Radio & TV Sales**, "Usually around fall is the best time for us. People seem to be using their cars more as it gets colder," says Dave Arnold.

A boom in purchases of Citizens Band radios is noted by Arnold. "It's been that way for eight months," he said. "People are buying CB but the merchandise is hard to come by," says Richter who just started carrying J.I.L., Pace, Cobra and Royce lines. "Everybody is asking for CB," says Perszyk. We just started putting pieces on display now."

Glinberg of Port of Sound doesn't handle CB units. "We don't take in anything we can't service," he says.

Soaring sales in in-dash systems were noted. "We're doing about 200 a season in cassette versus about 50 for underdash," says Glinberg.

"In-dash sales are 95 per cent of our total. People like the security and the convenience and, besides, most under-dash are cheaper units," Perszyk says "I used to have about six under-dash models on display while now I have only one."

"Three years ago, in-dash started to rise and now it is about 75 per cent of our total business," said Richter. "Buyers like the security, the systems look better and neater." "In-dash has definitely picked up, it's some 30 per cent higher than last year," said Arnold of A-1 Uptown.

Quad, on the other hand, is in a slump—"lousy sales," according to Glinberg, "less than 1 per cent in our car purchases which is surprising considering we have some 30 per cent of home sales with quad now."

Contacted dealers install and service the units they sell but the increased use of vans among the young set has meant that while more stereo units were being sold to the outdoors type, often the buyer wishes to install the unit himself.

None of the dealers has had many problems in dealings with manufacturers, except in occasional difficulty in securing a model line or part. "All manufacturers has some problems," said Perszyk. "During the recession, many importing firms felt like cutting back and it takes awhile for things to even out."

Selling of software was not cited as a major factor in the businesses contacted. "I sell only blank tapes like Sony, Memorex, Scotch. If the buyer gets a whole package including the unit, speakers and installation, he'll get a discount of about 10-15 per cent on the entire bill, but not on tapes," Perszyk says.

"There's a lot of bootleg tapes around here, especially in the soul field," notes Arnold. "We carry mostly the brand names, though." Richter says, "There's no money in the tapes but they're good draws." Port of Sound carries a full line of tapes.

Miami

The Citizens Band boom has finally hit South Florida and store owners are hard pressed to keep up with the demand. "An unbelievable market!" exclaims Gil Spielberg, owner of two **Tapesville** stores. He feels, however, the bubble is going to burst. "Six months ago it was impossible to get material and it's almost as impossible today," he explains. "The manufacturer started out making 50 a month; today he gets orders for 5000!" He's handling the J.I.L. CB/tape combination and has six CB units on display.

Luskins, with three locations—

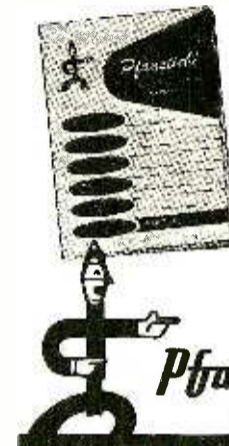
North Miami Beach, South Miami and a newly opened Fort Lauderdale outlet—doesn't carry and CB/tape combinations. He stocks only the single unit, "but I guess if we added the combination, we could sell it," he admits. Peter Mendez at **Lafayette** stores handles only single units too. He doesn't know of any major brands that are completely reliable.

Overall, South Florida stores report an big increase in in-dash cassette sales with a ratio as high as four cassettes to one 8-track. Cassette units have always been an integral part of Spielberg's sales. His Central

and South American customers buy only cassettes. One of the reasons for the increase in cassette sales, according to Mendez, is the ease in ease in recording on cassette plus the advantage with the Dolby system.

Quad is still not making it as far as Spielberg is concerned. "The picture doesn't look good," he says. On the other hand, Luskin reports that quad sales are stable—about the same this year as last. Lafayette sells quad, particularly for vans. "What's going to sell quad in the future is FM and the FCC," Mendez claims. Customized stereo sales seem to have picked up also, especially in vans.

(Continued on page 59)



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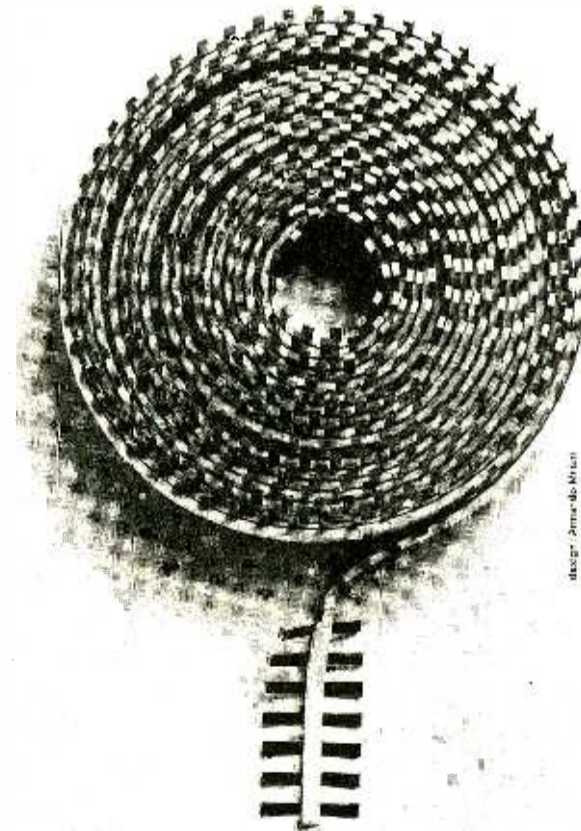
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Soul Sauce

Publisher Gets Action Via Mails

By JEAN WILLIAMS

LOS ANGELES—One method of getting a publishing firm off the ground is to send out 100 letters to top recording artists and have 90 percent respond saying they will each record one tune submitted by the firm.

This is the case with Fourth House Music, owned by a former Ray Charles Raelette, Mable John.

Mable explains her method of operation is to promote her merchandise in the same manner that the record promotion person exhibits his product to a radio station. Only Mable deals with record labels and the acts personally.

She contends it is important when operating a full publishing house not to permit any two writers to collaborate on a tune unless they have signed a contract.

"Strange things happen when writing tunes, especially when one party is well known and the other a novice in the business. All kinds of funny deals are made between them and when the record becomes a hit, they cry that they were cheated out of the song. This happens when it's time to give out the credits.

"The first thing I ask when a person comes to me with an incomplete song is do they want help with the tune? And when I put them with another composer, they both sign an agreement with me and share in the credits agreed upon beforehand," she explains.

Tunes for her publishing house comes from as far away as England, Jamaica and Mexico.

Because of her close association with Ray Charles, who owns Cross-over Records, approximately 40 of her tunes are recorded on the label each year.

★ ★ ★

Bobby Dawson, music director and air personality of WJZZ-FM, Detroit, has been upped to program director.

The 24-hour jazz station also has a new line-up: Herman Haines 6 a.m.-11 a.m., Bobby Dawson 11 a.m.-4 p.m., Ed Love 4 p.m.-8 p.m., Rosetta Hines 8 p.m.-12 a.m. and Gordon Jones 12 a.m.-6 a.m.

Weekends have Jim King, Keith Bell, Jack Broderick and Virgil Hill.

Bluesman Albert King, formerly with Stax Records, has signed a recording agreement with Gomelsky/Eggers Music.

King will begin recording his new album at Total Experience studios, Los Angeles, with Tony Silvester and Burt De Coteaux producing.

I hear that Johnny Bristol left MGM/Polydor because he's been unhappy with the way the label was marketing his product.

Sources report that Bristol is one of the few black artists who holds his own publishing rights within the company which was the agreement made when he signed to the label.

The source further claims that Bristol had another label lined up via his personal advisor/promoter, however, after being granted his release from MGM, the deal with the other label fell through.

Marvin Gaye and Quincy Jones will appear together for the first time in a benefit concert for the "Center For Self Determination" at the Cow Palace, San Francisco, Nov. 30.


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

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 11/22/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	7	LET'S DO IT AGAIN—Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	54	3	3	IT'S ALRIGHT—Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty Five, BMI)	69	57	12	(If You Want It) DO IT YOURSELF—Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robin Song/Tomeja, ASCAP)	
★	5	5	THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	34	36	14	(I'm Going By) THE STARS IN YOUR EYES—Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	70	67	18	EIGHTEEN WITH A BULLET—Pete Wingfield (P. Wingfield), Island 026 (Ackee/Uncle Doris, ASCAP)	
★	9	4	I LOVE MUSIC (Part 1)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	35	17	17	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (J.B. Jefferson, B. Hawes, C. Simmons) Atlantic 3284 (Mighty Three, BMI)	71	NEW ENTRY	71	SING A SONG—Earth, Wind & Fire (M. White, A. McCoy), Columbia 3-10251 (SaggiFire, BMI)	
4	1	8	FLY, ROBIN, FLY—Silver Convention (S. Levey, S. Prager), Midland Int'l. 10339 (RCA) (Midsong, ASCAP)	★	64	4	"THEME FROM MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)	72	78	3	GOTTA MAKE A MOVE—Individuals (Smith, Singleton, Dowden, Anderson), PIP 6510 (Barbam/Mr. T. BMI)	
5	3	12	SAME THING IT TOOK—Impressions (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	37	26	9	NO REBATE ON LOVE—Dramatics (J. Abaston, S. Petty), Mainstream 5571 (Fratelli/Blackwood, BMI)	73	71	12	WHEN YOU'RE YOUNG AND IN LOVE—Choice Four (V. McCoy), RCA 10342 (Wren, BMI)	
★	8	7	CHANGE WITH THE TIMES—Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner-Tamerlane, BMI)	★	68	4	WHAT'S COME OVER ME—Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	74	88	2	SCHOOL BOY CRUSH—AWB (White, Stuart, Ferrone, Gorrie), Atlantic 3304 (Average, BMI)	
7	4	11	LOW RIDER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 706 (Far Out, ASCAP)	39	6	10	SWEET STICKY THING—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73713 (Phonogram) (Ohio Players/Unichappell, BMI)	75	75	6	I DESTROYED YOUR LOVE—Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)	
★	12	7	HAPPY—Eddie Kendricks (L. Caston, K. Wakefield), Tama 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	40	46	8	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY—G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP)	76	90	2	HEY THERE LITTLE FIREFLY—Firefly (K. Nolan), A&M 1736 (Sound Of Nolan/Cheisea, BMI)	
★	20	6	CARRIBEAN FESTIVAL—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Delightful/Gang, BMI)	★	84	2	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	77	65	16	BRAZIL—The Ritchie Family (A. Barroso), 20th Century 2218 (Peer, BMI)	
★	23	4	PART TIME LOVE—Gladys Knight & The Pips (D. Gates), Buddah 513 (Kipahula, ASCAP)	★	58	3	DRIVE MY CAR—Gary Tom's Empire (J. Lennon, P. McCartney), PIP 6509 (Maclen, BMI)	78	91	3	WHOLE LOTTA LOVE—Tina Turner (J. Page, R. Plant, J.P. Jones, J. Bonham), United Artists 724 (Superhype, ASCAP)	
★	28	4	FULL OF FIRE—Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEG/Al Green, BMI)	★	73	3	VALENTINE LOVE—Norman Connors (M. Handerson), Buddah 499 (Electrocord, ASCAP)	79	81	5	WORTH YOUR WEIGHT IN GOLD—Modulations (B. Currington, T. Lester, W. Lester), Buddah 497 (Buddah/Potomac, ASCAP)	
★	12	10	TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	★	61	4	YOU SEXY THING—Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	80	83	6	TONIGHT'S THE NIGHT—S.S.O. (S. Weyer, D. Lucas), Shadysbrook 019 (Screen Gems-Columbia, BMI)	
★	13	7	I WANTA DO SOMETHING FREAKY TO YOU—Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI)	★	45	7	I TAKE IT ON HOME—Bobby Bland (K. O'Dell), ABC 12133 (House of Gold, BMI)	★	97	2	CHANGE (Makes You Want To Hustle)—Donald Byrd (L. Mizell), Blue Note 726 (United Artists) (Atruby, ASCAP)	
★	31	7	SOUL TRAIN "75"—Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	★	60	4	NAME OF THE GAME (Part 1)—The Joneses (G. Dorsey), Mercury 73719 (Landy/Unichappell, BMI) (Phonogram)	★	NEW ENTRY	82	IT'S ALRIGHT (THIS FEELING)—Notations (C. Jackson, M. Yancy), Gemigo 0503 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	
15	14	16	LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	★	69	3	WE GOT TO GET OUR THING TOGETHER—Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)	★	NEW ENTRY	83	FUNKY WEEKEND—Stylists (Hugo & Luigi, G.D. Weiss), Avco 4661 (Avco Embassy, ASCAP)	
★	21	9	LOVE INSURANCE—Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)	★	79	2	WALK AWAY FROM LOVE—David Ruffin (C. Kipps), Motown 1376 (Charles Kipps, BMI)	★	NEW ENTRY	84	CREOLE—The Crusaders (W. Felder), ABC/Blue Thumb 267 (Four Knights, BMI)	
★	17	12	WE ALL GOTTA STICK TOGETHER—Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rail, BMI)	★	49	6	LAY SOME LOVIN' ON ME—Jeannie Reynolds (C.R. Cason), Casablanca 846 (Double Sharp, ASCAP)	85	87	3	AFRODESIA—Lonnie Smith (L. Smith), Grove Merchant 1034 (PIP) (New York Times, BMI)	
★	22	8	IS IT LOVE THAT WE'RE MISSIN'—Quincy Jones (G. Johnson, D. Smith), A&M 1743 (Kidada/Goulgris, BMI)	★	50	4	ALL I DO IS THINK OF YOU—Jackson 5 (M.L. Smith, B. Holland), Motown 1356 (Gold Forever/Stone Diamond, BMI)	86	86	6	WE CAN LOVE—King Floyd & Dorothy Moore (E. Floyd, S. Cropper), Chimneyville 10207 (TK) (East/Memphis, BMI)	
★	24	6	GIVE ME YOUR HEART—Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)	★	52	27	STAY WITH ME—Edwin Starr (E. Starr), Granite 528 (ATV/Zonal, BMI)	87	92	3	I'M IN HEAVEN (Part 1)—Touch Of Class (M. Steals, M. Steals), Midland International 10393 (RCA) (Diagonal/Steals Bros., BMI)	
★	34	6	LOVE MACHINE Part 1—Miracles (W. Moore, W. Griffin), Tama 54262 (Motown) (Jobete/Grimora, ASCAP)	★	53	29	MR. D.J. (5 For The D.J.)—Aretha Franklin (A. Franklin), Atlantic 3289 (Pundit, BMI)	★	NEW ENTRY	88	GOING DOWN SLOWLY—The Pointer Sisters (A. Toussaint), ABC/Blue Thumb 268 (Warner-Tamerlane/Marsaint, BMI)	
★	37	5	I'M ON FIRE—Jim Gilstrap (A. Evers), Roxbury 2016 (Pocket Full Of Tunes, BMI)	★	54	56	HOLLYWOOD HOT—The Eleventh Hour (B. Crewe, C. Bullens), 20th Century 2215 (Heart's Deight, BMI)	89	93	2	SIMPLE THINGS—Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50166 (Columbia) (DickieBird, BMI)	
★	48	3	FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. (E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 2259 (Epic/Columbia) (Bovina, ASCAP)	★	55	85	2	ONCE YOU HIT THE ROAD—Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)	★	NEW ENTRY	90	THEME FROM "S.W.A.T."—Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)
23	25	7	KING KONG, Part 1—The Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 45-3295 (Jimpire, BMI)	★	56	30	10	IT'S TIME FOR LOVE/ HERE I AM—Chi-Lites (E. Reed, C. Allen), Brunswick 55520 (Julio-Brian, BMI)	★	NEW ENTRY	91	DON'T BURN NO BRIDGES—Jackie Wilson & The Chi-Lites (R. Anderson), Brunswick 55522 (Hog/Monard, ASCAP)
24	11	16	SO IN LOVE—Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	★	57	38	16	GIVE IT WHAT YOU GOT/PEACE PIPE—B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)	★	NEW ENTRY	92	GRANDFATHER CLOCK—Bo Kirkland (M.J. Kirkland, R.L. Kirkland, F. Slay), Claridge 409 (Claridge/Bokirk, ASCAP)
★	59	2	LOVE ROLLERCOASTER—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73734 (Phonogram) (Ohio Players/Unichappell, BMI)	★	58	66	8	LOVE ON DELIVERY (L.O.D.)—The Reflections (J.R. Bailey, K. Williams), Capitol 4137 (A-Dish-A-Tunes, BMI)	★	NEW ENTRY	93	IT'S TOO LATE—Johnny "Guitar" Watson (J. "Guitar" Watson), Fantasy 752 (Lowat, BMI)
26	13	11	THIS IS YOUR LIFE—Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	★	59	74	5	WE'RE ON THE RIGHT TRACK—South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)	★	NEW ENTRY	94	SPECIAL DELIVERY—Poly Brown (G. Shury, P. Swern), Ariola America 7603 (Capitol) (Almo, ASCAP)
27	15	11	I ONLY HAVE LOVE—Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour), Hi 2295 (London) (Jec, BMI)	★	60	43	18	THIS WILL BE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	★	NEW ENTRY	95	DISCO SAX—Houston Person (J. Roach), 20th Century/Westbound 5015 (Bridgeport/Jibaro, BMI)
28	32	6	SUPERBAD, SUPERSLICK Part 1—James Brown (J. Brown), Polydor 14295 (Dynatone/Belinda/Unichappell, BMI)	★	61	39	14	I GET HIGH ON YOU—Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)	★	NEW ENTRY	96	BAD LUCK—The Atlanta Disco Band (V. Carstarphen, G. McFadden, T. Whitehead) Scorpio 5000 (Mighty Three, BMI)
29	33	8	WHAT'S THE WORD FROM JOHANNESBURG?—Gil-Scott Heron (Gil-Scott Heron), Arista 0152 (Cayman/Brouhaha, ASCAP)	★	62	45	12	FAME—David Bowie (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Ceilidh, ASCAP)	★	NEW ENTRY	97	THE ZIP—MFSB (K. Gamble, L. Huff), Philadelphia International 3578 (Columbia) (Mighty Three, BMI)
30	18	9	LEFTOVERS—Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)	★	63	35	13	LOVE DON'T COME NO STRONGER (Than Yours and Mine)—Jeff Prother (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)	★	NEW ENTRY	98	ALONE TOO LONG—Darryl Hall & John Oates (J. Oates), RCA 10436 (Unichappell, ASCAP)
31	16	14	THE AGONY AND THE ECSTASY—Smokey Robinson (W. Robinson), Tama 54261 (Motown) (Bertam, ASCAP)	★	64	49	11	I GOT CAUGHT—Clarence Carter (R. Hatcher, C. Carter), ABC 12130 (Blackwood, BMI)	★	NEW ENTRY	99	(Are You Ready) DO THE BUS STOP—The Fatback Band (B. Curtis, J. Fippin), Event 227 (Polydor) (Clita, BMI)
★	40	4	COME LIVE WITH ME—Isaac Hayes (I. Hayes), Hot Buttered Soul 12138 (ABC) (Incense, BMI)	★	65	41	10	SHOTGUN SHUFFLE—The Sunshine Band (H.W. Casey, R. Finch), TK 1010 (Sherlyn, BMI)	★	NEW ENTRY	100	WITHOUT YOU—Ruby Winters (Ham-Evans), Playboy 5048 (Apple, ASCAP)



*No one
tells it like
Ann Peebles.*

ANN PEEBLES
TELLIN' IT

Come To Mama
I Don't Lend My Men
I Need Somebody
Stand By Woman
It Was Jealousy
Doctor Love Power
You Can't Hold A Man
Beware
Put Yourself In My Place
Love Played A Game



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3 EXCITING L.P.S EIGHT SIZZLIN SINGLES

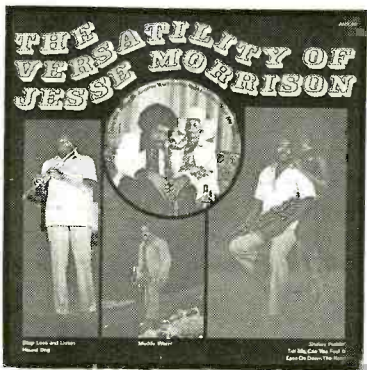
- 1** FREDDIE NORTH, "CUSS THE WIND"
Mankind 12022 From Upcoming L.P. Mankind 205
- 2** EAST ST. LOUIS GOSPELLETES,
"IT'S A JESUS AFFAIR" Nashboro 1018
From Nashboro LP 7152
- 3** GOSPEL KEYNOTES,
"JESUS YOU'VE BEEN GOOD TO ME"
Nashboro 1026 From Nashboro LP 7147
- 4** SWANEE QUINTET, "UPS AND DOWNS"
Creed 5228 From Creed LP 3062
- 5** KENNY LUPER, "DO THE BEST YOU CAN"
Creed 5230 From Creed LP 3063 "Testify"
- 6** OLIVER SAIN, "LONDON EXPRESS"
Abet 9460 From Abet 407 "Blue Max"
- 7** DYNAMIC CORVETTES, "KEY TO HAPPINESS"
Abet 9461
- 8** JESSE MORRISON,
"LOVING YOU / SHAKIE PUDDIN'" Abet 9462
From Abet LP #408 "The Versatility of"



Kenny Luper
"Do The Best You Can"
Creed 5230
From Creed LP 3063
"Testify"



Oliver Sain
"London Express"
Abet 9460
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Jesse Morrison
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General News

BLACK MARKET Racks Bowing To Retailers: WB's Draper

By JEAN WILLIAMS

LOS ANGELES—"The rackjobber has become less important to the industry, being replaced in stature by the retailer, says Tom Draper, Warner Bros. vice president of black marketing.

Draper contends that "In the past, racks carried the lions' share of the business. But they are not responsive to changes in music. They're still using the same approach they used five years ago.

"One reason for their lack of flexibility is their locations," he continues. "They are for the most part located in the Midwest, or outside metropolitan cities. This is bad because they miss a lot of new trends such as disco or soul explosion.

"They are also racking to customers who are not into the going trends. I realize that in order to get the best exposure for my product, the retail level is where it's happening.

"The retailer, in fact, has been responsive for the change in music and its sales.

"As long as the music is so black-oriented, and I mean all music, the retailer will hold onto the lead which it has taken over the racks.

"I feel the industry will now have to support the retailer much in the way racks have been supported in the past."

He explains Warner Bros.' new method of handling retail outlets thusly: "When dealing with retailers now, we are going to provide them with the kinds of sales tools and merchandising aids to help tell our story to their customers.

"We also recognize we cannot totally eliminate our old practices of dealing with the retailer.

"What we are doing is merely updating our old methods, because many retailers are not in tune to the more sophisticated terms.

"We are finally coming to realize that the retailer is the liaison between the consumer and manufacturer. He has always been but because of the whole notion of marketing, the appeal was greater at the rack level.

"We need the combination of the two, rack and retailer, because of the particular structure of the way business is done. I have found that racks for the most part deal with well-known established acts, and they can move a large quantity of that product. But the industry is in the process of developing new acts, and the retailer sells these."

Draper does not staff local promotion persons to handle product. Instead of local promotion, he depends on his five regional representatives to cover the country. They are:

Harold Burnside in Philadelphia; Bob Frost, New York; Ron Ellison, Chicago; Eddie Pugh, Atlanta; and Lou Wills, Los Angeles.

"We have in the past gone with the concept that best covered a market. We tend to concentrate on the East Coast because it moves a lot of product. However, we will now shrink territories and expand on others," he explains.

Draper intends to expand his promotion staff to include local representatives, but he explains that these representatives will be stationed only in strategic locations. "Many markets do not require persons to be there constantly. We will deal with

(Continued on page 59)

Billboard SPECIAL SURVEY for Week Ending 11/22/75

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	16	★STAR Performer—LP's registering greatest proportionate upward progress this week INSEPARABLE Natalie Cole, Capitol ST 11429	32	40	3	YOU ARE BEAUTIFUL Styistics, Avco AV 69010
2	3	10	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	33	29	6	IN THE SLOT Tower Of Power, Warner Bros. BS 2880
★	11	7	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curtom CU 5005 (Warner Bros.)	34	42	6	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Gasablanca)
4	5	14	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	★	NEW ENTRY		FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
5	7	7	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800	★	49	2	FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044
6	12	5	MAN-CHILD Herbie Hancock, Columbia PC 33812	37	41	7	ACTION SPEAKS LOUDER THAN WORDS Chocolate Milk, RCA APL1-1188
7	1	15	KC AND THE SUNSHINE BAND TK 603	★	NEW ENTRY		YOU Aretha Franklin, Atlantic SD 18151
8	6	9	AL GREEN IS LOVE Hi HSL 32092 (London)	★	50	2	LUCILLE TALKS BACK B.B. King, ABC ABCD 898
★	13	4	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639	★	NEW ENTRY		SUPERSOUND Jimmy Castor Bunch, Atlantic SD 18150
10	10	16	PICK OF THE LITTER Spinners, Atlantic SD 18141	★	NEW ENTRY		A FUNKY THIDE OF SINGS Billy Cobham, Atlantic SD 18149
11	4	20	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	42	36	9	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
12	8	13	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	43	44	19	ODE TO MY LADY Willie Hutch, Motown M6-838 S1
13	9	8	THIRTEEN BLUE MAGIC LANE Blue Magic, Atco SD 36-120	★	54	2	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1
14	14	13	MELLOW MADNESS Quincy Jones, A&M SP 4526	45	20	10	PHOENIX Labelle, Epic PE 33579 (Columbia)
★	15	24	HIGH ON YOU Sly Stone, Epic PE 33835 (Columbia)	46	28	20	STEPPIN' Pointer Sisters, ABC/Blue Thumb-BTSD 6021
16	16	16	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	47	21	16	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)
17	17	23	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	★	NEW ENTRY		PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
★	18	22	THE DISCO KID Van McCoy, Avco AV 69009	★	NEW ENTRY		FANCY DANCER Bobbi Humphrey, Blue Note BN-LA550-G (United Artists)
19	19	7	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BDL1-1196 (RCA)	50	56	2	WHO I AM David Ruffin, Motown M6-849 S1
★	20	43	MOVIN' ON Commodores, Motown M6-848 S1	51	51	3	REINFORCEMENTS Brian Auger's Oblivion Express, RCA APL1-1210
★	37	3	MAKING MUSIC Bill Withers, Columbia PC33704	52	52	4	HIGHER THAN HIGH Undisputed Truth, Gordy G6-972-S1 (Motown)
22	15	10	BOOGIE DOWN, U.S.A. People's Choice, TSOP KZ 33154 (Epic/Columbia)	53	27	7	BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic 1675
23	18	12	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite DEP 2016 (PIP)	★	34	3	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022
★	34	3	JOURNEY TO LOVE Stanley Clarke, Nempcor NE 433 (Atlantic)	54	32	13	CATCH A FIRE Bob Marley & The Wailers, Island ILPS 9241
25	25	7	THE SOUND OF SUNSHINE The Sunshine Band, TK 604	★	NEW ENTRY		EVERYBODY'S DOIN' THE HUSTLE & DEAD ON THE DOUBLE BUMP James Brown, Polydor PD 60540
26	26	5	BRAZIL Ritchie Family, 20th Century T 498	56	31	7	EXPERIENCE Gloria Gaynor, MGM M3G 4997
★	48	2	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916	57	35	7	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895
28	30	5	DREAMING A DREAM Crown Heights Affair, De-Lite 2017 (PIP)	58	38	12	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
29	33	5	CITY OF ANGELS Miracles, Tama TG-339 S1 (Motown)	★	NEW ENTRY		FREE TO BE MYSELF Edwin Starr, Granite GS 1005
★	39	3	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493	60	NEW ENTRY		
★	NEW ENTRY		GREATEST HITS Barry White, 20th Century T 493				

Capitol's Soul & Country

• Continued from page 3

over the past several years without spending "huge" amounts of money.

"One thing we have not done in soul," Coury says, "and this is in large part thanks to Larkin Arnold who heads that division, is to over-extend ourselves with our artist roster or staff.

"We've built up slowly but we feel sure with the roster and when we sign an act we try to sign one that fits into an area we know we have a void in. We prepare ahead of time with Larkin and make sure we have the proper producers and writers before the artist even gets into the studio.

"And we work slowly. This is what happened with Tavares and Natalie Cole and we fully expect the same to happen with the Sylvers."

A number of major labels have purchased entire "soul labels" in the past as their entry into the market, and Coury points out that Capitol did the same about five years ago with Invictus.

"It would seem that buying your way in would mean instant success and credibility," he says, "but that was not the case for us. So when we decided to go into the soul market again several years back, we felt we needed to learn the business from the ground up, taking a few acts at a time and learning the business with these acts. Obviously we could have bought another label or a superstar, but we decided against that route.

"We put Larkin in charge," he continues, "and he went to work with only four promotion men in the field. Tavares was the key. Their first record went out on a shoestring, with only those three or four field people. And while we were not equipped to make any national impact we did it anyway and learned the business at the same time. The other important point is that we did not let it go to our heads and immediately sign a dozen acts."

Coury says his philosophy, and Arnold's, was to make Tavares a full-fledged crossover group not just with one LP but through as many LPs as that goal took. "When we fulfilled that goal to our own satisfac-

tion, meaning a succession of hits and good sales, then we moved on to other soul-oriented artists.

"Nancy Wilson was another example. Larkin worked closely in finding new producers for her, new arrangers and new material. And her sales have jumped tenfold in two years."

Capitol's soul roster still consists of only nine acts, two of which are new. The artists include Barbara Acklin, Brown Sugar, Natalie Cole (who broke soul, pop and disco almost simultaneously and has provided the label with a top 10 pop and soul hits), Fantasia, the Reflections, Barret Strong, the Sylvers, Tavares (who have enjoyed top 10 soul and pop hits under the guidance of producers Dennis Lambert and Brian Potter) and Nancy Wilson.

"The Sylvers are another example of an established act that has had hits, but one we feel has a far greater potential than they have achieved in the past," Coury says. "To start, there are really three acts within one—a unit of three girls, a young male singer and the group sound. But the theory is to work on the one act, make the Sylvers a total success and then we can fragment them from time to time. But not until the foundation is set.

"We still have not paid outlandish sums of money for any of our soul crossover artists," Coury adds, "and we still have a comparatively small staff of seven promotion men and several marketing people who perform a variety of functions."

In country, Coury points out that Frank Jones and Bill Williams in Nashville have again followed the Capitol a&r policy of never spreading themselves too thin. A number of young acts have broken in the past several years, including Jessi Colter, Asleep At The Wheel, James Talley, Linda Hargrove, Ray Cliff, Gene Watson, Connie Cato, LaCosta and Lawanda Lindsay. Colter has had a top five pop hit and Asleep At The Wheel has also broken pop.

"Frank and Bill have done a magnificent job down there and they deserve all the credit," Coury says. "In

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WB's Pitch To Retailers

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those where we can get the best results," he says.

He further explains that his promotion staff is made up of persons qualified to be marketing representatives.

"Because of the high cost of operation, we must have people who can coordinate. This makes their job begin after the record has gone on the air, and not the other way around as it has been in the past," he contends.

Although he leaves the task of radio promotion to his staff, Draper is concerned about the route that Top 40 radio has taken.

"It seems they often select records that will satisfy the appetites of the Madison Ave. crowd," says Draper.

"That's well and good, but I feel that the basis of growth is not to separate Top 40 from our music. If it's selling and of course the quality is there, the music should be played.

"I do recognize that playlists are very tight," he continues, "but the idea of a tight playlist could be an albatross, because we are dealing with an enlightened society which is attuned to the sociological changes that have taken place.

"It is now important not to feed these people a formula that is adverse to their new beliefs.

"I feel the popularity of the disco

market has become so strong, not only because of the economy, but it represents an alternative to what they hear on radio."

Another area in which Draper is concentrating is the labels' new jazz product which will begin rearing its head the first of the year.

Warner Bros. has been quietly working on the acquisition of noted jazz acts. In the past five months, Alice Coltrane, Rohsaan Roland Kirk, David "Fathead" Newman, George Benson, Michael Franks, Pat Martino and other have been signed to the label, with product due for release around January.

"As it looks now, we will deal with our jazz product on various levels. The product that has gained acceptance, is product which is viable and commercial enough to be played on stations other than jazz. In line with that, we are going across the board in our merchandising the mom and pop outlets that specialize in jazz product, plus the large r&b outlets in addition to racks," explains Draper.

"We will come up with point of purchase aids which are geared to these particular retail stores.

"Overall, we are into black artist development, and we will develop our entire line of acts to a point where people will think of Warner Bros. as a heavy jazz and r&b label, just as with pop and our other product," Draper adds.

Autosound Report Sees Units Growing

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The aftermarket boom in add-ons to existing car stereo units has been good to all three firms. "It's been good to us," says Spielberg. "In this kind of economy, people become extremely price conscious. Even when they buy new cars, they're aware they can buy the same audio equipment for less from us than from dealers. Many dealers are feeling the pinch and find they save money buying directly from us, avoiding factory installations."

It's been a good year for both Luskins and Lafayette. "Some customers want to buy cars with no radios," Mendez says. "If the manufacturers insist, they'll buy the cheapest radio possible pull it out and then come to us to buy equipment. I see that Pontiac is offering an AM-FM in-dash 8-track with four speakers for about \$300. So, manufacturers are becoming price conscious and fighting back."

When it comes to name brands, there is a wide variety between the three stores. Luskins buys consistently only from one manufacturer—Craig, but also stocks CRF and Sharp as well as Audiovox and Boman. According to Mendez, the most outstanding name brands are Audiovox, Automatic Radio, Lear Jet, Pioneer and Motorola. Spielberg says that Audiovox, Panasonic and Motorola are excellent. None has experienced any problems with servicing on any particular line.

Portland, Ore.

Cassette preference is rapidly closing the gap on 8-track domination of the market in the area and, in the opinion of most retailers, will ultimately account for the lion's share of sales. Steve Bennion, major owner and manager of Rebel's two car stereo centers, reports that customers are definitely switching to cassette, beginning a year ago. Sales in both stores are now running 50-50, he says. A year and a half ago, Bennion notes, with 30 demonstrators at work, he had 4 cassettes on the board, now he has 10.

Pretty much the same trend is reported by Chuck's Car Stereo with stores here and in Beaverton and Eugene. There has been a marked increase in cassette demand, particularly in the past six months, reports Danese Harris, manager of the three-store operation. Up until six months ago, 8-track sales led by a 60-40 ratio; today it's a 50-50 basis. Eight out of ten customers, she notes, are now inquiring about cassette and she sees a 60-40 cassette margin in the not too distant future.

Marv Taylor, owner of both A-N-Y Electronics outlets, also notes an accelerated trend toward cassette in the past six months. He reports, too, that sales in this tape line have now drawn even with 8-track. The reason for the upturn, he believes, is greater availability of good cassettes. Availability, however, is still a sore point with Rebel's chieftain Steve Bennion. Only a few companies, he contends, are offering what the public is demanding. Then, when he orders 36, he may get 12.

Rick Bateman, manager of the Portland State College Radio Shack store, agrees that the cassette hour has struck. Eight-track, he predicts, is on its way out.

Another wave of the future, as Portland retailers see it, is Citizens Band. The boom is on and most outlets are feeling it. Bennion at Rebel's stocks J.I.L. because the manufacturer is able to deliver fairly well

and, in his opinion, few other suppliers can. His stores plan to get into CB "full hog." Chuck's Car Stereo, according to Harris, is still researching CB and weighing the advisability of purchasing the special tools and equipment needed. Tight availability, too, is a factor in future plans. A-N-Y, Marv Taylor says, has enjoyed a 50 percent a year increase in CB volume over the past three years. Service is up three times what it was two years ago. Taylor handles the J.I.L. line but is looking toward Pioneer and Panasonic for more complete systems. Radio Shack's Bateman notes a hefty boom in CB. His chain, he says, reports this boom is heavy on the West Coast but lagging on the Eastern Seaboard.

The quad picture is bleak throughout the area. Main reasons given are lack of software and general public unfamiliarity with the quad medium. In-dash installations are what customers are demanding. The Rebel's stores report two to three in-dash to each under-dash purchase. Ms Harris of Chuck's says in-dash is "very big" and A-N-Y's Taylor goes along with her.

Most stores report only run-of-the-mill servicing problems. Rebel's, however, is sour on factory warranties. "We don't like paying for the manufacturer's mistakes," Bennion says. He stays away from co-op because he doesn't like the "hassle" that usually goes with it. Harris solves her servicing problem by "staying away from trouble decks." Her main lines are Craig and Clarion.

Taylor at A-N-Y is unhappy over the dearth of service literature. His best experience in this area, he reports, is with Kraco. He's happy with co-op ad allowance programs provided by Pioneer and Panasonic, and has utilized them advantageously. Most Portland dealers are agreed that there is no significant relationship between pre-recorded or blank tape and unit sales.

Bay Area

Auto stereo dealers in the San Francisco Bay Area say they notice the increasing trend toward Citizens Band radio, even though they may not have stepped into the business yet themselves. Also they confirm continuing leans toward cassette over 8-track and in-dash and custom installations over under-dash.

Albert Richards at Berkeley Auto Radio is perhaps typical of dealers: he regards CB as something of a specialty business that not all auto stereo dealers will automatically be interested in. He doesn't carry CB now but will soon "because General Motors is going to come out with a short CB band and we're an exchange center for GM radios."

On the other side of the coin, Cary Rinella at Eclipse Electronics in the East Bay city of Alameda, with a heavy military population, says he is "getting out of car stereo just to compete with the CB end. My car stereo business was pretty fair, but CB now is tremendous. I can't tell you how busy it is." Eclipse distributes some CB lines in Northern California and Rinella says his shop carries about seven brands.

The three shops contacted in San Francisco—Peter's, Spencer's and Bridge—do not carry CB. "There's no way we can get a decent supply," says Fred Favero at Peter's, which specializes in custom work on foreign cars. "Manufacturers are small and when everyone started crying recession everyone started cutting back inventories."

Peter's does 90 percent of its busi-

ness in cassette, up from 50-50 two years ago, and 80 percent of these units go in the dash or on slide mounts. An interesting sidelight is that Favero says the in-dash installation does not seem to have thwarted theft. "Units are getting stolen just as much, from what I can tell from repeat business."

Richards at Berkeley says the past year was the transition year in favor of cassettes, and the other shops agreed that cassette is now the established mode, except for ARA in San Francisco, which does new car dealer work that is still 90 percent 8-track.

Likewise the trend is toward in-dash and custom installation. "Everybody wants custom work," says Richards. "they want it to look like factory and that's what we do here." Bridge says that "in-dash has taken a big jump" and Rinella quips. "Under-dash is a dead horse."

Favero says he does only two quad jobs a month ("the main problem is lack of availability of enough good artists on quad tape") and the other shops either do not carry quad or sell very little of it.

Likewise most of the shops either don't carry tapes or don't put much emphasis on them. Rinella, as part of his stereo phaseout ("the car stereo market has dropped down anyway") is getting rid of his tapes. Richards says his shop has not carried them but is experimenting now with a selection of about 100 to see if they sell.

As for service and helpfulness from manufacturers, several mentioned Motorola and Blaupunkt, although one dealer cited Blaupunkt as a problem.

(This multi-market roundup continues next week with reports from Kansas City; Louisville; Columbus and Toledo, Ohio; Madison, Wis.; Seattle and Las Vegas.)

U.S. Probes JVC

• Continued from page 51

a pre-hearing agreement on the ground rules for issues and admissible evidence.

Formal hearing on the case is scheduled for Dec. 17 here, but Commission attorneys feel it will probably be a little later.

Under the new trade law, these long-standing Sec. 337 cases (covering unfair practices) must be decided by April 3, 1976, unless they are extremely complicated. If evidence warrants it, the Commission can on its own authority, issue cease and desist orders, or exclude the product from import for a designated period.

The resale price maintenance complaint by District Sound against JVC is similar to the complaint brought by three area dealers against U.S. Pioneer Electronics and its parent Japanese firm, Pioneer Electronics Corp. of Tokyo in 1974. Pioneer is also alleged to have established resale price maintenance by franchise contracts with dealers located even in non-fair trade states.

The FTC last August also began investigating complaints of price fixing by the audio components manufacturers, industrywide. Within the month, four audio firms, including U.S. Pioneer, signed consent agreements which will curtail their alleged fair trading practices and price resale pressures on dealers and discounters. (Signing a consent decree is not an acknowledgement of guilt.)

HE'S NEVER STATIONARY

Singleton Moves Back Up Again

• Continued from page 6

taken him from the bottom to the top to somewhere in between.

From 1961 to 1967, he worked for Mercury Records, splitting his time between New York and Nashville, and producing such stars as Patti Page, Brook Benton, Teresa Brewer, Ray Stevens, Leroy Van Dyke, Roy Drusky, Faron Young and Dave Dudley. Since establishing his own company, he has been one of the most creative and controversial men on the Nashville scene.

A hefty mixture of hype, craftiness, intelligence and talent, Singleton rocketed to the top of the pop and country charts with "Harper Valley P.T.A.," built a mini-empire by outspending the income, and slid into various troubles, mainly financial.

The rise and fall and rise of Shelby Singleton provides some important pointers in music business success. If he were coming off another "Harper Valley P.T.A." what would he do differently to avoid the staggering business troubles he experienced? "I would stay strictly in the record business," Singleton says. "Stay with things I know about rather than things I don't know about."

"Five years ago we had 155 em-

ployes involved in all kinds of phases of the record business that we didn't know a damn thing about. We had a film company, printing plant, a company programming radio stations, an underground city that was going to be a miniature Opryland. We had too many irons in the fire and too many inexperienced people operating the different phases.

"We learned that's very costly, very time-consuming. I didn't have time to go in a recording studio or think about a record or anything like that. So we brought the companies back to where we now have 18 employes including our warehouse and cleanup crew—everybody. It's down to the point where we can handle it and get a little time to think about new ideas, experiment, and screen more material."

Shelby's brother John is vice president and general manager, and tries to sort out the deals the fast-wheeling Shelby makes. "With the way we are now structured, we think we can handle the biggest hits with the same number of people we now have."

He doesn't find it more of a challenge operating with 18 rather than 155 employes; he finds it a lot more fun and a lot less time-consuming. "Whenever you're the sole owner and operator of a company, you end up listening to everybody's personal

problems and everything else. I don't have as many to listen to now."

Singleton feels the ups and downs of his recording empire are ingrained in the nature of the music business. "Very few people in this business sustain continuous hits over a period of several years. Trends in music cause changes, too. The nation's economy (the subject of his latest hit record), gas and vinyl shortages, the employment situation, all cause records to sell either good or bad. The days of the wild way-out psychedelic stuff are pretty much over and we're into a stalemate where we need a new Elvis or Beatles or something of this nature to generate a sound that belongs to today's generation."

"Harper Valley P.T.A." turned out to be bigger than even Singleton hoped. "I thought it would be a top 10 country song—I had no idea it would be as big as it was. We knew it was some sort of a hit just from the excitement of the people in the studio—from the engineers to those who were watching the musicians. The next day we took it to the pressing plant and when the records were still warm I hauled them over to the office in the trunk of my car and mailed them out that night."

"As soon as they went on the air, the stores started getting calls for it. Within 10 days after it was released, it had sold over a million records. We're still selling it every month."

"Harper Valley" put Singleton into business, giving him the power with distribution and with the deejays to get an unknown label played. "It also gave me the opportunity to buy out Sun Records which was probably my biggest accomplishment as far as taking a vault of things and being able to repackage and merchandise them."

Merchandising was a problem with another Singleton venture—a record called "The Battle Hymn of Lt. Calley." It fared about as well as the Viet Nam war. Shelby says he shipped some 1.8 million records... and got back 1.3 million. "It was successful as far as publicity was concerned, but financially was about a breakeven situation. The airplay died too fast. It was an instant hit and an instant death."

Singleton believes his future will grow with Nashville's. "This town is really still a baby, and it has a long way to go. You'll see in the next 10-15 years some major film companies moving into Nashville for film production. You'll see a lot more from music in Nashville than just the average six or seven musicians on sessions. I see no end to the growth."

Enthused by his return to recording prominence, Singleton still plans to keep his company small and to experiment with single records. LPs and tapes will be songs from hit singles, or concept albums on artists he believes strongly in. Is this philosophy because of his past experiences or the record market? "It's mainly past experience," he says.

Parton And Fender For N.Y. Parade

NASHVILLE—Country music goes to New York and to the nation, via NBC-TV, as Dolly Parton and Freddy Fender star in the annual Macy's Thanksgiving Day Parade in New York City Nov. 27.

Parton will sing "The Seeker" as she rides a float along the 45-block parade route. Fender plans to offer his unique version of "Secret Love."

Realistic Study At No. Alabama Univ.

By COLLEEN CLARK

MUSCLE SHOALS—One of the first full-time comprehensive degree courses in the music industry began this fall at the Univ. of North Alabama (UNA).

It was developed over three years by Terry Woodford of Wishbone,

Inc., a leading Muscle Shoals producer and publisher; Henry Romer, former head of the NARAS Institute, and Dr. Frank McArthur, dean of Arts and Sciences, UNA.

Fifty-two students registered for the fall semester.

The course is designed to complement the existing UNA course of music and business and will include music publishing, songwriting, record production, recording techniques, marketing, advertising, publicity, sales and studio management.

The first course offered is music publishing, under the direction of Woodford, B.S., M.S., and will include publishing administration, writer/publisher relationships, publishing exploitation, royalty accounting and song evaluation. Woodford, with partner, Clayton Ivey, has produced or written for the Temptations, Supremes, Bobby Womack, Lulu, Delaney and Bonnie, Commodores, Jerry Butler, Mavis Staples and many others, including a 1974 Grammy nomination for Thelma Houston's "You've Been Doing Wrong For So Long."

"We are lucky to have the studios and musicians in the area who attract top producers, artists, writers, publishers and industry leaders and we intend to utilize their knowledge by having them as guest lecturers for our students," says Woodford. Guest speakers have included Charlie Monk, ASCAP; Roger Sovine, BMI; Tom Williams, Peer Southern Music of Nashville; and Jonathan Rowlands, Hush Music of London, who discussed European sub-publishing.

"We are receiving full support of the local music industry leaders and it has been arranged for the last six months of the course to include practical on-the-job training either in the local Muscle Shoals studios, publishing houses or in Nashville," Woodford notes.

HK Firm Unshutters

NASHVILLE—The songwriting team of Paul Huffman and Joane Keller has opened HK Enterprises in the new 4 Star building here.

Housing Mecca Records, Paul Huffman Productions, Aurio Primo Music (BMI), Notation Music (ASCAP) and Joane Keller Promotions, they represent a self-contained recording service.

Huffman will serve as president, Keller as vice president, Anthony Keller, chairman of the Board, and Jay DePew, treasurer.

Two artists have been signed and negotiations are underway for others as well as a branch office in Hollywood by the first of the year.

The initial release will be by Donna Douglas, who played Ellie Mae on the "Beverly Hillbillies" TV series for many years. She will be in Nashville to record later this month under the production direction of Huffman.

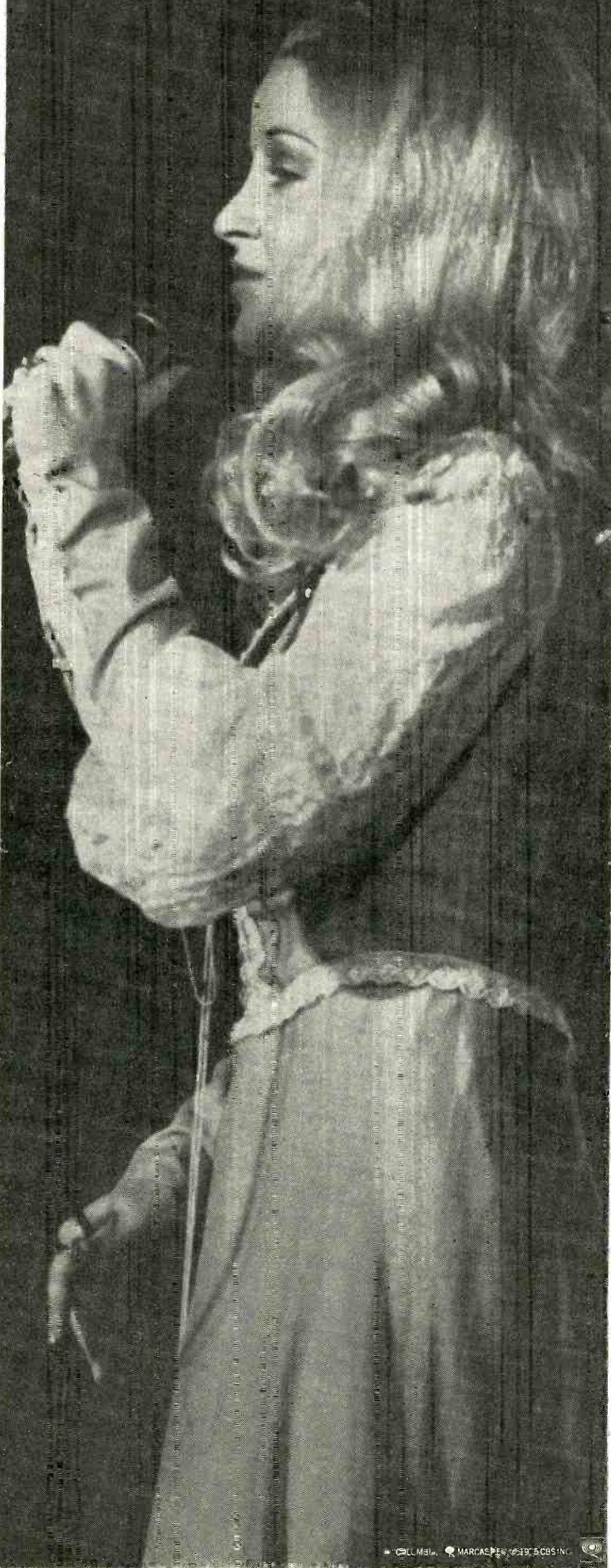
Sally Kristofferson has also signed to the Mecca label and Huffman will produce her as well.

Huffman and Keller have been writing together for five years and have had releases on Charley Pride, Lonzo and Oscar, the Florida Boys, Tommy Jennings, the Allman Bros., Wilma Burgess and Linda Nail. They formerly headed up the publishing division of GRC Records prior to its closing in Nashville.

"He Loves Everything He Gets His Hands On."

3-10252

Faith O'Hara's touching new single. Recommended by Gavin. On Columbia Records.



“Lookin’ For Tomorrow (And Findin’ Yesterdays).”

M-14835

Another exceptional ballad from Mel Tillis that’s growing wild in the country.



Mel Tillis has a habit of cutting colossal country hits. He's been doing it for years. Take "M-M-Mel," his latest album. There's m-m-more to hit the charts: "Lookin' For Tomorrow (And Findin' Yesterdays)" is the current single that's climbing straight to the top.

The Album: "M-M-Mel" M3G 5002 8-Track M8H 5002

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A honey of a NEW single...
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NOVEMBER 22, 1975, BILLBOARD

Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	
1	2	14	ROCKY—Dickey Lee (J. Stevens, RCA 10361 (Strawberry Hill, ASCAP)	69	77	3	FLAT NATURAL BORN GOOD TIMING MAN—Gary Stewart (G. Stewart, RCA 10351 (Forest Hills, BMI)	70	70	7	SAY I DO—Ray Price (R. Hildebrand, ABC/Oat 17588 (Dayspring, BMI)	
★	3	8	IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard), Capitol 4141 (Shade Tree, BMI)	70	70	7	I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45269 (Briarpatch/Deb Dave, BMI)	71	71	3	THE DOOR IS ALWAYS OPEN—Lois Johnson (B. McDill, D. Lee), 20th Century 2242 (Jack, BMI)	
★	10	7	SECRET LOVE—Freddie Fender (S. Fain, P.F. Webster), ABC/Dot 17585 (Warner Bros., ASCAP)	★	52	5	ME AND OLE C.B.—Dave Dudley (D. Dudley, R. Rogers), United Artists 722 (Newkeys, BMI)	★	82	3	YOU'LL NEVER KNOW—Jim Reeves (M. Gordon, H. Warren), RCA 10418 (Bregman/Vocco And Conn, ASCAP)	
★	5	10	ALL OVER ME—Charlie Rich (B. Peters), Epic 50142 (Columbia) (Ben Peters/Charys, BMI)	37	37	8	HELP ME MAKE IT (To My Rocking Chair)—B.J. Thomas (B. Emmons, ABC 12121 (Baby Chick, BMI)	★	90	2	LOVE WAS (Once Around the Dance Floor)—Linda Hargrove (L. Hargrove), Capitol 4153 (Beechwood/Window, BMI)	
5	4	12	I LIKE BEER—Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI)	38	40	8	WHATEVER I SAY—Donna Fargo (D. Fargo), ABC/Dot 17579 (Prima-Donna, BMI)	★	85	2	TEXAS—1947—Johnny Cash (G. Clark), Columbia 3-10237 (Sunbury, ASCAP)	
★	7	11	LOVE IS A ROSE—Linda Ronstadt (N. Young), Elektra 45282 (Silver Fiddle, BMI)	39	45	6	PIECES OF MY LIFE—Elvis Presley (T. Seals), RCA 10401 (Danor, BMI)	★	87	2	WOMAN, WOMAN—Jim Glaser (J. Glaser, J. Payne), MGM 14834 (Ensign, BMI)	
★	7	12	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)	★	49	5	COWBOYS AND DADDIES—Bobby Bare (M. Cooper), RCA 10409 (Wilbur/Martin Cooper, ASCAP)	★	87	2	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Ed Bruce (E. Bruce, P. Bruce), United Artists 732 (Tree/ Sugarplum, BMI)	
★	17	8	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters), Mercury 73715 (Phonogram) (Pi-Gem, BMI)	41	34	15	ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Duzz Cason, ASCAP)	76	80	4	GEORGIA RAIN—Jerry Wallace (W. "Carroll" Reimann), MGM 14832 (Four Tay, BMI)	
★	14	11	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI)	42	33	14	FUNNY HOW TIME SLIPS AWAY—Marvel Felts (W. Nelson), ABC/Dot 17569 (Tree, BMI)	★	89	2	FIRE AND RAIN—Willie Nelson (J. Taylor), RCA 10429 (Blackwood, BMI)	
10	11	16	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel/Black Coffee, BMI)	★	57	4	LOOKING FOR TOMORROW—Mel Tillis (David Allds/Billy Arr), MGM 14835 (Sawgrass, BMI)	★	88	3	WILL YOU LOVE ME TOMORROW—Jody Miller (G. Goffin, C. King), Epic 8-50158 (Columbia (Aidon, BMI)	
★	15	9	WE USED TO—Dolly Parton (D. Parton), RCA 10396 (Owens, BMI)	44	38	9	INDIAN LOVE CALL—Ray Stevens (R. Fain, O. Harbach, O. Hammerstein II), Barnaby 616 (Janus) (Warner Bros., ASCAP)	79	81	3	I'M A FOOL TO CARE—Donny King (T. Daffan), Warner Bros. 8145 (Peer International, BMI)	
12	8	15	I'M SORRY—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)	45	47	7	OUR MARRIAGE WAS A FAILURE—Johnny Russell (J. Russell, B. McDill), RCA 10403 (Hall-Clement, BMI)	★	80	NEW ENTRY	I'LL BE YOUR SAN ANTONIO ROSE—Dottie (S. Clark), RCA 10423 (Sunbury, ASCAP)	
13	13	10	I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin), Epic 50145 (Columbia) (Tree, BMI)	46	36	11	PAPER LOVIN'—Margo Smith (M. Smith), 20th Century 2222 (Jidobi, BMI)	81	86	4	DANCE HER BY ME (One More Time)—Jackie Ward (D. Wolfe), Mercury 73716 (Phonogram) (Le. Bill, BMI)	
14	12	10	BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), Epic 50147 (Columbia) (Al Gallico/Algee, BMI)	★	65	3	THE BLIND MAN IN THE BLEACHERS—Kenny Starr (S. Whipple), MCA 40474 (Tree, BMI)	★	82	NEW ENTRY	OVERNIGHT SENSATION—Mickey Gilley (B. McDill), Playboy 6055 (Hall-Clement, BMI)	
15	16	10	SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury), Warner Bros. 8127 (Acuff-Rose, BMI)	48	25	10	BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis), MGM 14825 (American Gramophone, SESAC)	★	83	NEW ENTRY	PARADISE—Lynn Aderson (J. Prime), Columbia 3-10240 (Cotillion/Sour Grapes, BMI)	
16	18	12	YOU RING MY BELL—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)	49	31	13	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan), Monument 8-8661 (Epic/Columbia) (Combine, BMI)	★	100	2	QUEEN OF THE SILVER DOLLAR—Dave & Sugar (S. Silverstein), RCA 10425 (Evit Eye, BMI)	
★	21	8	SINCE I MET YOU BABY—Freddie Fender (L.J. Hunter), GRT 031 (Unichappel, BMI)	★	64	4	SILVER WINGS & GOLDEN RINGS—Billie Jo Spears (M.A. Leikin, G. Sklerov), United Artists 712 (Alma, ASCAP/Peso, BMI)	85	92	3	EVERY ROAD LEADS BACK TO YOU—Leapy Lee (P. Potger, R. Mason), MCA 10470 (Cherry Lane, ASCAP)	
★	22	9	WESTERN MAN—La Costa (D. Owens), Capitol 4139 (Al Gallico, BMI)	★	75	2	WHEN THE TINGLE BECOMES A CHILL— Loretta Lynn (L.J. Dillion), MCA 40484 (Wilderness, BMI)	★	86	NEW ENTRY	I'LL TAKE IT—Roy Head (B. Abshive), Shannon 838 (Screen Gems-Columbia, BMI)	
19	19	9	SOMETHING BETTER TO DO—Olivia Newton-John (J. Farrar), MCA 40459 (ATV, BMI)	52	26	14	SAN ANTONIO STROLL—Tanya Tucker (P. Noah), MCA 40444 (Unichappel, BMI)	★	87	3	SUGAR SUGAR—Mike Lunsford (Kim, Barry), Starday 133 (Don Kirshner, BMI)	
★	20	7	LYIN' EYES—Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)	★	63	4	SHE DESERVES MY VERY BEST—David Wills (B. Duncan), Epic 8-50154 (Columbia) (Shelmer-Poe/ Unichappel, BMI)	★	88	95	3	WHEN I STOP DREAMING—Debbie Hawkins (I. Louvin, C. Louvin), Warner Bros. 8140 (Acuff-Rose, BMI)
★	29	6	EASY AS PIE—Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)	54	48	11	SHAME ON ME—Bob Luman (L. Williams, B. Enis), Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP)	★	89	NEW ENTRY	IT'S SO NICE TO BE WITH YOU—Bobby Lewis (J. Gold), Act of Hearts 7503 (Interior, BMI)	
★	28	7	WHERE LOVE BEGINS—Gene Watson (R. Griff), Capitol 4143 (Blue Echo, ASCAP)	55	46	12	MIRROR, MIRROR—Ben Reece (B. Reece), 20th Century 2227 (Music Craftshop, ASCAP)	★	90	NEW ENTRY	THE GOOD LORD GIVETH (And Uncle Sam Taketh Away)—Webb Pierce (W. Pierce, S. Fisher), Plantation 131 (Brandywine, ASCAP)	
23	23	9	ALL AMERICAN MAN—Johnny Paycheck (J. Paycheck, G. Adams), Epic 8-50146 (Columbia) (Algee, BMI)	56	56	9	IT'S NOT FUNNY ANYMORE—Stella Partor (B. Dean, P. Overstreet), Country Soul & Blues 088 (IRDA) (Owifuz, ASCAP/Yawnah, BMI)	91	58	13	IF I'M LOSING YOU—Billy Walker (G.S. Paxton), RCA 10345 (Pax House, BMI)	
★	27	7	FROM WOMAN TO WOMAN—Tommy Overstreet (J. Gillespie, R. Mareno), ABC/Dot 17580 (Ricci Mareno, SESAC)	★	72	4	SOMETIMES I TALK IN MY SLEEP—Randy Cornors (E. Raven), ABC/Dot 17592 (Milene, ASCAP)	92	94	4	I JUST DON'T GIVE A DAMN—George Jones (G. Jones, J. Peppers), Epic 8-50127 (Columbia) (Uncanny, BMI)	
★	25	6	WHAT'S HAPPENED TO BLUE EYES—Jessi Colter (J. Colter), Capitol 4087 (Baron, BMI)	★	68	3	GREENER THAN THE GRASS (We Laid On)—Tanya Tucker (D.A. Coe), Columbia 3-10236 (Window, BMI)	93	59	10	FINE TIME TO GET THE BLUES—Jim Ed Brown (S. Throckmorton, C. Putnam, R. Lane), RCA 10370 (Tree, BMI)	
★	32	6	WARM SIDE OF YOU—Freddie Hart And The Heartbeats (F. Hart), Capitol 4152 (Hartline, BMI)	★	69	4	THE WOMAN ON MY MIND—David Houston (C. Taylor, N. Wilson, G. Richey, D. Houston), Epic 8-51056 (Columbia) (Algee/Al Gallico, BMI)	94	NEW ENTRY	WHO WANTS A SLIGHTLY USED WOMAN—Connie Cato (T. Boyce, M. Powers), Capitol 4169 (Boyce & Powers/Adventure, ASCAP)		
★	35	7	THIS AIN'T JUST ANOTHER LUST AFFAIR—Mel Street (O. Conley), GRT 030 (Janus) (Blue Moon, ASCAP)	60	50	12	TOWER OF STRENGTH—Sue Richards (B. Hilliard, B. Bacharach), ABC/Dot 17572 (Famous, ASCAP)	95	NEW ENTRY	LAST OF THE OUTLAWS—Chuck Price (B. Borchers, M. Vickery) Playboy 6052 (Tree, BMI)		
28	9	15	(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McDill), ABC/Dot 17568 (Hall-Clement, BMI)	61	61	8	MAKIN' LOVE—Ronnie Sessions (F. Robinson), MCA 40462 (Tree, BMI)	96	NEW ENTRY	IT'S THE BIBLE AGAINST THE BOTTLE (In The Battle For Daddy's Soul)—Earl Conley (M. Howard, J. Wolverton), GRT 032 (A-Gee Jay/Blue Moon, ASCAP)		
29	30	8	THE SONG WE FELL IN LOVE TO—Connie Smith (T. Saussy, R. Baker), Columbia 3-10210 (Acuff-Rose, BMI/Milene, ASCAP)	★	73	5	YOU GOT A LOCK ON ME—Jerry Reed (J.R. Hubbard), RCA 10389 (Vector, BMI)	97	98	2	ROLY POLY—Carl Smith (F. Rose), Hickory 357 (MGM) (Milene, ASCAP)	
★	44	5	JUST IN CASE—Ronnie Milsap (H. Moffatt), RCA 10420 (Pi-Gem, BMI)	★	79	3	PLEDGING MY LOVE—Billy Thunderlound & The Chieftones (D. Robey, F. Washington), 20th Century 2239 (Lion/Wemar, BMI)	★	98	NEW ENTRY	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND—Tennessee Ernie Ford (D. Frazier, S. Shafer), Capitol 4160 (Acuff-Rose, BMI)	
★	42	5	JASON'S FARM—Cal Smith (J. Adrian), MCA 40467 (Pick A Hit, BMI)	★	65	5	THE MAN ON PAGE 602—Zoot Fenster (G. Winters, H. Fischer, E. Strasser), Antique 1068 (IRDA) (Georgene, BMI)	99	NEW ENTRY	HE LITTLE THING'D HER OUT OF MY ARMS—Jack Greene (H. Cochran), MCA 40481 (Tree, BMI)		
★	39	6	ROLL YOU LIKE A WHEEL—Mickey Gilley & Barbi Benton (V. McAlpin), Playboy 6045 (Acclaim, BMI)	★	76	3	STONED AT THE JUKEBOX—Hank Williams Jr. (H. Williams Jr.), MGM 14833 (Bocephus, BMI)	100	NEW ENTRY	SHE'LL WEAR IT OUT LEAVIN' TOWN— George Kent (G. Kent, J. Winchell, B.E. Jones), Shannon 834 (Newkeys, BMI)		
★	43	4	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (D. Lambert, B. Potter), Capitol 4155 (ABC/Dunhill/ One Of A Kind, BMI)	67	53	14	JO AND THE COWBOY—Johnny Duncan (J. Duncan, Larry Gatlin), Columbia 3-10182 (Combine, BMI)					
				68	66	7	I'D RATHER BE PICKED UP HERE (Than Be Put Down At Home)—Jeris Ross (G. Morgan), ABC/Dot 17573 (Pi-Gem, BMI)					

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

“CONVOY” M-14839 IS ROARING OUT OF C.W. McCALL’S “BLACK BEAR ROAD”



THE ALBUM: "BLACK BEAR ROAD" M3G-5008 8-TRACK: M8H-5008

"Convoy" is the track that exploded out of C.W. McCall's
"Black Bear Road" into a single that's unstoppable.

This week in Record World it's # 64.

CHARTMAKER OF THE WEEK

64 — CONVOY
C.W. McCALL
MGM M-14839

MGM Records
Manufactured and Distributed by Polydor Incorporated
A Polygram Company

GROUNDED BY SEVERE ALLERGY

Layoff a Help To Career—James

By GERRY WOOD

NASHVILLE—"An artist can appear too often in an area," notes Sonny James, "and I'm more convinced now than ever this is the case."

After a one-year layoff on road dates, James returned to the fair and concert circuit this spring and drew some record crowds. "It was a special thrill for me to be going 100 percent again and being rid of the allergy that kept me off the road. When I saw the crowds we were having, it may have been to my advantage to have had the time off."

It had been at least two years since James played many of these spots—and he believes at least 15 months should separate road shows in the same place by the same artist.

Striking a balance between under and over-exposure is a critical element in maintaining a stable career, James believes. "There has to be a balance in the amount of publicity, TV and radio exposure, and records."

While confined to Nashville, James continued his recording career, increased his songwriting efforts, and produced some more hits on Marie Osmond. "I was very active, but I didn't know how much I missed the road until I got out and did some shows. I'm eager for 1976 to get here so we can resume our engagements in sections of the country we didn't reach this year."

Don't talk to Sonny about a reces-

sion—he hasn't seen one on the road. "By midsummer it was apparent that either the economy was looking a lot better or people decided to live and enjoy themselves in spite of it."

James broke attendance records at the North Carolina State Fair in Raleigh and a 39-year-old attendance record at the West Virginia Forest Festival.

Turner And Hill Inducted Into 'DJ Hall Of Fame'

NASHVILLE—Immortalized in bronze, country music deejays Grant Turner and Eddie Hill attended the official unveiling of plaques commemorating their induction into the Country Music Disc Jockey Hall of Fame Tuesday (11).

Held at ASCAP, where the plaques will be on permanent display, the ceremonies honored Turner, Hill, and the late Nelson King.

The new Disc Jockey Hall of Fame Foundation honors the lives and accomplishments of broadcasters who have gained fame in country music radio and TV. Among those saluting the first Hall of Famers at the ceremonies were Chuck Chellman, trustee of the Foundation; Ed Shea, ASCAP's Southern director; and foundation board

members Don Pierce, Joe Allison and Bill Anderson. Turner, still an active announcer for WSM's Grand Ole Opry, started his radio career in 1928 and has also worked for KFRO, Longview, Tex.; KRRV, Sherman, Tex., and WBIR, Knoxville, Tenn.

A Nashville veteran with stints at WENA, WLAC-TV, and WSM, Eddie Hill hosted country music shows at WDOJ, Chattanooga; WNOX, Knoxville; WPTF, Raleigh; and WMPS, Memphis.

Nelson King aired the all-night country music show on WCKY, Cincinnati.

The plaques are now on exhibit in the lobby of the ASCAP building. After more members are inducted, plans call for displaying the plaques in one of the board rooms to be renamed the Country Music Disc Jockey Hall of Fame Room.

Nashville Scene

By COLLEEN CLARK

Willie Nelson's next album on the Columbia label will be recorded at Caribou Studios outside Denver and will be produced by Bob Johnson. . . . Rex Allen Jr. and wife, Judy, co-wrote his next single, "Can You Hear Those Pioneers" and have combined the nostalgia of Western swing with today's country sound. The Sons of the Pioneers are the backup vocals on the recording and Rex Sr. added his vocal to the recording. . . . Warner Bros. artist Emmy Lou Harris dropped in on George Jones at the Palomino Club in Los Angeles and they did a couple of duets with Harris finishing with her recent hit, "If I Could Only Win Your Love."

RCA's Dottie taped Ronnie Prophet's "Grand Ole Country" TV show in Canada last week. . . . Danny Davis and the Nashville Brass have completed their own TV special. It's scheduled to air early in 1976. The Supremes and Jim Stafford are guests. . . . Charley Pride recently taped the "Dinah Shore Show."

Zoot Fenster visited Louisville last week where he has the No. 1 spot on country and pop stations with his "The Man On Page 602." Stu Stevens has returned to Nottingham, England, after a six-week tour in the U.S. promoting his new Granite single "Honey What's The Matter." Stevens made his second appearance on CMA's International Show at the Grand Ole Opry House while in the U.S.

Tammy Wynette and George Jones made their first performance together, since their divorce last March, last week. Wynette flew to

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY
for Week Ending 11/22/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	WINDSONG—John Denver, RCA APL1-1183
2	2	23	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★	11	6	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
4	4	15	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
★	8	5	ARE YOU READY FOR FREDDY—Freddie Fender, ABC/Dot DQSD 2044
6	6	11	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
★	9	6	CLEARLY LOVE—Olivia Newton-John, MCA 2148
8	5	12	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
9	3	16	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
10	7	11	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
11	10	31	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot DQSD 2020
12	13	7	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
★	18	5	GREATEST HITS—Don Williams, ABC/Dot DQSD 2035
14	15	7	DOLLY—Dolly Parton, RCA APL1-1221
15	12	7	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
16	14	9	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
★	27	3	SINCE I MET YOU BABY—Freddie Fender, GRT 8005
18	19	20	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
19	22	6	THE FIRST TIME—Freddie Hart, Capitol ST 11449
20	20	6	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot DQSD 2036
21	23	8	M-M-MEL—Mel Tillis, MGM M3G 500Z
22	24	5	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
23	26	4	ROCKY—Dickey Lee, RCA APL1-1243
24	25	7	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
★	37	2	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
★	32	3	BILLY, GET ME A WOMAN—Joe Stampley, Epic KC 33546 (Columbia)
27	21	6	SEARCHIN' FOR A RAINBOW—Marshall Tucker Band, Capricorn CP 0161 (Warner Bros.)
28	16	16	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
29	31	4	ROCK 'N' ROLL MOON—Billy Swan, Monument PZ 33805 (Epic/Columbia)
30	17	16	BEST OF—Dolly Parton, RCA APL1-1117
★	39	2	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
32	33	6	I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
33	28	38	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
34	36	28	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
35	42	7	I WANT TO HOLD YOU IN MY DREAMS—Stella Parton, Country Soul & Blues 6006 (IRDA)
★	NEW ENTRY		FREDDY WELLER'S GREATEST HITS—Columbia KC 3383
37	38	4	EVERYBODY'S COUNTRY—David Wills, Columbia PC 33704
★	NEW ENTRY		HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
39	40	3	BILLY THUNDERKLOUD & THE CHIEFTONES, 20th Century T 471
40	44	2	COUNTRY MALE ARTIST OF THE DECADE—Sonny James, Columbia KC 33846
41	41	7	LOOK AT THEM BEANS—Johnny Cash, Columbia KC33814
42	30	20	CHARLEY—Charley Pride, RCA APL1-1038
43	43	2	MEMORIES OF US—George Jones, Epic KE33547
44	48	2	THE NIGHT ATLANTA BURNED—Atkins String Band, RCA APL1-1233
45	46	4	BILLIE JO—Billie Jo Spears, United Artists UA-LA508-G
46	NEW ENTRY		COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
47	49	3	HERE COMES JOHNNY RUSSELL, RCA APL1-1211
48	NEW ENTRY		HOLY BIBLE: Old Testament—Statler Brothers, Mercury SRM-1-1051 (Phonogram)
49	29	12	HOME—Loretta Lynn, MCA 2146
50	34	5	NIGHTRIDER—Charlie Daniels Band, Kama Sutra KSBS 2607 (Buddah)

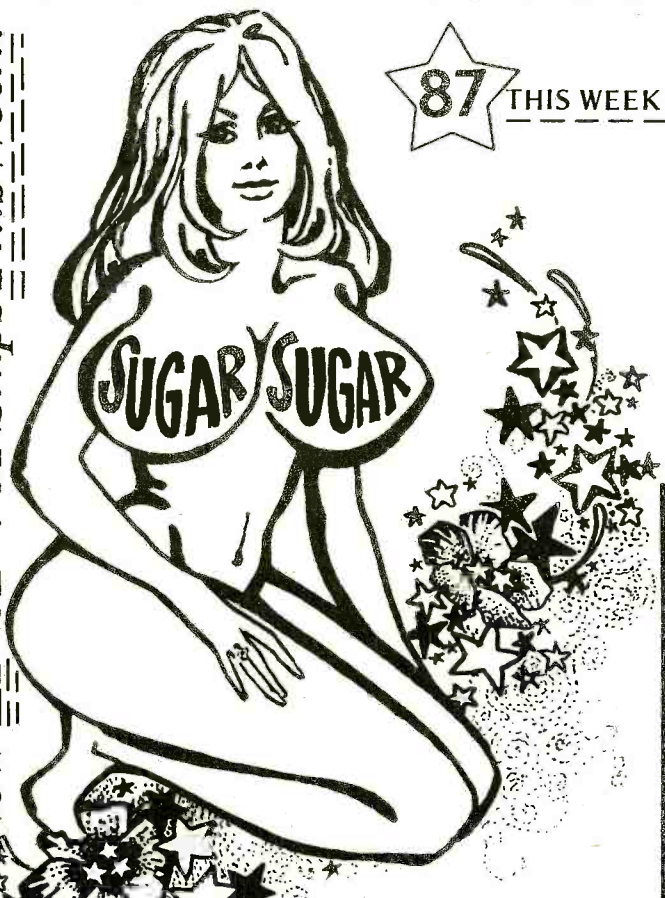
Richmond, Ky., with Jones for an appearance and sang harmony during the show from a microphone backstage. Jones and Wynette have agreed to continue recording together. . . . Roy Clark scheduled to appear on the "Mac Davis Christmas Special."

Margo Smith off a tour of West-

ern states and a successful appearance at Mr. Lucky's in Phoenix. . . . MGM has rush-released the "Convoy" single from C.W. McCall's last album. . . . John Dillon, a member of the Ozark Mountain Daredevils, and wife, Elizabeth, are celebrating the birth of their first child, a girl in Yellville, Ark.

MIKE LUNSFORD

New LP SD-951 Ships This Week!



87 THIS WEEK!

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BBC: More Local Stations, Phone-Ins

LONDON—More local stations, more phone-in programs and the complete separation of the national programs Radios 1 and 2 (currently they share several hours of transmissions every day) are among the recommendations in the British Broadcasting Corporation's submission to the Annan Committee.

The Committee was set up by the British government to consider the future of broadcasting in the U.K. and is receiving submissions from various interested bodies.

In its submission—contained in a booklet called *Broadcasting In The Eighties And Nineties*—the BBC also argues for the extension of stereo broadcasting and for the establishment of one joint audience measurement body serving both commercial and non-commercial broadcasting operations.

Referring to the call for another broadcasting network, the booklet suggests that if one is introduced it should not be aimed at a general audience as are Radios 1 and 2.

On the subject of television, the BBC's submission says: "In time the BBC may wish to provide breakfast television or all-night radio on one of its networks, but this is not at present a high priority."

The Assn. of Independent Radio

Contractors, on behalf of commercial radio stations in the U.K. has also made a submission to the Annan Committee. This argues—as does the BBC's document—that there should not be a single governing body for all broadcasting. It also says that before any extension of the independent local radio network is contemplated, an interim report should be published outlining the present state of commercial radio in Britain.

The AIRC submission notes: "Uncertainty as to the future of ILR has already caused difficulties for the stations most recently awarded franchises in the area of raising the necessary finance." The statement goes on to refer to the scepticism which exists among national advertisers as to whether commercial radio in its present limited form can seriously be regarded as a national medium. "This has clearly affected the viability of every station," says the submission.

The AIRC report sees national radio becoming increasingly less important over the next 20 years and argues that currently even the most pop-music oriented ILR station provides better balanced programs than the BBC's Radios 1 and 2.

The submission of the Performing Right Society comes out strongly in support of commercial radio and adds:

"So long as the BBC remains the sole arbiter of whether or not a song should be given a chance of public exposure, there remains the possibility of abuse, however disinterested and objective the BBC staff concerned might be. The possibility which now exists of new compositions being broadcast, even though rejected by the BBC, is a very positive new factor."

ORDERS 200,000

Rollers' LP Rolling In U.K.

LONDON—Despite confusion among U.K. dealers that the forthcoming Bay City Rollers' album "Wouldn't You Like It" is the British release of the album available in the U.S., the new LP has had advance orders totalling 200,000 here—equivalent to a gold album—almost a month before release.

An album, "The Bay City Rollers," currently on the U.S. chart, is a mixture of the group's first two Bell albums "Rollin'" and "Once Upon A Star." It has been available here on import and feedback from the sales force has indicated that many retailers believe this is the album about to be released in the U.K.

But Bell marketing and sales manager Mike Goldsmid has sent a letter to dealers drawing attention to the fact that "Wouldn't You Like It" is a new recording and Friday (28) will be the first release of the album anywhere in the world.

The Rollers' new single, out last Friday, is "Money Honey," the first to be written by two members of the group, Eric Faulkner and Stuart Wood. All but one of the songs on the news album are by the same duo. The LP, produced by Phil Wainman, hit the 200,000 advance order total after only one week of EMI advance selling.

Meanwhile, at Oxford Crown Court, Bay City Roller singer Les McKeown was fined \$2,200 and given a three-month prison sen-

John Is Mil Tape Seller In England

LONDON—Elton John has become the first solo artist to sell more than a million recordings on tape in Britain, according to Precision, which distributes DJM Records' tape product.

Sales of John's 13 releases exceeded the one million mark several weeks ago and are now approaching 1.3 million.

Dave MacDougald, Precision a&r manager, says: "I don't think even the Beatles could claim one million tape sales, though obviously their catalog sold well on cassette and cartridge. The point is that Elton John emerged as the cassette and cartridge gained acceptance, and so obviously all his record releases have enjoyed simultaneous success on tape."

Biggest Elton John tape-seller so far has been his "Greatest Hits" collection, which sold 100,000 copies in the first four weeks of release and reached the 250,000 mark after eight months.

In addition, "Caribou," "Don't Shoot Me I'm Only The Piano Player" and "Captain Fantastic" have all attained the 100,000 mark and "Goodbye Yellow Brick Road" is expected to go platinum (for sales of quarter of a million).

Adds MacDougald: "We also did a tape-only release, 'Lady Samantha,' which has sold 80,000 copies and several other titles are approaching gold status. 'Rock Of The Westies' was shipped out a couple of weeks ago and should turn gold before Christmas.

"The figures speak for themselves and emphasize again the growing importance of tape.

"And it is worth noting that John enjoys very good sales on 8-track, too."

tence, suspended for two years, for "an unprovoked, violent and deliberate attack on two photographers at a concert."

Judge Kenneth Mynett warned the singer that if he committed any more criminal acts in the next two years he could go to jail. He was also ordered to pay compensation for the damage, plus the whole of the prosecution's costs.

Virgin Suits On 'Bongo Fury'

LONDON—Virgin here is continuing to take out injunctions to prevent further release of copies of the Frank Zappa/Captain Beefheart album "Bongo Fury."

Beefheart has a recording contract with Virgin but the new album is on Zappa's label. DiscReet, which is distributed by Warner Brothers.

Warners have been importing copies of the album from the U.S. and several thousand have already been sent out to shops. However, further issues will not be available until the dispute is settled. A high court hearing is due.

A Virgin spokesman says that Virgin had no objection to Beefheart touring with Zappa and would not have objected to the album, providing the company had been advised of its imminence.



LIKE OLD TIMES—Reparata, currently riding high on the U.K. charts with "Shoes," is also scheduled for immediate release throughout the European continent. Pictured are her producers (seated—Bill Jerome, Reparata; standing—Steve Jerome, Lou Guarino). The trio is responsible for the creation and development of Reparata, dating to 1964, when her first release ("Whenever A Teenager Cries" by Reparata and the Delrons) soared to the top of the national pop charts. They are recording her first LP for Polydor Records, which will be released during the first part of 1976.

From The Music Capitals Of The World

LONDON

Because of "extraordinary popular demand," Greek singer **Demis Roussos** gives two concerts at the Royal Festival Hall here Nov. 28, giving a total of seven London concerts in a year, the first five total sell-outs at the Royal Albert Hall. ... RCA believes **David Bowie's** "Space Oddity" hit from 1969 (then on Mercury) first single to become U.K. number one twice.

Hassles regarding costs of **Linda Ronstadt's** last Capitol album caused threats by **David Geffen** to end the EMI-Asylum contract but the problems have been patched up. ... Charisma boss **Tony Stratton-Smith** engaged to **Josephine Nicholson**, daughter of the man who trains his string of racehorses. ... Retirement, after 50 years in show-business, of **Eric Tann**, musical supervisor of Stoll-Moss theaters here.

New product manager of CBS U.K. is **Neil Stafford**, formerly with EMI, working on the EMI, Apple, Rak and Purple labels. ... High Court action for damages in motion by **Chinnichap**, publishing company of **Nicky Chinn** and **Mike Chapman**, against chart group **Mud** over contractual dispute. ... **Chris Arnold**, **David Martin** and **Geoff Morrow**, through their AMMO production company, have set up three-year production deal with **Mitch Murray** and **Peter Callander's** **Bus Stop Records**, to include their own vocal disks plus chart team **Guys and Dolls**.

Trojan Records here restrained by High Court injunction from manufacturing, selling or advertising records made by **Ashanti**, the plaintiffs being **Phonogram**, **Ashanti** and **Belmaster** trading as **Vulcan**. ... Luncheon party to pay tribute to **John Franz**, **Phonogram** producer, on his 21 years with the company, and he was gifted with a pair of inscribed silver tankards by managing director **Tony Morris**.

Warner Brothers here tipping big success for **Glyder**, a seven-piece band, launched via a big Press party. ... **SARM Studios** set up production and publishing companies, together intended to provide a complete in-house music production service to industry organizations. ... Nashville, Tennessee, artist **Red Sovine** in for December gigs, following **Shannon Talent's** first-ever theater tour by **Hank Locklin**.

Chris Farlowe touring with a new band, his first U.K. trek for five years. ... New names in Polydor's "Special Magic Of..." series: **Vera Lynn**, **Stan Getz** and **Burt Bacharach**, and **Blossom Dearie**. ... **Mike Starrs**, singer with the new **Jon Hiseman** band **Colosseum II**, commissioned to sing the theme song of a thriller-movie "Is There Anybody There," made on location in Australia. ... Promoter **Barry Dickens** hoping to re-shape the cancelled **Tammy Wynette** tour here sometime in March next year. ... **David Essex's** "Hold Me Close" went gold here with sales of 500,000.

Thirty-second commercial television spots next month in support of **Paul Simon's** "Still Crazy After All These Years" and **Art Garfunkel's** "Breakaway." ... CBS triple album "Christmas Package" features **Wombles'** product "Wombing Songs," "Remember You're A Womble," and "Keep On Wombing." ... **Mike Gibbs** in London to promote his debut Bronze album "The Only Chrome-Waterfall Orchestra."

Jennie Halsall has joined Jigsaw here, her previous public relations experience including appointments as press officer of EMI and at Asy- (Continued on page 66)

Chevy Makes Russian Visit

MOSCOW—Bernard Chevy, commissaire general of MIDEM, visited here. The VAAP Agency, which is in charge of presenting talent from Russia for the forthcoming MIDEM, as part of a gala for East European countries, showed off contemporary talent.

The show included singer **Sergei Zakharov**, a top winner in the international song contests in Bulgaria and Poland; the **Pesniary** group; the **Orera** male vocal ensemble and the **Aisi** group from Georgia; the **Raimond Pauls** band from Latvia; plus several Moscow-based groups.

Alexander Gradsky, who received the Star of the Year award for 1974 from U.K. magazine Music Week; the **Ariel** group and the **Romen typsy** vocal trio featuring ex-jazz singer **Valentina Ponomariova** may also participate at MIDEM. But at press time, it was not possible to disclose the acts chosen by Chevy.

Rolf Budde, Publisher, Dies At 61

BERLIN—Rolf Budde, one of Europe's leading music publishers, died here at age 61. Budde, born here July 30, 1914, first entered music publishing in 1947 after two years as music editor of Radio Berlin. He then bought a 50 percent share in the Gerhard Froeboess Publishing Co.

Three years later he founded his own publishing firm and, over the years, built it up to become one of the most flourishing groups in Europe, controlling some 20 percent of the German music publishing market.

As well as being a shrewd and perceptive music man, Budde was a great force in defending the position of the copyright owner in the international councils of the music industry. He was a member of the board of GEMA, the German Performing and Mechanical right society, and also on the management board of the German Music Publishers Assn.

He regularly attended meetings of the light music branch of the international publishers association and was a staunch champion of German lyricists and composers.

Budde's brilliance and initiative as a publisher enabled him through the years to capture an impressive list of major catalogs for representation in the German market—among them **Belwyn Mills**, **Warner**, **Dick James**, **Edward B. Marks**, **Ricordi**, **Ivan Mogul** and **Editions Vogue Int'l.** (France).

Ten years ago Budde expanded his activities to independent record production and established his own recording studio. He also founded publishing companies in Vienna, Zurich and Amsterdam.

The funeral of Budde was Nov. 13, attended by more than 300. The publishing company from now on will be run by his two sons, **Andreas**, 27 and **Rolf**, 20.

U.K. Disk, Tape Business Is Up 18 Percent For 6 Months

• Continued from page 1

cially expected to see the U.K.'s overall level of sales rising to about \$357 million for the year, compared with \$310.8 million for 1974.

On the plus side, the net trade value of deliveries of albums was up from \$74.34 million in the first six months of 1974 to \$92.4 million, based on sales of 39.3 million copies, against 35.4 million copies.

In percentage terms, deliveries were up by 11 percent and their value by 24 percent.

The 7.4 million cassettes sold to the trade were worth \$22.47 million, compared with 6.1 million units worth \$17.64 million last year, a 22 percent volume increase and a 28 percent sterling boost. Some of the growth in sales can be attributed to greater activity on behalf of budget companies.

Manufacturers' sales of singles at \$18.48 million were up by 6 percent in value, but volume declined by 9

percent, or about 2.5 million copies, to 27.4 million copies.

The future in 8-track cartridge looks bleak, especially with sales of in-car cassette units now outnumbering the opposing configuration by nine-to-one, for the market is now contracting at such a rapid rate that a resurgence of activity now looks an impossibility.

By the end of June, the industry had delivered 1.7 million units worth \$5.67 million to the retailers compared with nearly 2.8 million units worth nearly \$8.4 million in 1974. The 1975 figures were equivalent to a 41 percent quantity drop and a 33 percent dip in value.

The figures are based on gross deliveries less returns and exclude imports made directly by retailers and deleted product. Geoffrey Bridge, BPI's director emphasizes: "Caution is needed when making comparative interpretations because of significant changes between the first halves of 1974 and 1975 in the U.K.

economy, trade liquidity position, stock availability and trade attitude to returns."

But a second part of the survey, covering production, imports and exports will be made available soon.

The survey also details the increases in the average trade value of records and tapes over the comparative six-month periods. Singles have climbed 17 percent from 57 cents to 67 cents. Albums are up by 12 percent from \$2.10 to \$2.35, cassettes from \$2.90 to \$3.02 (by 4 percent), and cartridges by 14 percent from \$2.94 to \$3.34.

But even with the substantial increases, the industry is obviously not keeping its pricing policies in line with the current 25 percent inflation rate and despite production economies there's reason to believe that profit margins of U.K. manufacturers are being squeezed by up to 50 percent compared with 12 months ago.

S. African On Casablanca LP

JOHANNESBURG — Margaret Singana, top South African recording artist and star of the hit musical "Ipi Tombi, has broken through to the international market.

According to Patric Van Blerk, head of Joburg Records, Neil Bogart of Casablanca signed her after hearing only unmixed tapes of her new album.

Van Blerk claims Casablanca is "very excited" about the new Singana release, titled "Margaret Nomvula Singana," an album he says is perhaps the most ambitious and expensive recording yet undertaken in South Africa. Final mixing alone took six months.

The album is released here this month, following on the double-gold success of the "Ipi Tombi" cast recording, "The Warrior." It will be released in the U.S. through Casablanca next year.

Bogart, adds Van Blerk, plans to reunite Margaret Singana and Hugh Masakela, who worked together on Broadway in the 1960s, to record a joint album.

French To Spend \$75 Mil On Radio TV Development?

• Continued from page 4

to be seen but the music industry, including manufacturers of hardware and disks, areas which should most benefit from the developments, seem doubtful as to whether the promises will actually be kept.

And what is more important is whether the public will have the cash to buy the sets. Makers of television sets have now joined record companies in demanding an end to the "pernicious" luxury tax of 33 percent.

They say there is little point in spending public money on developing a network when the price of receivers, radio and television, is beyond the means of millions of people.

The tax question was recently put to the Minister responsible, Andre Rossi, but he failed to reply. He merely said the extension of services would go on as planned but there would be no fourth program.

From The Music Capitals Of The World

• Continued from page 65

lum as head of West Coast publicity and artist liaison. . . . And **Bob Adcock** has joined the Deep Purple Organization, representing the interests of the management division in Britain and Europe, having been previously connected with **Cream** and with **West, Bruce and Laing**.

Strings of dates coming January and February for **Commander Cody and His Lost Planet Airmen**. . . . **Stuart Dingley**, for four years managing director of **Jeffrey Kruger's** Ember Concert Division, is forming his own company complex, the Stuart Dingley Partnership, to include promotion, recording, publishing and agency. . . . Definite signs here of big breakthrough by **Bruce Springsteen**, in this week for first-ever U.K. gigs. **PETER JONES**

AMSTERDAM

Under the title "Superstereo Background Music," Dureco here has released a series of 17 albums, including a new one by **Johnny Pearson** ("Feelings"), a new solo album from top Dutch arranger **Dick Bakker** ("Soft Melodies") and a new solo album of Dutch saxist **Piet Noordijk** ("You Are So Beautiful"). . . . WEA has signed **Vitesse**, a new group formed by former **Red White 'n' Blue** drummer **Herman Van Boeyan**, with a first album out next month.

"A Song For You" is the title of the new album from the **George Baker Selection**, Holland's most successful group, out on Ngram, and "Morning Sky" is the single taken from it. Of the 12 tracks, most were written by **Hans Bouwens**, lead singer and group producer, and the album is a direct follow-up to "Paloma Blanca," which sold more than 200,000 copies here. . . . **Alexander Curly** received a gold disk for selling 50,000 copies of his first solo album "Vette Jus En Boerenjongens," the LP also producing "Guus," a chart-topping single.

Dutch folk-rock band **Fungus** toured the U.K. with British acts **Decameron** and **Steve Ashley**, and will return there in March next year. . . . **The Cats** made a Christmas single, "Silent Night," aired for the first time on KRO Television and they also have a Christmas album. . . . Multi-instrumentalist **Sido Martens**, who left **Fungus** early this year, had his solo album "Land And Water" launched at a special Ngram press party. **WILLEM HOOS**

MADRID

CBS act **Cecilia** representing Spain at the Otis Festival in Puerto Rico this week, singing the **Juan Carlos Calderon** song "Amor De Medianoche" from Ediciones Discorama. . . . **Luis Garza** from the promotion department of CBS here moving to a similar job with RCA.

Alain Milhaud has produced a new single, in London, for ex-Pop Tops singer **Phil Trim** (CFE-Zafiro), the main theme being "Un Millar de Caras," or "A Thousand Faces," with a chorus of Gregorian monks on the song by Italian **Dario Baldan Bembo**. . . . **Formula V** group (Phonogram) has split, the singer joining a duo to be known as **Don Francisco y Jose Luis**, and the first album for Zafiro is completed, with a single "Necesitas Saber Caer."

Rafaela Carra (CBS) to do four television specials with guests like **Roberto Carlos** (CBS) and **Billy Swan**, also of CBS. . . . Movieplay re-

leasing here 20 albums of the German classical catalog Intercord. . . . **Rocio Jurado** (RCA) is making a film, singing songs by **Manuel Alejandro** and will soon release the original soundtrack album. . . . Huge promotion here on **Barry White** (Movieplay) for two months, with records, posters, booklets and so on.

New singles here by **Chorbos** (CBS), with "Tendras Una Nueva Ilusion"; **Grecas** (CBS), on "Soy La Que Sufre Por Tu Amor"; **Mochi** (RCA), on "La Palabra"; **Alberto Bourbon** (RCA), with "Estoy Aqui"; **Georgie Dann** (CBS), on "Campesinos"; and the first Spanish version of "Paloma Blanca." . . . **Nelson Ned** (Columbia) made a promotional visit here, doing a television special.

Original soundtrack from "Jesus Christ Superstar" (Movieplay) now 72 weeks at number one in the album chart, the longest-ever run in top spot. . . . **Julio Iglesias** (Columbia) has recorded an album in Italian and another in German, and there is a lot of action here on his new single "Abrazame." . . . Album completed by guitarist **Manolo Sanchez** (CBS), "Caballo Negro," also the title of his hit single.

"Min Lieber Herr" is new theme by **Dalida** (CFE-Zafiro) in Spanish, under the title "Mi Amor Senior." . . . Flamenco group **Los Marismeros** (Hispanovox) moves into the pop field with **Carlos Villa's** theme "Pares O Nones." . . . While the **Raphael** television specials are on screen, the artist (Hispanovox) is completing a new

(Continued on page 67)

International Turntable

With the departure of **Tony Woolcott** from CBS to join Chrysalis as marketing director in London, CBS has reorganized its marketing department under marketing director **Clive Selwood**. Selwood has appointed **Andrew Pryor** as pop product marketing manager and **James Fleming** as creative marketing services manager.

Pryor, formerly senior product manager, has been with CBS for more than three years and joined as tape marketing manager. In his new capacity he will continue to have reporting to him: **Peter Evans**, **Jerry Turner**, **Brian Yates** and **Neil Stafford**. Pryor reports to Selwood and becomes a member of a team which includes radio and TV promotion manager **Paddy Fleming**, broadcast marketing manager **Colin Forsey** and artist and public relations manager **David Sandison**.

James Fleming was formerly international coordinator for Masterworks and previous to that was with the CBS agency division March artists: He reports to Selwood and joins the team which includes marketing manager (production) **Brian Hyams**; art director **Roslav Szaybo**, and a display manager yet to be appointed.

H.P. Buegger has been appointed regional director for Latin America, covering all EMI group interests in Mexico, Central and South America. He joined EMI in 1955 and was formerly regional supervisor for Latin America and before that managing director of EMI's Brazilian subsidiary company.

John Forrest has been appointed resident director for EMI in Iran. He joined the company in 1958 and has

(Continued on page 70)

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Cinedisc, A&M In Tie On Promotion Of Supertramp

LONDON—Selected tracks from the new Supertramp album will be promoted in more than 700 cinemas throughout the U.K., in a tie-up between A&M and Cinedisc, the music-in-cinemas promotion company run by Pearl and Dean.

It will be the first time that the

Cinedisc operation has been used exclusively by one record company.

Supertramp's new LP "Crisis—What Crisis?" is out Saturday (22) and through the week a 20-minute selection of tracks, including the band's new single "Lady" will be played nightly by Cinedisc in 720 ABC, Classic and Star cinemas. The six tracks are linked with a commentary by disk jockey Kenny Everett and an estimated 1.5 million people will hear the tape. In addition, A&M has provided back-up posters featuring the new album for display in cinema foyers.

Claims David Prosser, Cinedisc executive director: "A&M has taken the initiative in making what amounts to a rather revolutionary use of our medium. I can think of no other medium capable of delivering such an in-depth preview of an album to an audience of prime record buyers, at a commercially viable price.

A&M has embarked on another promotional scheme involving the first-time use of the company's Selectatrack machine in 50 locations through the country. The 8-track machine, listened to through headphones, is being installed in retail outlets in London, Edinburgh, Glasgow, Birmingham, Manchester, Liverpool, Leeds, and Sheffield.

The machines will feature a composite tape of current album product from Supertramp, Joan Armatrading, Ozark and the Mountain Daredevils and Elkie Brooks.

And Wilde Rock Promotions, which also promotes new record releases through compilation tapes syndicated to nationwide outlets, is expanding into football grounds. After an initial breakthrough in this new area with three First Division clubs here, there are now 11 First Division clubs and 14 others involved in the scheme.

• Continued from page 66

album, produced by **Rafael Trabucchi**, with the main theme "El Gondolero."

MARIA DOLORES ARACIL

WARSAW

Sacha Distel, in for a second Polish tour taking in Warsaw, Poznan, Lodz, Katowice and Wroclaw, his first trip being two years ago, had a sell-out success in each venue.

Famed pre-war cabaret dancer **Zizi Halama**, a popular attraction on European stages, and winner of many international dancing competitions, died in Zakopame at the age of 70. . . . British rock group **Mud** here for five days of concerts this month.

Poland's foremost folk song and dance ensemble **Mazowsze** celebrated its 25th anniversary this month. During that time the company has given 1,349 concerts in Poland, to audiences totalling five million, and abroad it has given 1,419 shows to four million enthusiasts in 39 countries. The company has a cast of 200 singers, dancers and musicians, and was founded by the late composer and folklore researcher **Tadeusz Sygietynski**. Since his death, the company has been fronted by his widow, **Mira Ziminska**, well-known singer here in pre-war days.

ROMAN WASCHKO

JOHANNESBURG

"Political pressures" in newly independent Mozambique have reportedly forced **Lourenzo Marques Radio**, the South African Broadcasting Company's pop offshoot, to change its name and base of operations. Now renamed **Radio Five**, and operating from Johannesburg, it offers 24 hours of pop daily, beamed via a new nationwide hookup of powerful medium wave transmitters.

Last month an estimated 15,000

people attended pop promoter **Norman Greenberg's** "Great South African Pop Festival" at Ellis Park in Johannesburg. . . . Holiday Inns here have booked **Dionne Warwick** to perform in Swaziland. . . . **The Doobie Brothers** visiting South Africa for a three-concert tour next February under the auspices of promoter **Yango John**. **RIAN MALAN**

LISBON

Charlie Mingus and **Roy Haynes** are special guests of this year's Festival of Jazz in Cascais, scheduled for Friday-Sunday (21-23), and other names involved include **Arild Andersen**, **Karin Krog**, the **New York Jazz Repertory**, and the quartets of **Aripa**, **Earl Hines** (with **Benny Carter**) and **Gary Barts**.

Winners of this year's Grand Prix Vianna da Motta were young pianists **William L. Devlan** (U.S.) and **Teophil Bikiss** (USSR), and other finalists were **Ronsadana Khounzaria** (USSR), **Larissa Shilowskaia** (USSR), **Chantal Rion** (France) and **Bogdan Czapiewski** (Poland.) Rion won an extra award to commemorate the centenary of Ravel, and all finalists received standing ovations from a packed audience.

Big advance orders here for the new "live" album by Brazilian star **Chico Buarque**, with **Maria Bethania**, "Tanto Mar," a production taped at the Canecao in Rio de Janeiro, but there confiscated by the Brazilian authorities last month soon after going on release. . . . Surprise new album in Portugal is "Voyage Of The Acolyte," by **Charisma's Steve Hackett**, guitarist with **Genesis**, an LP containing some very unusual passages.

Re-forming of U.K. group **Van Der Graaf Generator** welcomed by Portuguese fans, and the band's new **Charisma** album "Godbluff" is receiving a lot of airplay here. . . . and other top-selling albums are **Pink Floyd's** "Wish You Were Here" EMI and **Neil Diamond's** "Seagull"

(CBS). . . . Top singles: "Lady In Blue" by **Joe Dolan** (Pye), "L'Éte Indienne" by **Joe Dassin** (CBS) and **Rod Stewart's** "Sailor" (Warners). . . . Pop pianist **Miguel Grace Moura**, a graduate of the Portuguese Academy of Music, has his own television show here, "Pauta Livre," or "Free Stave," which is an introduction to the pop world, comparing it with the classical.

FERNANDO TENENTE

BARCELONA

Bay City Rollers in Spain this month for television shows and press conferences. . . . TV special here by Ariola artist **Micky**, with guest artists **Carol Douglas** (RCA) and **Silver Convention** (Belter). . . . **Natalie Cole** in Spain for promotional work, including the television show "Directissimo" and "El Gran Musical," important pop radio program.

New Belter single by **Emilio Jose** is "Paquena". . . . And other Belter release product includes Pye from now on, with names including **Joe Dolan**, **Status Quo**, **Petula Clark**, and **Carl Douglas**. . . . New EMI single from **Richard Cocciante** is "Cuando Termina Un Amor". . . . And a new one from Brazilian singer **Jose Augusto** (EMI) is "Dijiste Adios."

Richard Novo (BASF), an Argentinian now living here, has an album "Cuando El Hombre Va En Camino," including songs of **Victor Jara**, **Yupanqui** and **Daniel Viglieto**. . . . Group **Fussioon** completed first Ariola album "Minorisa Suite". . . . "Amor Libre" is the new album by Ariola's **Camilo Besto**, with "James" the new single. . . . Singer **Ira** has signed record deal with Discophon.

Fernando Estes (Discophon) has completed new comedy album after the success of his single "Los Ninos Con Los Ninos Y Las Ninas Con Las Ninas". . . . New album, produced by **Ramon Arcusa** for Braulio (Belter) is "Vivencias".

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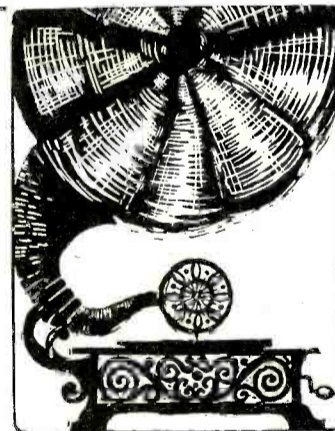
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STAGED IN PARIS

'Independent' Jazz Fest

PARIS—The enthusiasm for jazz festivals here continues. The latest was staged in a small Paris suburb, Massy, and was financed by the Municipal Council.

The bill included Steve Lacy and the Ornette Coleman sextet, which played "Skies Of America," accompanied by the famous Colonne orchestra. The festival, held in the social and educational center, lasted four days and attracted 8,000 enthusiasts.

In an effort to separate the occasion from what might be called traditional or modern jazz, or any "school" known by the usual names, the event was called "independent"—a Festival of Independent Jazz.

In fact, it was a form of homage to Charlie Parker. The hall was decorated by a vast photograph of the sax player and before Lacy performed Parker's life story was shown on screen, with photographs and text.

Archie Shepp and his quintet was included with Dave Burrell on piano

and Cameron Brown on bass. They played for a whole hour without interruption, finishing their remarkable performance with "52nd Street" described as "Parkerian music."

Also included were some notable French musicians including Martial Solal and Michel Portel.

The re-birth of jazz in France is evident from the simple fact that the festivals pay their way and are certainly helping the sale of disks.

But the Newport a Paris Festival held in the fabulous Chaillot Theater suggested that it could be there is a little too much jazz available. The Newport offering, with a slight change of hours for Sunday, offered such a galaxy of Newport stars that the critics asked if France is not now getting "too much of a good thing."

After Nancy and Massy, Paris and later Reims, the jazz diet may be a shade too rich. And the price just a little too high. However, one afternoon session at the Chaillot was free.

International

Rosengarten Dies; Major Music Power

LONDON—The death in Zurich Nov. 5 of Maurice Rosengarten, 75, removed one of the most influential men in the European music world and the powerful direction of the classical side of British Decca's record operations.

Rosengarten, president of the Swiss-based Musikvertrieb publishing organization, was a close friend of Decca chairman Sir Edward Lewis since 1932 and a member of the Decca board of directors and a major shareholder since 1960.

In fact, with 563,100 Ordinary shares and 11,880 'A' Ordinary shares, he was the largest individual shareholder.

Sir Edward recalls: "I first met him on a business trip to Paris in 1932 and we remained close associates ever since. He was a tremendous power in the business, was largely responsible for the development of our classical catalog and though not a musician had a genius for picking the right artists for a recording project, particularly in opera.

"He was not much in the public eye, preferring to remain in the background and giving our business the benefit of his constant advice and attention. He was also instrumental in picking Sir Georg Solti as a coming recording personality when he was a pianist in Switzerland, an association that Decca has valued for more than a quarter of a century."

Sir Edward adds that between them, his Decca interests and those of Rosengarten exercised if not a numerical control of the company then at least "effective control."

Rosengarten, son of a Swiss rabbi, retained his Orthodox Jewish faith. His wife died in August last year, and he leaves one married daughter, Sarah.

Bigger Markets Replace Small Sites In France

PARIS—A report by Euromarche on the situation regarding hypermarkets and supermarkets shows that many of the small establishments are disappearing and being replaced by much bigger markets.

Latest figures show a total of 24,757 markets of which 292 are hypermarkets and 2,719 supermarkets, and all stock disks and cassettes.

On the other hand, 591 small shops closed against only 333 new shops. The trend is clear: it is towards the larger markets.

These statistics are important to the French music industry because small shops have problems finding space for racks on which to display a full range. In the provinces, wholesalers and budget lines are doing their best to aid the smaller shops, but still the close-down reductions continue.

But a law passed some time back, the Loi Royere, was to make it more difficult for hypermarkets and supermarkets to obtain authorization to open. In the first half of this year, only eight hypermarkets opened.

Record retailers should benefit from this but the cheaper lines might develop more slowly, for the average retailer does not generally touch budget lines.

And the opening of only a handful of hypermarkets and supermarkets should help develop disk sales, and budget lines in particular.

U.K. Plan Would License Recording Off Disks & Air

• Continued from page 3
musicians are losing out on royalties."

Ellis says that at present little action is taken against offenders because the problem is widespread. "Obviously, many people just don't realize they require a license for recording, so talks are going on with the hardware manufacturers in the hope we can reach some sort of agreement with them."

He adds: "In Germany, manufacturers of recording hardware are required by a government act to pay a percentage on each piece of equipment they sell, usually amounting to some 5 percent of the total cost. This money is then split up among those parties who would normally expect to receive royalties from sales of records.

"One company, Aiwa, in the U.K. has already agreed and is supplying consumers with a license free of charge, and their advertisements have created more awareness of the legal situation. We are working on a major campaign in the national and musical press, drawing the public's

attention to the fact that a license is required. It's an immense problem, but, hopefully, we'll get more participation in future."

Geoffrey Bridge, British Phonographic Industry director, adds his support but says that any agreement between hardware manufacturers, the MCPS and the Phonographic Performance Ltd. would initially have to be on a voluntary basis.

He says: "The question of copyright generally is being discussed by the Woodford Committee at this moment and we, with other bodies, have put forward a lengthy submission on the subject, particularly with regard to hardware companies paying some sort of license royalty, but it's unlikely that we will see any legal obligations for hardware companies to pay for licenses for many years yet."

The MCPS license covers only music recorded for the user's private use and does not cover any public performance, such as in a dance-hall or club. A separate license has to be obtained for public performance.

EMI Yule Push In Eire Centering On Four LPs

DUBLIN—EMI's Christmas promotional campaign will feature four albums of folk, popular and comedy material. Two of the albums are by comparatively new artists and the others are previously issued recordings, aimed at the nostalgia market.

The albums are "Aileach"; "Looking For The Morning" (Gemma Hasson); "Jimmy O'Dea with Harry O'Donovan Songs and Sketches Volume II"; and "I'll Always Remember You Smiling" (Peggy Dell).

Aileach is a traditional folk group from County Donegal. Donal Lunny produced the album, which includes two Phil Coulter songs. They are "Lullaby," which Coulter produced for the group and which was released as a single in July, and "The Town I Loved So Well."

Aileach played support to Leo Sayer during his two recent Dublin concerts.

Gemma Hasson is a folk singer from County Derry and the album "Looking For The Morning," produced by Leo O'Kelly, includes traditional and contemporary material. In January, EMI issues her version of the Eric Andersen song "Thirsty Boots," a line from which gives her album its title, as a single.

The nostalgia albums are by Jimmy O'Dea and Harry O'Donovan, plus Peggy Dell. O'Dea, one of Ireland's most popu-

lar comedians, died over 10 years ago. He recorded comedy material with O'Donovan and started on the old Parlophone label as early as 1928. The records were released right through to the 1950's. However they had not been released on an album until last year.

EMI a&r manager Tony Hanna got the idea of compiling an album of better-known Jimmy O'Dea material with a view to releasing it prior to the Christmas of 1974. This involved extensive research and early recordings were re-processed and cleaned up in the Abbey Road studios in London, so the sound quality was as good as possible.

"Songs and Sketches Volume I" was one of EMI's biggest successes last Christmas and has sold around 10,000 copies. Now comes the second volume.

Peggy Dell won a special award for her RTE television series "Peg O' My Heart." Again Tony Hanna, in collaboration with Chris' Ellis at EMI London, researched the archives and the result is an album of material which Peggy Dell recorded in the late 1930s with the Jack Hylton Orchestra.

EMI supports the four-album release with a combined Press and radio campaign. Says EMI marketing manager Derry O'Brien: "Our efforts will revolve round these four albums."

Swedish Disk Industry, GLF In Accord on Charts

STOCKHOLM—The Swedish record industry has finally agreed upon the release of its own sales chart, following discussions within the industry organization GLF which have stretched on for more than a year.

Until August, the Swedish radio chart was the only official chart in Sweden, and it was also mailed to retailers and to newspapers. But in August, the radio authorities changed policy and the show in which the chart was presented was suddenly revised.

The revision meant that only the 10 best-selling records were

presented, with only new entries being played, and additionally there was no official publication of the chart.

This was a strong reason for the GLF to force its far-advanced plans through on an industry chart. Various forms had been discussed and tests, taking into account both manufacturers' sales ratings and dealers' sales charts. In its final form, the chart, which has been tested five times in advance, will feature the 50 biggest-selling albums and the 20 top-selling singles, and it will be published twice a month.

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Latin

U.S. LICENSEE Hispavox, Gamma Labels Join Caytronics Stable

By RUDY GARCIA

NEW YORK—Caytronics Records has signed as the exclusive licensee in the United States for Hispavox (Spain) and Gamma (Mexico).

Hispavox is one of the top labels in Spain and the worldwide Latin market with such major artists in its stable as Raphael, Alberto Cortes, Sarita Montiel, MariTrini, Karina, Tony Landa and Jose Luis Perales.

According to Joe Cayre, Caytronics president, the license agreement involves a long-term contract which will provide for the release of Hispavox and Gamma product on the Pronto label.

"This adds another dimension to our U.S. distribution with such major performers," Cayre says. "In addition, there is much traditional product such as the best of

Spanish operetta and flamenco music which we will be able to provide for our stateside and Puerto Rico market."

Immediate plans call for rush release of a "Best Of Raphael" LP to be followed by a new release in February. Raphael had signed with Parnassus for three LPs but recently returned to Hispavox. He thus rejoins his favorite composer, Manuel Alejandro, who is also part of the Hispavox stable.

The Hispavox-Gamma contract adds to Caytronics' pre-eminent position in the Latin record industry. It already distributes both the RCA and CBS Latin product as well as a host of other Spanish and South American product. On its Salsoul, Salsoul (Salsa Series), Mericana and Mericana (Silver Series) labels it distributes its own product.

Latin Scene

LOS ANGELES

Antonio Salazar, KPFK-FM, recently completed four years of programming. Salazar's program, "Latin Quarter," features easy-listening salsa, jazz, and country a la Freddy Fender and Johnny Rodriguez.

He is also publisher of Latin Quarter magazine. The publication's format combines radio logs, record sales charts, news and features on Latinos in the entertainment industry. Latin Quarter is sold in record stores, newsstands and college bookstores throughout California.

Second and third-generation Latinos have responded well, in terms of sales, apparently for two main reasons: 1. Latinos on the West Coast have in the past not had a medium they can identify with; 2. The publication is well written (English), attractive, and sells for 50 cents.

Plans call for distribution in Chicago and Denver in early '76.

The first performance of *Caravana de Estrellas*, a Latin show, was at the Sports Arena before an excited crowd of 12,749. A second performance of the concert drew 11,029. Attendance for the day totaled 23,778.

There were no major incidents at either event, except that a few beleaguered boxoffice clerks reported bleary eyes and tired hands from selling more than 20,000 tickets for the Latin concert during the day.

Fania Records star *Mongo Santamaria* is working three shows nightly at Redondo Beach's "Concerts By The Sea" Nov. 11-23. Santamaria is known as one of the finest Latin percussionists and masters of the conga drum. Mongo's hit single, "Watermelon Man," is regarded as one of the top Latin hits of all time.

Mongo's all-star band includes *Al Williams* on tenor and flute. Piano duties are handled by the versatile *Armen Donelin*. *Michael DeMartino* adds his expertise on trumpet and *Eddie Juajua* contributes his stylized bass riffs. *Steven Berrios* is on drums and timbales while *Greg Jarman* fills in with his percussion work. *Roger Rosenberg* plays alto sax.

The Puerto Rico-born *Hector La*

Voe, who first gained prominence as vocalist and composer with *Willie Colon's* band, has become one of the most popular and charismatic young salsa singers. His most recent album "La Voz" ("The Voice") ranks as one of Fania's biggest selling releases of the year.

A bright young female star has begun to surface on the Latin scene in L.A., and is expected to explode internationally, pending her forthcoming release from E & G Productions.

This dynamic and versatile artist is known simply as *Candi*. Candi is bilingual, born in Cuba, and reared for the most part in the U.S. Though her initial entry will be into the Latin market, Candi will most likely cross over into several other markets, due to her amazing flexibility.

The LP to be released was done by several of the best musicians in the business, and also featured some *Percy Faith* singers on the chorus. This, combined with the expert production of *Edmundo Perez*, accounts for the album being immediately chosen as the sound track for "Che Guevara," the new Spanish movie about the Cuban revolution-ary.

Candi appears nightly from Monday through Saturday at the Holiday Inn in Hollywood.

T.R. News: *La Orquesta Cimarron's* new single, from its recent LP, is titled "Mentira." The tune was arranged by *Pupi Lagaretta* and features flute and violin with brass. With vocals done by *Rafael DeJesus* the tune is a fast mover on the charts.

Tipica Novel's new LP coming soon titled "Novel with A Touch Of Brass" features two of Latin music's great trombone players, *Barry Rogers* and *Jose Rodriguez*. Barry also did the horn arrangements and *Mike Garcia* wrote the charanga tracks.

Milton Hamilton, arranger of the disco hit "Sunny" for *Yamby*, is now signed to T.R. and will be releasing a new single, "Love Supreme," which could be a winner with the disco deejays. T.R. will issue a special promotion cut of the single and will send 1,000 copies to the N.Y. Record Pool.

RAY TERRACE

Unwanted Basque a Hot Mexican Draw

By MARV FISHER

MEXICO CITY—Spanish vocalist Joan (pronounced Juan) Manuel Serrat is now spreading his wares everywhere except in his native country.

And it could be some time before he gains legal passage back to his homeland because of his outspoken remarks about the gravely ill (at this writing) Gen. Francisco Franco. The young Serrat, a Basque by birth, has always been opposed to the philosophies of Franco. His remarks following the September executions of five terrorists resulted in his temporary expulsion from Spain.

Ironically, during the uproar and controversy over Franco's decision at the time, Serrat had been breaking records on stage at the Palacio De Bellas Artes here. He also was in a country which had loose relations with Spain, and finally broke them upon an edict by Pres. Luis Echeverria.

When Serrat's pointed statements were picked up by the daily press and wire services, a special order went out from Madrid for the singer not to bother to return there. His family left shortly thereafter, and his home was reportedly expropriated by the Spanish government.

"It really doesn't matter that much," muses the uninhibited Serrat, inasmuch as his waxings in different parts of the world have been selling huge. So have the ticket sales for his personal appearances. In 13 dates at the Bellas Artes here, he amassed more than \$150,000, according to his impresario-agent Rene Leon.

One of the big plans for him in early 1976 is to make a complete tour of the Mexican states via an old-fashioned caravan, which will allow him to reach out to more people than any other foreign performer before him. Leon reports there are other lucrative dates set for him in the remainder of this year in Colombia and Venezuela, and perhaps an extended tour throughout Japan next spring.

"I'm very direct in what I write about," admits the also successful composer, "and if it doesn't say something, it has no value for me or for my public." Serrat's lyrical approach is simple; easy to comprehend what his ideals are all about.

His statements about the U.S. not taking a firm enough stand against the executions even created some furor in Washington. "But I read and hear about all of the freedom of expression in America, so I was just being straightforward with my feelings just like anybody would be there," he says.

Leon says the action taken by his government now puts a "freeze" on all Spanish artists entering the country. Other big attractions from there who will now lose out on dates include Grupo Nosedades, Camilo Sesto, Maria Dolores Pradera, Patxi Andion and even Rafael, who had been in the process of straightening out his tax problems with the Mexican government.

By being here during the time of the formal break between both nations, Serrat was allowed to continue with his engagements. His track record in this country since 1969 has given him a special priority which in a way could be interpreted as "untouchable."

Like he spreads his thoughts in and out of song, so it goes with distribution of his disks. His original masters are through Ariola in Spain,



Spanish Basque singer Joan Manuel Serrat: exiled from Spain, but welcome and popular in Mexico.

RCA in Argentina and Brazil, Philips in Colombia and EMI-Capitol here in Mexico.

Fania To Hike Its Album Price

NEW YORK—The Fania family of Latin labels will increase the price of certain albums to \$6.98 in early 1976 because of "increased costs of production, upgraded vinyl quality and a higher grade of artwork," according to Fania officials.

Artists whose next LPs will appear on the \$6.98 label include Ismael Miranda, Larry Harlow, Mon Rivera-Willie Colon and Johnny Pacheco.

Vargas And Marin Head Orfeon Branch

NEW YORK—Mexico's Orfeon Records has opened its previously announced New York office for production and distribution into this area.

Sammy Vargas, formerly with Mercury, and Bobby Marin, ex-United Artists, head up operations.

Billboard SPECIAL SURVEY for Week Ending 11/22/75

Billboard Hot Latin LPsTM

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IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LATIN BREED U.S.A., GC 115	8	LITTLE JOE Y LATINAIRES Manana, Freddie 1030
2	FREDDY FENDER Wasted Days & Wasted Nights, SF 2001	9	MIKE LAURE Mariposas Locas, DM 1666
3	XAVIER PASSOS Viva Matamoros, TRG 01	10	ANGELICA MARIA My Most Recent Hits Instrumental, Sonido Internacional SI-8015
4	COSTA AZUL En Accion, NV 307	11	VICENTE FERNANDEZ El Idolade De Mexico, Caytronics 1420
5	FREDDY FENDER She Thinks I Still Care, ARV 1030	12	YOLANDA DEL RIO Se Me Olvido Otra Vez, DKLI-3293
6	SUNNY Y SUNLINERS Carinosamente, Keyloc 3021	13	LOS KASINOS Triunfadores, UN 1003
7	MEXICAN REVOLUTION Quiero Una Cita, GC 116	14	TORTILLA FACTORY Tortilla Factory II, FL 4063
		15	KING CLAVE Corazon Lloro, Orfeon 38024

IN NEW YORK

1	BARRETTO Barretto, Fania XSLP-00486	8	JOE QUIJANO Ahora, Coco CLP-114XX
2	TIPICA 73 Candela, Inca 1043	9	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439
3	ISMAEL RIVERA Soy Feliz, Vaya XVS-35	10	MARCO ANTONIO MUNIZ Salsa Tropical, Arcano DKLI-3284
4	GRAN COMBO #8, GGC-012	11	FANIA ALL STARS Vol. 1 & 2, Fania 476-7
5	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37	12	ORQ. BROADWAY Lo Mas Duro En Charanga, Coco CLP-119
6	WILLIE COLON The Good, The Bad, The Ugly, Fania XSLP-00484	13	CAMILO SESTO Camilo Sesto, Pronto, Pts-1011
7	HECTOR LAVOE La Voz, Fania XSLP-00461	14	TAMBO Tambo, Montuno-505
		15	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX

NOVEMBER 22, 1975, BILLBOARD

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Allied Wholesale: Calle Cerra, 610 Santurce, P.R. 00927 (809) 725-9255

Low-Fill, Outlet Saturation Dip Tape Sales At Muntz Canada

By MARTIN MELHUISE

TORONTO—According to David Hoffman, head of Muntz Canada Ltd., the low-fill rate of software and hardware manufacturers has led to a rather unspectacular sales here for the company.

"We just can't get certain lines of hardware," says Hoffman. "We have these on back order on certain items for months. In most cases if we had the product on hand we can sell it as fast as the stock came in."

Besides the fill problem, one of the major causes of lower tape sales at Muntz as well as other retail chains is the large number of new record and tape outlets in this country. "There are just so many stores that it is watering down the sales for all of them," says Hoffman. "A perfect example of this is the downtown section of Yonge Street in Toronto. There are close to eight major record retail outlets there in the space of a few blocks. We had a store there but we closed it down."

Jack Farrauto, manager of a Muntz outlet in North Toronto, boasts the largest supply of 8-track tapes in Toronto. He indicates his tape sales are down because of the fill on tapes. "We were 10 percent up in September but our sales are down over the year," says Farrauto, "I think it's the same at most stores."

"It seems to me that the consumer is now taking a second look at rec-

ords. In many ways they are a better buy because there is more hardware in the marketplace. Most of the top-line albums are selling now at very reasonable prices whereas the price of tape is pretty constant. They are anywhere from \$1 to \$2 more than records. Of course, tape has a life cycle that is 10 times that of a disk. Fidelity-wise they are very close."

Farrauto has noticed an improvement in the fidelity of cassette tapes though sales has not been moving. "Cassette sales are way off of the 8-track, so are 8-track quad tapes. Next to stereo, quad is an art form. It's hard to sell art forms. Stereo enhances sound for the masses and quad enhances it for a select few."

"Our cassette sales are steady and there has been a steady increase in the sale of cassette hardware. With cassettes you find that many people are making their own tapes which, of course, has an effect on the number of prerecorded tapes they buy. Our blank tape sales have increased by about 20 percent. One of the pleasant surprises this year was the rise in the sale of cassette players."

Both Hoffman and Farrauto agree on one thing: a recession is here and has been for quite a while.

States Farrauto, "Tapes are an expensive commodity and people who are coming into our store are not buying as much as they used to. The average is about 2½ tapes per person. The sales of tapes in this country are up over-all only because there are more retailers. There's no doubt that the public is beginning to feel the crunch because of such things as the high cost of living and unemployment."

The traffic in our stores is down about 25 percent, yet the average transaction increased by 32 percent. One reason is that we are serving the customers better. Our staff now goes through a rigorous training period during which time they learn how to assist the customer in purchasing tape. With less traffic in the store, we have more time to spend with individual customers. This new attention to the customer has worked. Our average transaction per customer has risen from \$15.00 to \$18.00. Our average door figure has risen from \$6.00 to \$9.00."

Each Muntz store, depending on the location, has different characteristics. One store located in the center of downtown Toronto in the Toronto Dominion Center, has experienced a 30 percent rise in the sale of LPs this year. Its tape sales have stayed at relatively the same level. According to manager Marcello Toppan, one of the major factors in this increase of LP sales is the disco boom in Toronto. "There are a lot of discos in downtown Toronto, and many of the people who go to them work in the downtown core of the city. At night they go to the discos, hear a song they like and at lunchtime the next day, they come into the store looking for it. Our peak period here is usually between 11 a.m. and 2 p.m. Because the music that is played in discos is often very specialized, we have to stay on top of the latest releases from the U.S. We have to import some of the records but that is difficult because we are a franchise. We can't really ask a U.S. importer to bill funds and ship the product to us."

One of the dealer consumer aids that Muntz Canada used to provide was the Muntz tape guide, which listed all of the tapes available on the

market in Canada with some editorial content. Bill Johnston, a product manager of the music division at Muntz, indicates that it became too expensive. What we are doing now is putting out a binder for in-store use with the same complete tape listings in it. We do more newspaper ads in conjunction with the record companies.

Concert Productions Intl— Making Canada a 'Live' Name

TORONTO—Concert Productions Intl., the Toronto-based concert promotion company, headed by Mike Cohl and David Wolinsky, has played a large part in the recent establishment of a viable concert circuit across Canada and the development of Toronto as the live entertainment capital of this country.

CPI had been an independent concert promotion organization but Bill Ballard and Peter Larsen of Maple Leaf Gardens recognized the benefits in having the company tied with that arena. CPI promotes all pop concerts at the Gardens and also makes use of Massey Hall and the University of Toronto's Convocation Hall.

In the past few months CPI has brought Jefferson Starship, J. Geils, Gentle Giant, The Dooby Brothers, Outlaws, the Bee Gees, The Dudes, Jethro Tull, Gary Wright, Rick Waitman, Procol Harum, Rod Stewart and the Faces and Heart to Maple Leaf Gardens and will have the Who and Isaac Hayes in the next few weeks. In October they ran Jimmy Cliff with Burning Ice at Massey Hall and have upcoming dates there with Gino Vannelli and Sparks. They have Bruce Springsteen booked into Convocation Hall next month.

Many of CPI's forays into the national concert market have been accomplished in cooperation with regional promoters. In Ottawa, CPI has a working relationship with Harvey Glatt of Treble Cleft for the Ottawa Civic Center and in the past the company has worked closely with Donald K. Donald Productions in Montreal headed up by Donald Tarlton. The two promoted the recent cross-Canada tour by the Bee Gees.

Here, CPI has recognized the necessity of tying in the local pop radio stations, CHUM, CSTR and CHUM-FM into their concert promotions, often using the deejays from the various stations to MC the shows.

"We found that working with the radio stations, a concert became more than the hiring of a band to play Toronto," says Cohl. "It became a community musical event."

A new emphasis has been put on the establishment of a good corporate image in Toronto and the country as a whole. When the public relations firm of Charles Dunne and Owens opened up, specializing in the music industry, CPI was their first account.

The setting up of a ticket subscription club under the name Cheap Thrills also indicated a concern for giving the average ticket buyer a little better deal than he was used to and at the same time keeping in

Heart Gets Much Love

TORONTO—Heart, a Vancouver band signed to Mushroom Records in Canada, is finding acceptance in the string of dates they are currently playing across Canada.

They opened for Rod Stewart and the Faces at the Montreal Forum recently, had an unprecedented standing ovation and an encore. The reaction stemmed mostly for the success of the band's second single "Magic Man" from their current album "Dreamboat Annie" in that market.

Following the Montreal date, the

band played Maple Leaf Garden in Toronto, with Rod Stewart, and moved to Kitchener and Ottawa to play some club dates. They are playing dates in the Pacific Northwest and will return to Vancouver soon to play Oil Can Harry's, a club they have played consistent SRO engagements in the past.

According to Shelly Siegel, head of Mushroom Records, a deal is being negotiated in the U.S. for the release of their album. A U.S. release is expected by March. The band's new single is "Love Me Like Music."

are not obstructing the view from any seating locations.

A number of major concerts do not come into Toronto but play the U.S. border cities such as Buffalo and Niagara Falls, and CPI has set up bus excursions from Toronto to those concerts. Though this is not a new idea—the Salsberg Ticket Agency in Toronto has been offering a similar service for quite a while—it is relatively new for CPI. They bussed people to the Bob Dylan show in Niagara Falls using 20 buses and charging \$23 for the round trip and the ticket to the show.

Having just completed a nine-day tour of Ontario with Sha-Na-Na, CPI is preparing for upcoming dates by spots in Toronto, Ottawa and Montreal as well as a date with Edgar Winter and Lynyrd Skynyrd.

International Turntable

• Continued from page 66

been managing director of EMI Hong Kong since August, 1973.

Bob Adcock has joined the Deep Purple organization to represent the interests of the management division in Britain and Europe. He will operate from Purple's Newman Street offices in central London. Adcock, who manages hitmaking drummer Cozy Powell, now with Ritchie Blackmore's Rainbow, was also connected with Cream as well as West, Bruce and Laing.

Derek Sutton is leaving Chrysalis Records U.S. to start his own management company and will be visiting the U.K. in December to offer American representation in management to U.K. managers, artists and record companies. Sutton, with Chrysalis for several years working from New York and Los Angeles, says he will handle record company deals, tour work and liaison, but claims he is interested only in "long-term acts." Though he starts on his personal career from Nov. 30, he stays with Chrysalis until the end of the year.

New head of U.K. disco promotion for Trojan Records in London is Paul Walker. He was previously with Atlantic's promotion department. Bernard Cochrane is also a new Trojan appointment, having responsibility for local and national radio and television promotion. Cochrane was formerly with the Cyril Shane organization.

Elaine Saffer, press and promotions manager at Pickwick in London for two years, has left the company to get married. Following her wedding at Christmas, she hopes to carry on with songwriting and production. Prior to joining Pickwick she ran her own theater management company Saffred Music. Her

successor at Pickwick is Jessica Soones, formerly of MPR public relations where she did promotional work for both BASF and Sonab. Another newcomer to Pickwick is Andrew Christian (26), who joins as art director and studio manager. He was previously a design group head at the National Advertising Co.

June Bolan, former wife of Mary Bolan and who was his manager for several years, has joined Wilde Rock Promotions, the company which distributes promotional tapes to outlets throughout the country. Her work will involve liaison between Wilde Rock and the various record companies.

Maggie Wells is to replace Shirli Stone in the Phonogram Press office in London, taking over responsibilities for the Vertigo label. She was previously press officer for Philip Electrical. Rick Blaskey, who joined Phonogram a year ago and has been working in an artist liaison capacity replaces Gill Light in the Phonogram press division, and both Wells and Blaskey report to Terry Bartram, head of public relations.

Paul Hussey has been appointed field display assistant to the London area for Phonogram. He is responsible to Roy Wilkins, area sales manager (London) and has a functional responsibility to Braden Godder field display coordinator.

Mollie Lindsay leaves Phonogram this week after 23 years to become assistant to Wouter Poldervaart head of finance and administration for Polygram U.K. She joined the company with Leonard Smith and has since been secretary to ever managing director up to Tony Morris. She became personal assistant to Phonogram company secretary Fred Kent in 1969, having worked in close partnership with him for 18 years.

Soviets Go Diamond On Its Needles

MOSCOW—Manufacture of diamond "needles" for phonographs has been started recently at the Tomlinsky plant of Diamond Tools in the Moscow suburb of Liubertsy.

The styli here are made from waste products from the manufacturing of boring tools. But for many years needles have been made for LPs here from corundum. However, the need for diamond needles appeared with the introduction of sophisticated stereo record-playing equipment of high quality, produced by national companies here.

It is expected that the manufacture of other kinds of high-grade accessories will be initiated in Russia soon.

Cap Marketing Seminar Held

TORONTO—The marketing division of Capitol Records—EMI of Canada Ltd.—has concluded a two-day sales and promotion seminar at the Constellation Hotel in Toronto.

Under the title Pro Seminar '75, sales and promotion staff from across Canada firmed plans for the coming season based on an extensive advertising and merchandising campaign with the theme "Make Christmas a Capitol Occasion."

Among the highlights of the event was a dinner party, which was attended by Sylvia Tyson, Susanne Stevens, Peter Donato, Rich Wamil, Peter Foldy and other guests from the U.S. including Capitol's senior vice president of a&r, Al Coury. Coury narrated an audio visual presentation of new international products. This was followed by several presentations of new Capitol Canadian and Arista products.

Billboard Hits Of The World

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General News

Bay Area Studios Report a Lively Autumn Activity

Continued from page 48

ment Co., expects to have 16-track facilities by the beginning of 1976.

Pat Gleeson at Different Fur Trading Co. studios says, "I think we're the third busiest studio in the city right now," indicating that his gross from 1972 to 1974 jumped from \$60,000 to \$205,000. He expects to hit the quarter-million mark this year. "We run 70 to 80 hours a week here," says Gleeson, "and our break-even point is 45 hours."

Fur's rates are extremely attractive: \$35 an hour for 16-track, with the price including DBX noise reduction. Gleeson himself is a musician, doing a lot of synthesizer work, and since the synthesizer work is almost all overdubbing he says his room is especially well equipped for that.

"We do a lot of overdubbing and have equipment for it that other studios don't have," he says. "I would like to expand my business in that direction. There's no reason for bands who want to do their basic work in \$120 an hour studios not to do their overdubbing here and save themselves \$70 an hour."

Gleeson is in the process now of pouring \$100,000 into upgrading his operation. Some \$35,000 of that will go for a new Spectrosonic 24-track board, and his new control room will be twice the size of the old.

Gleeson played with Herbie Hancock's group for several years and consequently "we do a lot of jazz work here because that's where my contacts are." There are two projects with Joe Henderson in motion now, and Gleeson worked on Lenny White's new Nempor LP, "which was really a challenge, getting 70 tracks down to 16."

Fred Catero is recording the local Steve Seskin group here, and Gleeson is working on two Linda Tillery singles for Mercury.

Coast Recorders, which for several years had maintained space at the site of the CBS studios on Folcom St., moved to its own location on Mission St. last January. Since the move it reports that business during some months has been double what it was for the same month last year. About 90 percent of Coast's work is in ads, "and about 90 percent of the agencies here use us," reports Claudia Fagundes. Coast has two studio rooms, both 16-track, and a third production studio for mixing and editing. Mono narration rate is \$30/hour, and goes up to \$85/hour for 16-track. Manager at Coast is Steve Atkin.

Ellington's Music For Cancer Date

NEW YORK—The Duke Ellington Cancer Center has set aside Dec. 15 for an "Evening At Home" with the music of the late Duke Ellington, and is inviting Ellington's fans around the country to buy and listen to a just-released recorded tribute to the Duke by his friends in Tokyo.

The tax deductible \$25 album was produced in Japan by A. Torio, president, Victor Publishing of Japan, and donated to the Duke Ellington Cancer Center for fund raising purposes. Pressings and jackets were contributed by RCA Records, U.S.A.

The album includes big band arrangements of such all-time Ellington favorites as, "Satin Doll," "Mood Indigo," "Take The 'A' Train," "Solitude" and "Sophisticated Lady."

When completed, the Duke Ellington Cancer Center, designed as a permanent tribute to the Duke, will maintain five beds at the Hamptons Hospital and Medical Center, N.Y., for use by indigent musicians in need of cancer treatment.

Officers of the Duke Ellington Cancer Center include honorary chairpersons, Mercer and Ruth Ellington, son and widow of the Duke; and co-chairpersons, Stanley Adams, ASCAP; Ed Cramer, BMI; and Alice Prager, SESAC, founder of the center.

Grant Chain

Continued from page 1

there is a good chance those departments will be enlarged. Sam Scranton continues to head Grant recorded music product buying.

No definite decision has been made as to who services particular stores, but Transcontinental Record Sales, the Lenny Silver Buffalo operation, appears to have the inside track to continue as major supplier.

With the closing of approximately 581 of the 1,074 stores, Grant's now is concentrated in the Northeast, where Silver's rack operation holds a logistic advantage. Silver, along with ABC Record and Tape Sales, split the former chain departments which handled records and tapes. Many of the ABC-supplied stores were shuttered in the reorganization.

Stereo phonographs, tape recorders and electronic components, which were a former part of Grant's store inventory, have been deleted under the Chapter XI programming.

Capitol's Soul & Country

Continued from page 59

their own way, they've come quietly in and moved us into the progressive and country pop fields as well as keeping us solidly entrenched in the more traditional country areas. And again, we have not paid what I would call ridiculous sums of money. What they have done in country is a good example of what we are striving for. If you have ears and you are getting paid to listen to and look for new talent, that's what you should be doing. We simply do not believe in handing out money recklessly.

"And that money we have saved that way," Coury sums up, "we can spend on tour support, advertising, buying equipment, merchandising,

BELGIUM (Courtesy HUMO) As of 11/13/75 SINGLES

- This Week 1 L'LUCK—Mud (Philips) 2 GUUS—Alexander Curly (Negram) 3 MORNING SKY—George Baker Selection (Negram) 4 DANSEZ MAINTENANT—Dave (CBS) 5 TRIBUTE TO BUDDY HOLLY—Mike Berry (Decca) 6 CAN'T GIVE YOU ANYTHING—Stylistics (WEA) 7 RHINESTONE COWBOY—Glen Campbell (EMI) 8 I'M ON FIRE—5000 Volts (Philips) 9 PERDONAME—Demis Roussos (Philips) 10 STAN THE GUNMAN—H. The Knife & The Jets (Cardinal) 11 KISS ME KISS YOUR BABY—Brotherhood Of Man (Vogue) 12 MY RUSSIAN LADY—Classics (Telstar) 13 I'VE GOT THE NEED—Spookey & Star (Negram) 14 MOVIE STAR—Harpo (EMI) 15 SPANISH ROSE—Andre Moss (EMI)

BRAZIL (Courtesy IBOPE—Rio De Janeiro) As of 11/1/75 SINGLES

- This Week 1 POXA—Gilson Souza (Tapecar) 2 I'M NOT IN LOVE—10 cc (Philips) 3 PLEASE MR. POSTMAN—Carpenters (Odeon) 4 TANGO PARA TEREZA—Angela Maria (Copacabana) 5 JULY, JULY, JULY—Billy Paul (CBS) 6 I'M GONNA MAKE YOU AN OFFER—Jimmy Helms (Philips) 7 ONLY YESTERDAY—Carpenters (Odeon) 8 SEVERINA XIQUE-XIQUE—Genival Lacerda (Copacabana) 9 MELO DA CRIANCA—Adriano (Beverly) 10 HEY YOU—Bachman-Turner Overdrive (Philips)

LPs

- This Week 1 MARAVILHA DE CENARIO—Martinho da Vila (RCA) 2 CLARIDADE—Clara Nunes (Odeon) 3 CHICO E BETANIA (Philips) 4 BRAVO (International)—Various (Som Livre) 5 VIAGEM ENCANTADA—Jorginho do Imperio (Polydor) 6 IN CONCERT—Various (K-Tell) 7 CHICO ANISIO AO VIVO—Chico Anisio (Som Livre) 8 HOT' ISSIMO—Various (Top Tape) 9 SUA PAZ MUNDIAL (Vol. 4)—Various (Som Livre) 10 FRUTO PROIBIDO—Rita Lee (Som Livre)

WEST GERMANY (Courtesy Musikmarkt) *Denotes Local Origin SINGLES

- This Week 1 LADY BUMP—*Penny McLean (Jupiter/Ariola)—Meridian-Siegel/Butterfly 2 S.O.S.—Abba (Polydor)—Schacht 3 TU T'EN VAS—Alain Barriere, Noelle Cordier (Ariola)—Montana 4 DOLANNES MELODIE—Jean-Claude Borelly (Telefunken)—Prisma/Budde 5 SAILING—Rod Stewart (Warner)—Melodie der Welt 6 TORNERO—I Santo California (Ariola)—Sugar Music 7 WART AUF MICH—*Michael Holme (Ariola)—Sugar Music 8 I'M ON FIRE—5000 Volts (Epic)—Intersong 9 THE HUSTLE—Van McCoy (Avco/Ariola)—MUZ 10 DISCO STOMP—Hamilton Bohanon (EMI)—Burlington 11 GUITAR KING—Hank The Knife & The Jets (EMI)—Hanseatic/Intersong 12 DOWN BY THE RIVER—Albert Hammond (Epic)—Intro 13 WENN DU DENKST, DU DENKST ETC.—*Juliane Werding (Hansa/Ariola)—Intro 14 DER ZAR UND DAS MAEDCHEN—*Mirelle Mathieu (Ariola)—Siegel/Abilene 15 BARBADOS—Typically Tropical (Gull/Telefunken)—Melodie der Welt

HOLLAND (Courtesy Stichting Nederlandse) As of 11/8/75 SINGLES

- This Week 1 DANSEZ MAINTENANT—Dave (CBS) 2 MORNING SKY—George Baker Selection (Negram) 3 THAT'S THE WAY—K.C. And The Sunshine Band (PPB) 4 ALS DE DAG VAN TOEN—Reinhard Mey (Intercord) 5 CAN'T GIVE YOU ANYTHING—Stylistics (Avco) 6 EVERYTHING'S THE SAME—Billy Swan (Monument) 7 FAME—David Bowie (Inelco) 8 SJAKIE VAN DE HOEK—Conny Vandebos (Park) 9 THANKS FOR THE LOVE—Earth and Fire (Polydor) 10 L-L-LUCY—Mud (Philips)

ITALY (Courtesy Germano Ruscitto) As of 10/28/75 SINGLES

- This Week 1 SABATO POMERIGGIO—Claudio Baglioni (RCA) 2 REACH OUT I'LL BE THERE—Gloria Gaynor (MGM/Phonogram) 3 L'ALBA—Riccardo Cocciante (RCA) 4 L'IMPORTANTE E' FINIRE—Mina (PDU/EMI) 5 DUE—Drupi (Ricordi) 6 BELLA DENTRO—Paolo Frescura (RCA) 7 PROFONDO ROSSO—I Goblin (Cinevox/Fonit/Cetra) 8 64 ANNI—I Cugini di Campagna (Pull/Fonit/Cetra) 9 INCONTRO—Patty Pravo (RCA) 10 FEELINGS—Morris Albert (PA/Ricordi)

As of 11/4/75 LPs

- This Week 1 WISH YOU WERE HERE—Pink Floyd (EMI) 2 SABATO POMERIGGIO—Claudio Baglioni (RCA) 3 L'ALBA—Riccardo Cocciante (RCA) 4 PROFONDO ROSSO—I Goblin (Cinevox/Fonit/Cetra) 5 RIMMEL—Francesco De Gregori (RCA) 6 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM/Phonogram) 7 XXa RACCOLTA—Fausto Papetti (Durium) 8 INCONTRO—Patty Pravo (RCA) 9 EXPERIENCE—Gloria Gaynor (MGM/Phonogram) 10 DUE—Drupi (Ricordi) 11 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM/Ricordi) 12 JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (Phonogram) 13 CARAT PURPLE—Deep Purple (Purple/EMI) 14 DEL MIO MEGLIO #3—Mina (PDU/EMI) 15 ROSA—Patrizio Sandrelli (Smash/MM)

JAPAN (Courtesy of Music Labo, Inc.) *Denotes local origin SINGLES

- This Week 1 ICHIGO HAKUSHO O MOUICHIDO—*Ban Ban (CBS/Sony)—JCM, Young Japan 2 UTSUKUSHII AINO KAKERA—*Goro Noguchi (Polydor)—Fuji, N.P. 3 AERUKAMO SHIRENAI—*Hiromi Goh (CBS/Sony)—Standard 4 SENTIMENTAL—*Hiromi Iwasaki (Victor)—NTV 5 SHIROI KYOKAI—*Hideki Saijo (RCA)—Gelei 6 TOKI NO SUGIYUKU MAMANI—*Kenji Sawada (Polydor)—Watanabe 7 KATAMUITA MICHISHIRUBE—*Akira Fuse (King)—Watanabe 8 TONARINO MACHINO OJOSAN—*Takuro Yoshida (For Life)—Yui 9 ROMANCE—*Hiromi Iwasaki (Victor)—NTV 10 SASAYAKA NA YOKUBOU—*Momoe Yamaguchi (CBS/Sony)—Tokyo 11 OMOIDE MAKURA—*Kyoko Kosaka (Aard-Vark)—Yamaha 12 ORETACHI NO TABI—*Masatoshi Nakamura (Columbia)—NTV 13 URAGIRI NO MACHIKADO—*Kai Band (Express)—Shinko 14 NAKANOSHIMA BLUES—*Hiroshi Uchiyamada & Cool Five (RCA)—Uchiyamada 15 IMAWA MOU DAREMO—*Alice (Express)—JCM, OBC, Mirika 16 KITAE KAERO—*Koji Tokuhisa (Atlantic)—Nichion 17 GUZU—*Naoko Ken (Canyon)—Nichion 18 OMOKAGE—*Yuri Shimazaki (Columbia)—Nichion 19 FUTARI NO TABI—*Hiroshi Itsuki (Minoruphone)—Noguchi 20 ANO HI NI KAERITAI—*Yumi Arai (Express)—Alfa

MEXICO (Courtesy Radio Mil) As of 11/1/75 SINGLES

- This Week 1 WE SAID GOODBYE—Yndio (Philips)—Dave MacLean (RCA) 2 THE HUSTLE—Van McCoy & The Soul City Symphony (Avco) 3 LOVE WILL KEEP US TOGETHER—Captain & Tennille (A&M) 4 UNA CARTA—Los Terricolos (Gamma) 5 LAGRIMAS Y LLUVIA—Juan Gabriel (RCA) 6 DOING IT TO DEATH—J.B.'s (Polydor) 7 TSOP—Los Tres Grados (Epic) 8 EL ALACRAN—La Pandilla (Raff) 9 SATIN SOUL—Unlimited Sound Orchestra (Gamma) 10 POR QUE TE FUISTE—Los Versatiles (IN) 11 HOY TE CONFIESO—Los Terricolos (Gamma) 12 SIEMPRE ESTOY PENSANDO EN TI—Lucia Mendez (RCA) 13 LA FELICIDAD—Gualberto Castro (CBS) 14 QUE MAS DA—Ricardo Ceratto (Capitol) 15 TE TENDRE QUE OLVIDAR—Rigo Tovar (Melody)

NEW ZEALAND (Courtesy NZFPI) As of 11/7/75 SINGLES

- This Week 1 WASTED DAYS AND WASTED NIGHTS—Freddie Fender (Festival) 2 FEEL LIKE MAKIN' LOVE—Bad Company (Festival) 3 SAILING—Rod Stewart (WEA) 4 TEARS ON MY PILLOW—Johnny Nash (Phonogram) 5 ONE OF THESE NIGHTS—Eagles (WEA) 6 SOLITAIRE—Carpenters (Festival) 7 TURN THE PAGE—Jon English (Phonogram) 8 BARBADOS—Typically Tropical (Pye) 9 SWEET INSPIRATION—Yandall Sisters (EMI) 10 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Festival) LPs

LPs

- This Week 1 WISH YOU WERE HERE—Pink Floyd (Phonogram) 2 HELEN REDDY'S GREATEST HITS—(EMI) 3 ATLANTIC CROSSING—Rod Stewart (WEA) 4 THE VERY BEST OF ROGER WHITTAKER—(EMI) 5 ONE OF THESE NIGHTS—Eagles (WEA) 6 WINDSONG—John Denver (RCA) 7 AN EVENING WITH JOHN DENVER—(RCA) 8 DARK SIDE OF THE MOON—Pink Floyd (EMI) 9 GREATEST HITS (First Impressions)—Olivia Newton-John (Festival) 10 JOHN DENVER'S GREATEST HITS—(RCA)

SWITZERLAND (Courtesy Radio-Hitparade) As of 11/7/75 SINGLES

- This Week 1 DOLANNES MELODIE—Jean-Claude Borelly (Metronome) 2 SAILING—Rod Stewart (Warner Bros.) 3 TORNERO—I Santo California (Ariola) 4 TU T'EN VAS—Alain Barriere (Albatros) 5 SOS—Abba (Polydor) 6 DOWN BY THE RIVER—Albert Hammond (Epic) 7 MORNING SKY—George Baker Selection (Warner Bros.) 8 PALOMA BLANCA—George Baker Selection (Warner Bros.) 9 WART AUF MICH—Michael Holm (Ariola) 10 L'ETE INDIEN—Joe Dassin (CBS)

Earnings Reports

Continued from page 8

INTEGRITY ENTERTAINMENT CORP. (The Warehouse) 1st qtr. to Sept. 30: 1975 Sales \$7,977,768 Net income 87,487 Per share .03 1974 \$6,072,465 169,480 .05

COLUMBIA PICTURES INDUSTRIES (Arista Records) 1st qtr. to Sept. 27: 1975 Revenues—feature films: Theatrical \$49,373,000 Television 6,304,000 TV programs 13,562,000 Records, music pub. 8,322,000 Broadcasting 6,408,000 aOther 7,214,000 Total 91,183,000 Net income 2,734,000 Per share .33 1974 \$35,721,000 8,970,000 12,484,000 4,286,000 5,904,000 6,078,000 73,443,000 788,000 .10 a—Revenue includes pre-tax gain on sales of real estate of about \$700,000.

MINNESOTA MINING & MFG. CO. (3M) 3rd qtr. to Sept. 30: 1975 Sales \$ 818,900,000 Net income 60,600,000 Per share .53 Average shares 114,557,645 1974 \$777,000,000 82,900,000 .73 nine-months Sales 2,346,000,000 Net income 184,700,000 Per share 1.62 Average shares 114,302,624

Singers To Tour

TRENTON—After a dry run before some 33,000 persons in concerts during the past year, and covering more than 4,500 miles on tour, the Bicentennial Singers at Trenton State College here are preparing to tour extensively during the bicentennial year to present their "Yankee Doodle Fought Here" production.

NOVEMBER 22, 1975; BILLBOARD

Tough Calif. Booking Law

• Continued from page 18

transfer or gift of a musician booking agency. Licenses would run biannually with renewal coming March 31.

Filing fees would be as follows: \$50 for each new application for license; \$100 for each new application for a branch office license; \$50 for each examination or re-examination; \$50 for transfer or to assign a license; \$200 for an annual license; and \$200 for a reinstatement of a license after revocation or suspension. An agency would have to post a \$1,000 surety bond with the bureau. Losing a license could come from licensee or his agent violating provisions of the law or "conditions under which the license was issued have changed or no longer exist."

The bureau would pass on forms used in contracts by an agency and would withhold its approval of same if the pact form is "unfair, unjust and oppressive to the musical artist." Booking agencies would have to post a schedule of their fees in their offices prominently and file same with the bureau. Changes in fees would have to be reported to the bureau and would become effective seven days after the filing.

Music booking agencies would have to open their books for inspection by the bureau and its agents or would furnish the bureau with true copies of all such records upon request.

No licensee can sell, transfer or give away any interest in or right to profits in a booking agency without written consent of the state bureau.

If this section is violated, it would

constitute a misdemeanor and would be punishable by a fine of not more than \$500, less than \$100 or imprisonment for 60 days or both.

A booking agency can't give false information or make false representations or promises about employment. Musicians can't be sent to work in bordellos or gambling houses and no musician under 18 can work in a place serving liquor. Agents are prohibited from securing jobs in places where a strike, lockout or other labor trouble exists unless they notify the musician in advance of such conditions.

No agency can divide fees with an employer or employe of an employer. No booking agency or employe thereof can call itself or himself "entertainment director" or "entertainment consultant" or any other similar title. Persons who contract entertainment for fairs in California are exempt from this provision.

A person who holds a valid employment agency license may receive a booking agency license without examination.

Tanya Tucker OK After Car Crash

NASHVILLE—Tanya Tucker escaped with minor facial abrasions and a slight concussion when the sports car she was driving overturned Wednesday (5). She was admitted to Baptist Hospital's emergency room and released after treatment. Tucker was driving home alone from a late night recording session when she lost control of her car.

A 3-Cent Royalty Sought

• Continued from page 3

own markup on revision, according to Ervin Drake, AGAC president.

To finance its efforts the Guild has been asking for dollar support from its members whose individual contributions range from a low of \$3 to as much as \$5,000. In many cases, non-AGAC writers have also donated to the fund, which is used solely to finance travel and hotel costs for songsmiths brought in to Washington to present their case. Drake

notes that some writers are paying their own junket expenses.

Only a week ago, Drake and Lew Bachman, AGAC executive director, were joined by writers Henry Mancini, John Green and Jack Lawrence in a whirlwind series of Washington meetings during which 20 congressmen were contacted. Of these, 13 were members of the House judiciary committee, which will be grappling with markup chores.

These meetings, in which the only industry figures to appear are songwriters, are thought to be much more persuasive than pitches by combined groups. In the past, writers have accompanied publisher representatives to Washington, but current strategy is to focus in on the creator alone, and how he stands to lose or gain by revision standards. AGAC conviction is that the writer is not fully represented by other industry groups.

Drake stresses that a statutory royalty floor is essential since the mechanical rate is not tied into a percentage of the record's sales price, as it is in Europe. In countering record industry arguments, AGAC maintains that the long-standing statutory rate of 2 cents has functioned as a ceiling, and that average rates paid per disk sold are much less.

The Guild is also trying to poke holes in the "myth" that most songwriters strike it rich from record sales. AGAC statistics indicate that the average income of its 3,000 members from the exploitation of their songs is about \$2,200 a year.

Drake says that collaboration in the legislative battle between AGAC and the Nashville Songwriters Assn. is also proving effective. Following a meeting on the problem last July, the Nashville group set up a special committee to work with AGAC on presenting the writers' case to congressmen.

Inside Track

Elmer Valentine has discarded plans to convert his Sunset Strip legend, the Whisky, into a disco. Instead, the nitery will continue to be rented out for cabaret-theater productions. "El Grande de Coca Cola" and "Cycle Sluts" have already run successfully at the Whisky since spring. Coming next week is Earl Wilson Jr.'s long-running New York show, "Let My People Come." Admits Valentine, "The Whisky is dead as a rock showplace in the current market." (See p.1 story about the Roxy, which Valentine also co-owns and books.)

★ ★ ★

Flash Cadillac & the Continental Kids are the first rock act ever to headline the North Hollywood country music bastion, the Palomino. **Tommy Thompson**, Palomino co-owner, had to go on KLAC to beg fans to stop clogging the streets around the club trying to get into **Freddy Fender's** SRO one-nighter.

Bob Dylan is performing in whiteface on his secondary market tour with **Joan Baez**. . . . The Songwriters Showcase moved to Wednesday nights at the Los Angeles Improvisation after some two years at **Art Laboe's** oldies club.

The inevitable occurs this week, when Island's "No. 18 With A Bullet" by **Pete Wingfield** hit the number 18 spot on the pop chart, with a "bullet" no less. . . . For the first time ever, Mercury has released a new **Bachman-Turner Overdrive** single that is not off any LP. The song, "Down To The Line" has the sound of the early BTO.

The Who are already planning return dates on their tour that begins Thursday (20). Many of the cities on Part I of the tour, like Houston, are scheduled for return concerts during the summer tour—Part III. . . . ASCAP writer **Joseph Allan McCarthy** died Nov. 7 in New York city. . . . **Barry Manilow's** new LP, "Tryin' To Get The Feeling," will receive simultaneous release next month in more than a dozen international territories. Included are Australia, Brazil, Germany, Canada, Denmark, Mexico, New Zealand, South Africa, Philippines, Sweden, Singapore, Switzerland and Japan.

David Crosby and **Graham Nash** received individual award plaques from the Humane Society due to the attention their album "Wind On The Water" has brought regarding the plight of the whale. . . . **Lana Cantrell** has been held over for a third week at New York's Grand Finale.

James Brown has renewed his contract with BMI, a relationship which began in 1958. . . . The New York Jazz Museum presents public performances of its jazz puppet show on Saturday (29) and Dec. 20. . . . **Toni Basil** will choreograph the stagemusical for the upcoming **Bette Midler** tour. . . . The Midnight Special's tribute to **Led Zeppelin** on Nov. 14 featured the first TV appearance ever in the U.S. by a member of the group, when it featured an exclusive interview with **Robert Plant**. . . . **Ace Spectrum** makes an appearance at New York's Lord and Taylor's on Thursday (20).

Henry Mancini will conduct the London Symphony for the first time next January. Following the concert Mancini and the symphony will cut an LP for RCA, marking Mancini's second recorded effort with a symphony. He previously recorded with the Philadelphia Orchestra.

Shirley Womack is the author of the words to "It's All Over Now" with Bobby Womack composing the music, Shirley writes. We gave credit to Bobby for everything several weeks ago. . . . The late Memphis drummer **Al Jackson** left an estate valued at \$214,000. Since he left no will, his widow and sister were appointed by probate court to jointly administer his estate.

The **Beach Boys** have signed **Cecilio and Kapono** to tour with them on five dates in the Pacific Northwest starting Dec. 13. The duo from Hawaii has played on bills during its current fall tour with **Cheech and Chong**, **Loggins and Messina**, **Janis Ian**, **Jim Stafford** and **Michael Murphey**, reports manager **Bill Thompson**. . . . **Don Vincent** remains **Wayne Newton's** musical director in an 11-year relationship, despite the solo composing deal reported in signings last week.

Marvin Gaye and **Quincy Jones** headline a Cow Palace benefit for San Francisco's hip Glide Church. Nov.

Radio & TV All-Out For Vet Warren

LOS ANGELES—There is nothing "official" about it—it just happened. But for the next month veteran songwriter Harry Warren is going to be honored on radio and television almost to the point of saturation.

Warren started writing music in the 1920s in New York, then spent three decades at Warner Bros., 20th Century-Fox and MGM writing scores of No. 1 hit songs. A long-time ASCAP member, he has resided in Los Angeles for 40 years. His col-

laborators have included Johnny Mercer, Al Dubin, Arthur Freed, Mack Gordon, Ralph Blane and Billy Rose.

Festivities were kicked off Sunday (9) on Bill Moran's KABC-AM stanza here. For two hours, Bing Crosby, Guy Lombardo, Alice Faye, Harry James and others called in on a special Moran hot line to rap with Warren, whose 1932 ballad "I Only Have Eyes For You" by Art Garfunkel on Columbia rested in Billboard's top 20. The tune originally

30. . . . **Dick Clark** will produce his fourth annual "New Year's Rockin' Eve" ABC-TV special. **Neil Sedaka** headlines with the **Average White Band**, **Freddy Fender**, **K.C. & The Sunshine Band** and **Melissa Manchester** from the Coconut Grove in Los Angeles.

Led Zeppelin drummer **John "Bonzo" Bonham** wound up barred from Hollywood's Roxy, Rainbow and Whisky plus needing 13 stitches to close his upper lip when he reportedly took a punch at legendary Sunset Strip clubman **Mario Maglieri**. Mario, an ex-cop, says he was trying to stop Bonzo from throwing chairs and tables around the crowded Rainbow eatery.

Johnny Mathis, **Sergio Mendes**, **Vikki Carr** and **Charles Aznavour** will all videotape appearances with the **Edmonton Symphony Orchestra** this season. . . . **Larry Raspberry & the Highsteppers** got their release from Stax and are seeking a new deal. . . . **Paul McCartney** is currently touring **Wings** in Australia. . . . "Hee-Haw" returns temporarily to CBS-TV via a guest shot with **Tony Orlando & Dawn**.

Dory Previn and guests **Thelma Houston** and **Georgia Brown** do a benefit for Northridge Hospital Dec. 17 at the Los Angeles Music Center. . . . New offices for Walt Disney Music are under construction at the Disney Studios. . . . **Freddie Prinze** and **Tony Orlando** are supposedly seriously considering making a "Road To Puerto Rico" film Crosby-Hope style.

Dario Borzani, former stage dancer and founder of the Martinique nitery in New York which showcased the likes of **Dean Martin** and **Jo Stafford**, celebrated his 76th birthday along with the 25th anniversary of his Restaurant Rivoli in Mexico City. . . . **Hoyt Axton** playing San Quentin Prison New Year's Day.

Robin Bachman of BTO ordered a new toy from Australia—a Sherman Tank. . . . **Buck Owens** tours Italy and France for the first time in January. . . . **Rick Nelson** does dramatic guest role on new NBC-TV series, "Jigsaw John."

Julie Andrews makes Las Vegas debut next Spring at Caesar's Palace. . . . **Beach Boys** Eastern tour started this week. . . . **Doobie Brothers** set attendance records at 15 stops on their 60-show tour.

America played benefit at Los Angeles Music Center for ANISA educational foundation. . . . **Justin Hayward** and **John Lodge** will be the first **Moody Blues** personnel to tour since the group left the road in 1973. . . . **Willie Hutch**, Motown studio veteran, is touring nationally for the first time to support his hit "Love Power."

Ozark Mountain Daredevils' John Dillon has his first child, a daughter. . . . **Charlie Daniels** got a dozen pies in his face at his birthday party from band members. Pie pushing is a Daniels band tradition. . . . **David Bowie** is being considered by **Ken Russell** for his **Rudolph Valentino** bio-film.

Jose Feliciano makes his TV comedy debut on "Chico And The Man." . . . **Steve & Eydie** host the Golden Globes Awards Metromedia TV show Jan. 24. . . . **The Miracles** to write tunes for **Don Coenelius' "Soul Train"** label.

KC & The Sunshine Band joins **Elton** and the **Beatles** as the only artists ever to have two simultaneous Top 10 singles on KJL. . . . **Henry Mancini** scoring theme for the "Blue Knight" TV series. . . . **Burl Ives** sings title theme of "Gifts Of An Eagle" documentary film.

Aerosmith headlines the Los Angeles Forum for the first time Dec. 5 with **Montrose** and **Mott** guesting. . . . **Benny Goodman** opens the San Antonio Convention Center Pops Series Wednesday (19). . . . **Al Martino** on promo tour of Germany.

Honorary Pip For A Day contest is being run by the new **Gladys Knight & the Pips** National Fan Club. . . . **Ozark Mountain Daredevils** on first full-scale eastern tour. . . . **Phil Austin** and **David Ossman** of **Firesign Theater** are touring colleges as **Dr. Firesign's Theater of Mystery**.

Liza Minnelli's AIP musical film had a title change to "A Matter Of Time." . . . **Andy Williams** has a new syndicated TV show coming. . . . Warner Bros. art director **Ed Thrasher** premiered his film short, "Trailride '75" at Phoenix Art Museum.

Billboard
Hotline

Advance
Charts
and
Analysis

See page 23

LOOK INTO HER EYES!

Gerri Granger

Will Make You Forget
It's Ever Been Done Before.

You'll Feel The Fresh Excitement That Only A Superb Artist Can
Bring To A Classic Piece Of Music.

"Can't Take My Eyes Off Of You"

1964

Written & Produced By Bob Crewe

20TH
CENTURY
RECORDS
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

Billboard's
NOVEMBER 22, 1975

Top Album Picks

Number of LPs reviewed this week **54** Last week **41**

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Pop

MICHAEL MURPHEY—*Swans Against The Sun*, Epic PE 33851 (CBS). Murphey, coming off a top 10 LP with "Blue Sky Night Thunder" brings his mix of cosmic cowboy Texas and Colorado sound to offer a set of love ballads, straight country, country with an almost British folk feel and straight rock. Some of the material deals with nature and its beauties, a favorite subject of the artist's. Yet he manages to escape the trap some others have fallen into and does not devote himself totally to that subject. Good production from Bob Johnston and guest appearances from Charlie Daniels, John Denver, Jim Guercio, Willie Nelson and various members of the Nitty Gritty Dirt Band. Some good social commentary here as well.

Best cuts: "Swans Against The Sun," "Renegade," "Rhythm Of The Road," "Dancing In The Meadow," "Buffalo Gun," "The Wild West Show."

Dealers: Artist tours frequently and this has been his biggest year to date.

THE FOUR SEASONS—*Who Loves You*, Warner Bros. BS 2900. With Frankie Valli, Bob Gaudio and two new members, one of rock's premier groups comes up with what may be their most commercial effort yet. Lots of good disco possibilities here, but not the pounding, wall of sound disco sound we have been used to. Rather, there is fine use of strings, easy horns and acoustic guitars here. Valli's lead singing is in his usual excellent and distinctive style, but the harmonics of the group are also used to a greater extent than ever before. Mostly uptempo, but an occasional ballad is also worked in well. All in all, a nice change for those who might have been expecting a bubblegum type LP.

Best cuts: "Silver Star," "Harmony, Perfect Harmony," "Who Loves You," "Mystic Mr. Sam," "Slip Away."

Dealers: Valli is hot, and "Who Loves You" is still going up the charts.

ANNE MURRAY—*Together*, Capitol ST-11433. First album for Murray in sometime is a varied effort, featuring some of her country stylings but with a stronger emphasis on straight ballads, some good rockers and even a '20s flavored cut with big productions. Now working with producer Tom Catalano, the artist is taking new directions and working within their boundaries well. Material comes from the likes of David Gates, Alan O'Day, Peter Allen, Mark James and Gene MacLellan. Most impressive here is the balance between the uptempo and mid-tempo material, as well as the differences in the subject matter in general. What we are hearing here is an Anne Murray that is generally more sophisticated as a singer.

Best cuts: "If It's Alright With You," "Part-Time Love," "Player In The Band," "Blue-Finger Lou," "Together."

Dealers: Place in pop, country and MOR.

KRAFTWERK—*Radio-Activity*, Capitol ST-11457. Debut set for the German electronic band with Capitol is quite different than their mammoth "Autobahn" set of a year ago. This time, the band is trying to be a bit more commercial, at least as commercial as one can be when working with a pure electronic sound. Divided into a number of short cuts, the LP, which features monotonous yet strangely haunting vocals, is one of those sets that, while repetitious in many spots, is strangely compelling along the lines of "Autobahn." All told, this is probably the best album this band has put together for the U.S. market—combining the best of their past hits with material that can be easily programmed.

Best cuts: "Radioactivity," "Airwaves," "Antenna," "Transistor," "Ohm Sweet Ohm."

Dealers: Capitol set to launch major push on act.

DEEP PURPLE—*Come Taste The Band*, Purple PR 2895 (Warner Bros.). First set from the long standing heavy metal band with new guitarist Tommy Bolin is a better than average set of hard rock, but somehow lacks the drive the band enjoyed under the guidance of Richie Blackmore. Still, with Jon Lord working his patented keyboards and David Coverdale on vocals, the LP should satisfy died in the wool Purple fans. Some good instrumental work here as well as the rock and roll singing. Frenetic material works best.

Best cuts: "Lady Luck," "I Need Love," "Drifter," "This Time Around," "Owed To G."

Dealers: Group is set to tour soon.

KRIS KRISTOFFERSON—*Who's To Bless . . .*, Monument PZ 33379 (CBS). The most energetic LP for Kristofferson in years, soundwise and content wise. The singer/songwriter runs through some of his better new songs of life, love, hard times and goodtimes against an instrumental backing strongly reminiscent of his earlier work. The vocals are stronger than anything he's done in years (with fine production from David Anderle) and the lyrics match the vocals. For those who feel they have missed the "old" Kristofferson on some of his more recent product, here's a chance to visit him again.

Best cuts: "The Year 2000 Minus 25," "Easy, Come On," "Stallion," "Stranger," "Who's To Bless And Who's To Blame," "Silver (The Hunger)."

Dealers: Stock with new Rita Coolidge product from A&M.

RITA COOLIDGE—*It's Only Love*, A&M SP-4531. Strong set of good, almost mood songs from one of the better contemporary female vocalists. Working with producer David Anderle

Spotlight



NEIL YOUNG—*Zuma*, Reprise MS 2242 (Warner Bros.). The best effort from Young since his early LPs with Crazy Horse, he's back into solid rock and roll and sensitive love songs, minus, for the most part, the wailing vocals that have characterized recent efforts. The stronger voice is the first noticeable change, along with the ballsier music (especially Young's own lead guitar), but the lyrics are less introverted and the material is well balanced between electric rock and acoustic cuts. Several long cuts featuring long instrumental lead-ins that are also reminiscent of some of the best of his earlier work. And, a few cuts include a country feel as well, though none quite as strong as the "Love Is A Rose" cut he penned for Linda Ronstadt. All told, a fine variety of material and, while not a return to yesterday in terms of any lack of new ideas, a return to the concepts and styles that first brought the solo Young major attention.

Best cuts: "Don't Cry No Tears," "Lookin' For A Love," "Barstool Blues," "Drive Back," "Cortez The Killer."

Dealers: Stress the new Young sound.



JIMI HENDRIX—*Midnight Lightning*, Reprise MS 2229 (Warner Bros.). Second set of unreleased Hendrix tapes uncovered and put back together by Alan Douglas and Tony Bongiovi is a blues/rock set featuring the unmistakable Hendrix guitar and voice working with such musicians as guitarist Jeff Mironov, bassist Bob Babbitt, drummer Alan Schwartzberger and some good female backup voices. Mix of traditional rock and blues riffs with original material (with the original dominating) and a good blend of really heavy material with some pleasing, easy going guitar work. Good balance as well between instrumentals and vocals. Like the first set of this type, this is not ripoff in any sense of the word. This is Hendrix at his best and at his peak, at ease in the studio with friends and making the kind of music he will always be remembered for.

Best cuts: "Trash Man," "Midnight Lightning," "Hear My Train," "Blue Suede Shoes," "Once I Had A Woman," "Beginnings."

Dealers: Consumers realize last LP was legitimate and it went gold. Expect same from this.

THE O'JAYS—*Family Reunion*, Philadelphia International PZ 33807 (CBS). Another triumph for this Philadelphia trio, who continue to stand heads above most of the soul crossover acts. Working with producers Gamble & Huff, the three move through a series of easy disco rockers (that avoid the typical thumping disco sound) as well as a number of smooth ballads. Singing switches from strong leads backed by subtle harmonies to material that depends almost exclusively on harmonies. Lyrics move from goodtime material to interesting but not overbearing social comment. While the O'Jays certainly make complex music, their real skill is in making complex material easy to listen to. Among the most dynamic performers in showbusiness, the same qualities come across on record—the pacing, the vocal and instrumental changes and the general feeling that this is the kind of music that helps break down categories.

Best cuts: "Unity," "You And Me," "She's Only A Woman," "Livin' For The Weekend," "I Love Music" (current single).

Dealers: Display in pop and soul.

and musicians such as Booker T. Jones, Al Perkins, Jr., Lee Sklar and Dean Parks, Coolidge, like husband Kris Kristofferson, has come up with an LP reminiscent of her powerful early efforts. The country feel she has always managed to capture is there, as is a strong soul feel (thanks in part to the fine background vocals of Vanetta Fields, Clydie Kings, Sherlie Matthews and several others) and a good pop, almost MOR sound is present as well.



CHICAGO—*Greatest Hits*, Columbia PC 33900. First greatest hits package for this all star group, one of the first to mix the sounds of rock and horns. While often considered an album oriented band, the seven have had their share of hit singles over the years, as this set aptly demonstrates. Equally impressive, they have scored with several kinds of songs—from jazz flavored to wild big band material to fun rockers to simpler tunes. The material has also covered a wide variety of subject matter. With the various musical feels and the fine combinations of lead and harmony vocals the group stands heads above most other "supergroups" musically speaking—and, in fact, rank as one of the few legitimate American super bands.

Best cuts: "25 Or 6 To 4," "Does Anybody Really Know What Time It Is," "Saturday In The Park," "Feelin' Stronger Everyday," "Wishing You Were Here," "Beginnings."

Dealers: Perfect for Christmas merchandising.



Best cuts: "Born To Love Me," "I Wanted It All," "It's Only Love," "My Rock And Roll Man," "Mean To Me," "Am I Blue" (the last two almost torch songs).

Dealers: Display in own bin and with Kristofferson.

DAVE EDMUNDS—*Subtle As A Flying Mallet*, RCA LPL1-5003. Undoubtedly one of the most remarkable albums of the year from Dave Edmunds who, in his own way, is possibly the

most unique talent in pop music today. Edmunds not only plays virtually every instrument (strings, drums, bass, guitar, saxophone, harp, steel and scores of others) and manages to overdo his own voice in countless keys—what he has done here is take a selection of classic songs and sound as much like the original artists as the originals. Thus, he is the Everly Brothers, the Crystals the next, the Ronnettes, Chuck Berry, the Chantells and on and on. Not just a gimmick, however. Edmunds is a major, if underexposed talent. Two live cuts with Brinsley Schwarz spice up the set some more. The kind of LP it is impossible to describe. One really must listen to believe one man is doing all of this.

Best cuts: "Baby I Love You," "Maybe," "Da Doo Ron Ron," "Let It Be Me," "Billy The Kid," "Born To Be With You," "Let It Rock."

Dealers: Expect strong FM play. And this is the same Edmunds who scored here in '71 with "I Hear You Knockin'" and starred with David Essex in "Stardust."

Soul

THE MAIN INGREDIENT—*Shame On The World*, RCA APL1-1003. Yet another in the fine list of soul LPs recorded by this group. As in past effort, the production is extremely well-done and the vocals are upfront. Several of the tunes should go high on the r&b charts, with one or two crossing over onto pop. Unlike many of the other soul LPs this one does not key in on disco, and that's a positive sign. Overall, another job well done from this trio. Expect Top 40 and soul radio play on many cuts.

Best cuts: "Shame On The World," "Put Your Love In My Hands," "Let Me Prove My Love To You," "Jamaica," "Over You" (a remake of the old Gary Puckett hit).

Dealers: By all means let your buyers know that the Main Ingredient have new product on the market.

Country

KRIS KRISTOFFERSON—*Who's To Bless . . .*, Monument PZ33379. Kristofferson's writing output suffered as his movie career blossomed, but somewhere between movie dates and road dates he has managed to write some of the best songs since his Bobby McGee days. Writing's fun for Kris again, and it's fun having Kris around as a writer. Some exceptional songs here delivered in the careful Kristofferson style. Produced by David Anderle, the LP features one of the best singing jobs Kris has done on the cut "Easy, Come On."

Best cuts: "Easy, Come On," "Stallion," "Stranger," "Silver (The Hunger)."

Dealers: The Kristofferson cult continues to grow with his motion picture and network exposure, and both country and pop audiences buy his records.

B.J. THOMAS—*Help Me Make It (To My Rockin' Chair)*, ABC A&P-912. B.J. comes up with another powerful package of songs. He gathered some of Nashville's best and, with Chips Moman producing, cut another first-rate album. The great singer has another great album.

Best cuts: "Ballyhoo Days," "Late Late Dominos," "Let It Be Me."

Dealers: Country and pop sales should be strong as B.J.'s career continues to soar.

GORDON LIGHTFOOT—*Gord's Gold*, Reprise 2RS 2237. The (Almost) Complete Lightfoot. Reviewed as a Spotlight Pop pick last week, this also rates a country pick since Lightfoot has long been a major writing-singing force on the country scene. This two-record set includes 26 songs, covering almost all his early and late hits. Lightfoot re-records some of his earlier hits which were on another label, and gives us his best efforts for Reprise. The title says it all.

Best cuts: "I'm Not Sayin'/Ribbon Of Darkness," "For Lovin' Me/Did She Mention My Name," "Early Morning Rain," "Sundown," "Rainy Day People," "Cotton Jenny," "If You Could Read My Mind," "Carefree Highway."

Dealers: This is the strongest album yet by a man with an eager country and pop audience.

SLIM WHITMAN—*Everything Leads Back To You*, United Artists, UA-LA513G. For some reason, Slim Whitman's popularity in Europe has always exceeded his stateside recognition. That's hard to understand when listening to the effort and energy he put into this collection of first-rate ballads. The title song sets the mood for an album of honest from-the-heart songs. If you like clean, crisp and clear country songs, don't go any further than this jewel from Slim.

Best cuts: "Everything Leads Back To You," "I'm Beginning To Love You," "Elizabeth (You're My Queen)."

Dealers: Slim is a stone country artist, and this is the best package yet of his songs.

(Continued on page 76)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

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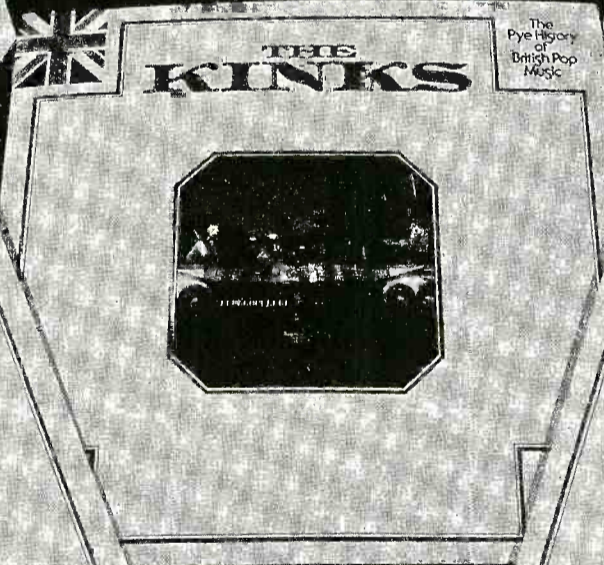
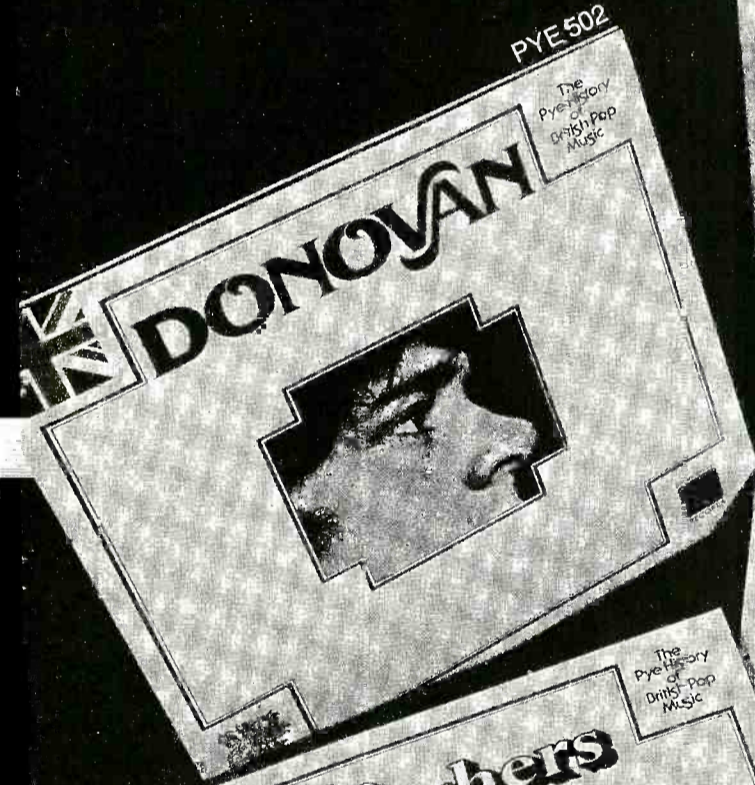
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Billboard's

NOVEMBER 22, 1975

Number of singles reviewed
this week **110** Last week **91**

Top Single Picks

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JEFFERSON STARSHIP—Play On Love (3:12); producers: Jefferson Starship & Larry Cox; writers: Grace Slick-Pete Sears; publishers: Ronin/Alien, BMI, Grunt 10456 (RCA). Even though "Miracles" is still riding high, a lot of stations have been playing the cut for months so RCA and Grunt are offering a new single. Excellent easy rocker here, featuring Grace Slick on lead vocals. Strongest single sound to the old Airplane yet. Good harmonies from Marty Balin and Paul Kantner.

HELEN REDDY—Somewhere In The Night (3:31); producer: Joe Wissert; writers: R. Kerr-W. Jennings; publishers: Almo/Irving, ASCAP/BMI, Capitol 4192. Kind of smooth ballad Ms. Reddy does best, with good, building instrumental track and title that works well as hook. Strong production from Joe Wissert.

THE DOOBIE BROTHERS—I Cheat The Hangman (4:20); producer: Ted Templeton; writer: Patrick Simmons; publishers: Lansdowne/WB, ASCAP, Warner Bros. 8161. Acoustic cut somewhat along the line of "Black Water," but featuring more vocal harmonies and an easier overall sound. Excellent instrumental arrangements and good lyrics. Change of pace for the generally rocking group, but one that should score well for them.

BACHMAN-TURNER OVERDRIVE—Down To The Line (3:55); producer: Randy Bachman; writer: Randy Bachman; publishers: Ranbach/Top Soil, BMI, Mercury 73724. Back on the singles scene after an absence of several months. BTO come back with another of their patented, wall of sound specials with the title repeated effectively throughout the song.

JOHN FOGERTY—Almost Saturday Night (2:27); producer: John Fogerty; writer: John Fogerty; publisher: Greasy King, ASCAP, Asylum 45291. Second single for Fogerty since he decided to return to the active music scene is not as raucous as "Rockin' All Over The World." Rather, this is more like the Creedence material of the "Tomorrow Never Comes" vein. Still, top notch rock. Flip: Sea Cruise (3:11); producer: same; writer: Huey P. Smith; publisher: Cotillion, BMI.

BILL WITHERS—Make Love To Your Mind (4:15); producers: Bill Withers & Larry Nash; writer: B. Withers; publisher: Golden Withers, BMI, Columbia 3-10255. First single for Columbia falls right into the mainstream of the kind of mid-tempo rocker that Withers has scored best with. Reminiscent of "Use Me" in many spots. Good early response to the LP.

recommended

AMAZING RHYTHM ACES—Amazing Grace (Used To Be Her Favorite Song) (3:17); producer: Barry "Byrd" Burton; writer: H.R. Smith; publisher: Fourth Floor, ASCAP, ABC 12142.

BOB SEGER & THE SILVER BULLET BAND—Nutbush City Limits (3:03); producers: Bob Seger & Punch Andrews; writer: Tina Turner; publishers: Unart/Huh, BMI, Capitol 4183.

AEROSMITH—You See Me Crying (3:00); producer: Jack Douglas; writers: S. Tyler-D. Solomon; publisher: Daksel, BMI, Columbia 3-10253.

ROBERT PALMER—Which Of Us Is The Fool (3:10); producer: Steve Smith; writer: Robert Palmer; publisher: Aceke, ASCAP, Island 042.

KENNY ROGERS—Love Lifted Me (3:39); producer: Larry Butler; writers: Rowe-Smith; publisher: John T. Benson, ASCAP, United Artists 746.

COTTON, LLOYD & CHRISTIAN—I Can Sing, I Can Dance (2:36); producers: Mike Curb & Michael Lloyd; writers: Michael Lloyd-Darryl Cotton; publisher: Michael, ASCAP, 20th Century 2253.

JIM CAPALDI—Love Hurts (3:30); producer: Steve Smith; writer: Boudleaux Bryant; publisher: Acuff-Rose, BMI, Island 045.



MAJOR HARRIS—I Got Over Love (3:34); producers: Steve Bernstein, Alan Rubens & Major Harris; writers: Charles B. Simmons-Joseph B. Jefferson; publishers: WIMOT/Sacred Pen, BMI, Atlantic 45-3303. I Got Over Love (4:50); info same in all categories. Another earthy, sexy sounding cut from the man who hit top five pop and soul his last time out. Some rather interesting female sounds as well, especially at the beginning of the record.

recommended

SLY STONE—Le Lo Li (3:16); producer: Sly Stone; writer: Sylvester Stewart; publisher: Stoneflower, BMI, Epic 8-50175 (CBS).

NANCY WILSON—Don't Let Me Be Lonely Tonight (3:15); producers: Gene Page & Billy Page; writer: James Taylor; publisher: Country Road/Blackwood, BMI, Capitol 4109.

BETTY WRIGHT—Slip And Do It (3:15); producer: Willie Clarke; writers: J. Thompson-E. Dixon; publisher: Cachand, BMI, Alston 3718 (T.K.).

JAMES BROWN—Hot (I Need To Be Loved, Loved, Loved, Loved) (6:03); producer: James Brown; writer: James Brown; publishers: Dynatone/Belinda/Unichappell, BMI, Polydor 14301.

MARGO THUNDER—Don't You Have Any Love In Your Heart (3:27); producers: Bert DeCoteaux & Tony Silvester; writer: Roger Troy; publishers: Sorn/Jellyroll, BMI, Haven 7018 (Capitol).

CLARENCE REID—Baptize Me In Your Love (3:15); producer: Steve Alaimo; writers: S. Alaimo-C. Reid; publisher: Sheryllyn, BMI, Alston 3717 (T.K.).

TYRONE DAVIS—Turning Point (3:29); producer: Leo Graham; writer: Leo Graham; publishers: Julio-Brian/Content, BMI, Dakar 4550 (Brunswick).

NELL CARTER—The Morning After (The Night Before) (2:57); producers: Myrna March & Bert DeCoteaux; writers: Myrna March-Lanny Meyer; publisher: Myrna March, ASCAP, RCA JB-10434.

LOVE CHILD'S AFRO CUBAN BLUES BAND—Black Skin Blue Eyed Boys (2:41); producers: Jerry Love & Michael Zager; writer: E. Grant; publisher: Picadilly, BMI, Roulette 7180.



GREG LAKE—I Believe In Father Christmas (3:31); producers: G. Lake & P. Sinfield; writers: Lake & Sinfield; publisher: Manticore, PRS, Atlantic 45-3305. Hardly a newcomer, Greg Lake is the Lake of Emerson, Lake & Palmer. Still, this beautiful Christmas story is his first effort as a solo artist. One of the finest wishes for peace and happiness to come along in years, and strong possibilities here for a Christmas standard.

SUZANNE STEVENS—Make Me Your Baby (3:01); producers: Milan Kymlicka & Paul White; writers: R. Atkins-H. Miller; publisher: Screen-Gem-Columbia, BMI, Capitol 4185. Lady who has a strong following in Canada comes up with a good easy rocker that could receive Top 40, MOR and disco play. Good, strong vocals with excellent arrangements.

TERRY GARTHWAITE—Angel Of Love (3:20); producers: David Rubinson & Friends; writer: Toni Brown; publishers: Wind & Dragons, BMI, Arista 0164. Former member of Joy Of Cooking comes up with a fun, bouncy effort for her first solo single. Good, all too true in many cases, story line.



KENNY ROGERS—Love Lifted Me (3:39); producer: Larry Butler; writers: Rowe & Smith; publisher: John T. Benson, ASCAP, United Artists UA-XW746-Y. Kenny takes a song from the Bible and turns it into a love song by singing it with all his heart and soul. Known for his First Edition triumphs, Kenny has never sung more beautifully or effectively. Goosebumps are in order when he tackles the powerhouse chorus and the piano of Pig Robbins puts you in the pew. Brother Kenny tells it all in this masterpiece that seems all too short at three minutes, 39 seconds. Larry Butler's production genius is never more evident, and the raw, yet refined, talent of Kenny Rogers has never been showcased with more brilliance. The Kenny Rogers Revival is officially underway!

STONEY EDWARDS—Blackbird (Hold Your Head High) (3:29); producer: Chip Taylor; writer: Chip Taylor; publishers: Blackwood/Back Road, BMI, Capitol P-4188. A touching tale sung to perfection in Stoney's best performance ever. Though the song sounds autobiographical, it was written by Chip Taylor—the Manhattan hillbilly. Taylor's production, several effective tempo changes within the song, and the honest, optimistic philosophy of the lyrics make this the anthem of Southern blacks and the Dixie sons and daughters of all colors who grew up the country way. Pride is universal, and the message will be understood by those who buy, and love, country music and the men who make it great like Stoney Edwards. The flip side carries a version that's 43 seconds longer.

C.W. McCALL—Convoy (3:48); producers: Don Sears & Chip Davis; writers: C.W. McCall, Bill Fries, Chip Davis; publisher: American Gramophone, SESAC, MGM M-14839. The elusive C.W. McCall culls "Convoy" from his new album packed with potential singles. Exploiting the CB radio craze with a breathless tale of cross-country trucking, McCall should enjoy his biggest hit yet. His dramatic voice, a compact story-song, and production by Don Sears and Chip Davis that builds the suspense as powerfully as a Hitchcock movie will crash this musical convoy through the chart barriers with ease.

SAMMY DAVIS, JR.—Song And Dance Man (2:40); producers: Mike Curb and Jim Vienneau; writers: Jerry Foster & Bill Rice; publishers: Jack & Bill, ASCAP, 20th Century TC-2236. Several years ago when Jerry Foster and Bill Rice wrote "Song and Dance Man" for Johnny Paycheck, they had no idea the song would someday be cut by America's #1 song and dance man. Sammy Davis, Jr. with a country song? Listen. Jim Vienneau and Mike Curb know how to produce a great country song, and the super-talented Davis sings with the feeling, zest and ability that has become his trademark.

MARVEL FELTS—Somebody Hold Me (Until She Passes By) (2:52); producer: Johnny Morris; writers: A. Aldridge, R. Aldridge, S. Richards; publishers: Al Cartee/Ensign, BMI, ABC/

Dot DOA-17598. Marvel's marvelous voice reaches for the rafters and hits the heavens in this sob story of a man watching the wedding of the lady he loves. To prevent a church-house incident, the singer asks his friends to hold him until she passes by. A strong song wailed with abandon by one of today's top country artists.

DICK FELLER—Uncle Hiram And The Homemade Beer (3:24); producer: Larry Butler; writer: Dick Feller; publisher: Tree, BMI, Asylum E-45290-A. What Phil Harris did for cigarettes Dick Feller does for beer in this left field loony tune. One of Nashville's greatest talents, Feller sails through a rapid-fire recitation that jocks and listeners will love. Poor Uncle Hiram brews a batch of homemade beer that explodes into an exciting finale. Asylum is the perfect place for the wacky Feller... and the country chart is the perfect place for Feller's frenetic song.

SONNY JAMES—Eres Tu (Touch The Wind) (2:40); producer: George Richey; writers: J.C. Calderon & M. Hawker; publisher: Radmus, ASCAP, Columbia 3-10249. Because of the outstanding singing career of Sonny James, few people realize he's an excellent producer with such credits as Marie Osmond's string of hits, and a new side of James surfaced with the release of his first instrumental album—The Guitars of Sonny James. Both sides came from the album sensitively produced by George Richey. The A-side is a lovely love song, and "Apache" is a catchy western tune complete with the sounds of zinging arrows. Both sides will garner plenty of airplay.

recommended

ASLEEP AT THE WHEEL—Bump Bounce Boogie (3:12); producer: Tommy Allsup; writers: Preston, Haber, Benson; publishers: Asleep At The Wheel/Black Coffee, BMI, Capitol P-4187.

WELTON LANE—Makin' Me Look Good (2:39); producer: Gary S. Paxton; writers: Gary S. Paxton & Pete Drake; publisher: Brushape, BMI, Gary S. Paxton GSP-1100.

FLYING BURRITO BROTHERS—Building Fires (3:17); producers: Norbert Putnam & Glen Spreen; writers: D. Penn, J. Christopher, J. Dickinson; publishers: Dan Penn/Easy Mine/Soundtown, BMI, Columbia 3-10229.

TRACEY BALIN—You Don't Have Far To Go (2:50); producers: Huey P. Meaux & Mickey Moody; writers: M. Haggard & J. Simpson; publisher: Owen Publications, BMI, ABC/Dot DOA-17581.

HILL—Sweet Sorrow (3:36); producer: Ken Mansfield; writer: Gary Hill; publishers: Frontlawn/Mountain Man, BMI, Capitol P-4191.

WILMA BURGESS—A Satisfied Man (2:20); producer: Norro Wilson; writers: Jerry Foster & Bill Rice; publisher: Jack & Bill, ASCAP, Shannon SH #839A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard LPs

Continued from page 74



MCCOY TYNER—Trident, Milestone M-9063 (Fantasy). Tyner's intense playing on acoustic piano is the hallmark of his intense trio set. There are contrasts for Tyner on celeste and harpsichord which are used sparingly. But in the main Tyner's brilliantly building runs, his linear attacks and use of building phrases, creates ripples of sound which are carried energetically by bassist Ron Carter and drummer Elvin Jones. Tyner is the author of three of the six cuts and there is one slow ballad, "Ruby, My Dear" by Thelonious Monk which puts all the musicians under the microscope of concentration. Jobim's "Once I Loved" is the key familiar work and it gets a happy, flowing interpretation, with Tyner's piano uncluttered and enervatic.

Best cuts: "Once I Loved," "Impressions," "Ruby, My Dear."

Dealers: Tyner is the hottest pianist in jazz today, so there is an aware audience for his music.

CHARLIE BYRD—Top Hat, Fantasy F-9496. Byrd's masterful acoustic guitar resurveys five old evergreens and with the help of conitist Nat Asderley, drummer Johnny Rae, bassist

Joe Byrd and percussionist Depo Indetto, he soars over and around some well-worn melodies. Byrd uses overdubs to play several guitars on several cuts so his artistry is multiplied. The oldies: "Lonely Town," "Blame It On My Youth," "Top Hat, White Tie and Tails," "I See Your Face Before Me," "Ev'ry Time We Say Goodbye." Chick Corea's melodic "Some Time Ago" is the most contemporary tune and a fine opening track. Relaxed is the way to describe the mood of this LP.

Best cuts: "Some Time Ago," "Lonely Town," "Feel Like Making Love."

Dealers: Mainstream jazz in a flowing, laid back manner.

CHUCK MANGIONE—Encore, Mercury SRM-1-1050. This is a collection of tunes from the several albums Mangione released on Mercury, before switching over to A&M. Included are all of the tunes, which helped break him out into the pop market. Expect this LP to do very well for Christmas sales, since he has a very loyal following. Besides his quartet and a symphony orchestra, there are also vocal performances from Esther Satterfield and Don Potter. The orchestrated Mangione sound is becoming legendary and this LP will be an in-demand item.

Best cuts: "Hill Where The Lord Hides," "As Long As We're Together," "Legend Of The One-Eyed Sailor," "Look To The Children," "Land Of Make Believe."

Dealers: Stock this on the wall, so it doesn't go unnoticed in the bins.

JOHNNY HAMMOND—Gears, Milestone M-9062 (Fantasy). Hammond's debut for Fantasy is a very adventurous trip through both fantasy and reality. He plays electric piano, synthesizer and of course organ and is assisted by a cast of stellar players who are subordinated by Larry and Fonce Mizell's charts. (The two brothers are all over this LP, producers, composers, background vocalists, voice arrangements). Hammond is a part of the production, not the star of it because the charts are so heavily produced. There is a great effort for a commercial sound which will be acceptable in other than jazz areas and the aim is achieved. "Los Conquistadores Chocolates," has a strong disco flavored drum-bass sound, for example.

Best cuts: "Fantasy," "Los Conquistadores Chocolates," "Shifting Gears."

Dealers: This is a new musical stance for Hammond who is not as funky as he's been.

COUNT BASIE—Basie Big Band, Pablo 2310-756 (RCA). Bill Basie has been around for a good many years, yet most people are not aware that he is playing with one of his best bands yet. This LP captures that outfit in all its splendor and grace and there are even a few surprises for the listeners. All of the songs were written and arranged by Sammy Nistico and are performed by some true jazz greats like Jimmy Forrest, Eric Dixon, Bobby Plater, Charlie Fowlkes and others. If there was ever a period of better expression, since the late

1950s by the band, then it has yet to surface because this album is fantastic.

Best cuts: "Front Burner," "Orange Sherbet," "Soft As Velvet," "The Heat's On" (a scorcher), "The Wind Machine."

Dealers: What can you say about one of the last living jazz legends?



PETE WINGFIELD—Breakfast Special, Island ILPS 9333. The man who surprised everyone by coming up with a top soul and pop hit with "Eighteen With A Bullet" comes back with a full set of well done, fulfilled songs, love songs and a few good old rock and rollers about dancing and the like. Wingfield, white or not, has one of the finest soul falsetto voices around. There are a lot of such singers, however, and what really separates him from the crowd is his ability to add a touch of humor to much of what he does. Some good rockers and some good, old time flavored love songs. Look for pop and soul action.

Best cuts: "Eighteen With A Bullet," "Hold Me Closer," "Anytime," "Please," "Lovin, As You Wanna Be," "Number One Priority."

Dealers: Stock in pop and soul.

"Paloma Blanca"

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means

"White Dove!"

It also means

"Smash!"

Paloma Blanca Paloma Blanca Paloma Blanca Paloma Blanca

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- ★ #1 in New Zealand and Australia
- ★ #1 in Germany, Switzerland and Austria
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Paloma Blanca Paloma Blanca Paloma Blanca Paloma Blanca

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- ★ Jumped from 26 to 17 to 10 at CKLW
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- ★ Went on KDKA at #32...
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Billboard **HOT 100** *Chart Bound

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PLAY ON LOVE—Jefferson Starship
[Grant 10456 (RCA)]
SOMEWHERE IN THE NIGHT—Helen Reddy
(Capitol 4192)
I CHEAT THE HANGMAN—Dobie Brothers
(Warner Brothers, 8161)
SEE TOP SINGLE PICKS REVIEWS, page 76

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 6		5	THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015	★ 51		2	LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middle- brooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram)	★ 68	★ 70	8	COME AND GET YOUR LOVE—Roger Daltrey (Russ Ballard), R. Ballard, MCA 40453
★ 16		7	FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levy, S. Prager, Midland International 10339 (RCA)	★ 47		2	FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157	★ 79	★ 3	3	OVER MY HEAD—Fleetwood Mac (Fleetwood Mac, Keith Olsen), McVie, Reprise 1339 (Warner Bros.)
★ 3	★ 3	14	WHO LOVES YOU—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122	★ 44		2	THE LAST GAME OF THE SEASON (A Blind In The Bleachers)—David Geddes (Paul Vance), S. Whipple, Big Tree 16052 (Atlantic)	★ 70	★ 75	7	IS IT LOVE THAT WE'RE MISSIN'—Quincy Jones (Quincy Jones), G. Johnson, D. Smith A&M 1743
★ 4	★ 1	7	ISLAND GIRL—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40461	★ 58		2	FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. (Isley Bros.), E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T-Neck 2259 (Epic/Columbia)	★ 71	★ 49	8	MEXICO—James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Brothers 8137
★ 9	★ 9	9	THE WAY I WANT TO TOUCH YOU—Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725	★ 48		2	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnstone, Arista 0157	★ 83	★ 2	2	LET'S LIVE TOGETHER—Road Apples (David Kershbaum), F. Finnerty, Polydor 14285
★ 6	★ 7	13	THIS WILL BE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109	★ 53		4	THEME FROM "MAHOAGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377	★ 85	★ 2	2	CARRY ME—David Crosby & Graham Nash (David Crosby, Graham Nash), D. Crosby, ABC 12140
★ 7	★ 8	23	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	★ 63		3	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4155	★ 75	★ 80	4	SAME THING IT TOOK—Impressions (Ed Townsend), E. Townsend, C. Jackson, M. Yancy, Curton 0106 (Warner Bros.)
★ 10	★ 10	10	LOW RIDER—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 706	★ 41	★ 41	12	THE AGONY AND THE ECSTASY—Smokey Robinson (Smokey Robinson), W. Robinson, Tama 54261 (Motown)	★ 86	★ 2	2	BABY FACE—The Wing & A Prayer Fife & Drum Corps (Harold Wheeler), B. Davis, H. Akst, Wing An A Prayer 103 (Atlantic)
★ 13	★ 13	13	SKY HIGH—Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022	★ 52		3	PART TIME LOVE—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), D. Gates, Buddah 513	★ 87	★ 2	2	EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729
★ 21	★ 5	5	LET'S DO IT AGAIN—Staple Singers (Curtis Mayfield), C. Mayfield, Curton 0109 (Warner Bros.)	★ 62		4	LOVE POWER—Willie Hutch (Willie Hutch), F. Hutch, Motown 1360	★ 88	★ 3	3	NICE, NICE, VERY NICE—Ambrosia (Freddie Piro), K. Vonnegut Jr., Puerta, Pack, North, Drummond, 20th Century 2244
★ 14	★ 8	8	NIGHTS ON BROADWAY—Bee Gees (Arif Mardin), B. R. & M. Gibb, RSO 515 (Atlantic)	★ 56		2	ROCK AND ROLL ALL NIGHT (Live Version)—Kiss (Eddie Kramer), P. Stanley, G. Simmons, Casablanca 850	★ 79	★ 82	7	HAPPY—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tama 54263 (Motown)
★ 12	★ 2	11	LYIN' EYES—Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279	★ 57		2	TIME OF YOUR LIFE—Paul Anka (Bob Skaif for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737	★ 91	★ 3	3	CARRIBEAN FESTIVAL—Kool & The Gang (Kool & The Gang), R. Bell, Kool & The Gang, De-Lite 1573 (PIP)
★ 13	★ 11	16	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (Tom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284	★ 47	★ 42	10	BORN TO RUN—Bruce Springsteen (Bruce Springsteen, Mike Appel), B. Springsteen, Columbia 3-10209	★ 93	★ 2	2	NEVER BEEN ANY REASON—Head East (Roger Boyd For Sizzle Prod.), Somerville, A&M 1718
★ 14	★ 4	14	MIRACLES—Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA)	★ 48	★ 46	7	CHANGE WITH THE TIMES—Van McCoy (Hugo & Luigi), V. McCoy, Avco 4660	★ 83	★ 84	6	MACHINES—John LiVigni (Bob Cullen), J. LiVigni, D. Meenan, Raintree 2204
★ 19	★ 6	6	MY LITTLE TOWN—Simon & Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone), P. Simon, Columbia 3-10230	★ 59	★ 4	4	SKYBIRD—Tony Orlando & Dawn (Hank Medress, Dave Appell), B. Roberts, C.B. Sager, Arista 0156	★ 84	★ 6	6	DRIVE MY CAR—Gary Tom's Empire (Rick Bleiweiss, Bill Stahl), J. Lennon, P. McCartney, PIP 6509
★ 16	★ 5	12	HEAT WAVE/LOVE IS A ROSE—Linda Ronstadt (Peter Asher), Holland-Dozier-Holland, N. Young, Asylum 45282	★ 71	★ 3	3	FULL OF FIRE—Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2300 (London)	★ 85	★ 89	5	I'M ON FIRE—Jim Gilstrap (Wes Farrell), A. Evers, Roxbury 2016
★ 27	★ 7	7	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter, Arista 0149	★ 51	★ 20	15	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Creed Taylor), M. Grever, S. Adams, Kudu 925 (Motown)	★ 90	★ 90	2	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Bari, Michael Ornatin), B. DeVorzan, ABC 12135
★ 23	★ 14	14	EIGHTEEN WITH A BULLET—Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026	★ 52	★ 31	10	PEACE PIPE—B.T. Express (Jeff Lane), S. Taylor, M. Barkan, Roadshow 7003 (Scepter)	★ 91	★ 39	10	YOU—George Harrison (George Harrison), G. Harrison, Apple 1884 (Capitol)
★ 22	★ 14	14	I ONLY HAVE EYES FOR YOU—Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190	★ 53	★ 34	17	LADY BLUE—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA)	★ 92	★ 92	2	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (Chip Young, Billy Swan), B. Swan, Monument 8-8661 (Epic/Columbia)
★ 20	★ 15	15	CALYPSO/I'M SORRY—John Denver (Milton Okun), J. Denver, RCA 10353	★ 54	★ 35	10	DIAMONDS AND RUST—Joan Baez (David Kershbaum, Joan Baez for JCB Prod.), J. Baez, A&M 1737	★ 93	★ 95	4	I'LL GO TO MY GRAVE LOVING YOU—Stalter Brothers (Jerry Kennedy), D. Reid, Mercury 73687 (Phonogram)
★ 25	★ 13	13	BLUE EYES CRYIN' IN THE RAIN—Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176	★ 66	★ 4	4	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic)	★ 94	★ 98	3	IT'S TIME FOR LOVE—Chi-Lites (Eugene Record), E. Record, Brunswick 55520
★ 26	★ 10	10	OPERATOR—Manhattan Transfer (Tim Hauser, Ahmet Ertegun), W. Spivory, Atlantic 3292	★ 56	★ 38	18	IT ONLY TAKES A MINUTE—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111	★ 95	★ 100	2	HEY THERE LITTLE FIREFLY—Firefly (Kenny Nolan), K. Nolan A&M 1736
★ 23	★ 15	12	SOS—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265	★ 57	★ 45	6	SINCE I MET YOU BABY—Freddie Fender (Wayne Duncan, Dick Heard for GRT), I.J. Hunter, GRT 031 (Janus)	★ 90	★ 90	2	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Bari, Michael Ornatin), B. DeVorzan, ABC 12135
★ 28	★ 12	12	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228	★ 68	★ 6	6	FIRE ON THE MOUNTAIN—Marshall Tucker Band (Paul Hornsby), G. McCorkle, Capricorn 0244 (Warner Bros.)	★ 91	★ 39	10	YOU—George Harrison (George Harrison), G. Harrison, Apple 1884 (Capitol)
★ 29	★ 6	6	OUR DAY WILL COME—Frankie Valli (Hank Medress, Dave Appell), V. Hilliard, M. Garson, Private Stock 45043	★ 59	★ 43	24	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, M. Chinn, Capitol 4055	★ 92	★ 92	2	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (Chip Young, Billy Swan), B. Swan, Monument 8-8661 (Epic/Columbia)
★ 26	★ 14	14	DO IT ANYWAY YOU WANNA (Leon Huff), L. Huff, Tsoy 8-4769 (Epic/Columbia)	★ 72	★ 3	3	WALK AWAY FROM LOVE—David Ruffin (Van McCoy), C. Kippis, Motown 1376	★ 93	★ 95	4	I'LL GO TO MY GRAVE LOVING YOU—Stalter Brothers (Jerry Kennedy), D. Reid, Mercury 73687 (Phonogram)
★ 36	★ 4	4	VENUS AND MARS ROCK SHOW—Wings (Paul McCartney), P. McCartney, Capitol 4175	★ 61	★ 30	10	JUST TOO MANY PEOPLE—Melissa Manchester (Vini Poncia), M. Manchester, V. Poncia, Arista 0146	★ 94	★ 98	3	IT'S TIME FOR LOVE—Chi-Lites (Eugene Record), E. Record, Brunswick 55520
★ 32	★ 6	6	SECRET LOVE—Freddie Fender (Huey P. Meaux), S. Fain, P.F. Webster, ABC 17585	★ 73	★ 4	4	VOLARE—Al Martino (Mike Curb), Modugno, Migliacci, Parish, Capitol 4134	★ 95	★ 95	2	LOVE HURTS—Nazareth (Manny Charlton), Nazareth, A&M 1671
★ 29	★ 24	11	BAD BLOOD—Neil Sedaka (Neil Sedaka, Robert Appera), N. Sedaka, P. Cody, Rocket 40460 (MCA)	★ 76	★ 5	5	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tama 54262 (Motown)	★ 96	★ 61	15	TO EACH HIS OWN—Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343
★ 37	★ 4	4	I LOVE MUSIC (Part 1)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia Inter- national 8-3577 (Epic/Columbia)	★ 74	★ 3	3	WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Dan Hamilton, Joe Frank Darollo, Alan Dennisen), D. Hamilton, A. Hamilton, Playboy 6054	★ 97	★ 77	16	AIN'T NO WAY TO TREAT A LADY—Helen Reddy (Joe Wissert), H. Schock, Capitol 4128
★ 31	★ 17	10	SOMETHING BETTER TO DO—Olivia Newton-John (John Farrar), J. Farrar, MCA 40459	★ 65	★ 65	5	BRINGING IT BACK—Elvis Presley (Not Listed), G. Gordon, RCA 10401	★ 98	★ 69	6	KING KONG Pt. 1—Jimmy Castor Bunch (Jimmy Castor for Puritt Prod.), J. Castor, J. Pruitt, Atlantic 3295
★ 40	★ 6	6	I'M ON FIRE—5000 Volts (Tony Evers), T. Evers, Philips 40801 (Phonogram)	★ 66	★ 67	6	SAILING—Rod Stewart (Tom Dowd), G. Sutherland, Warner Bros. 8146	★ 99	★ 99	2	THIS OLD MAN—Purple Reign (Mike Natale), Not Listed, Private Stock 45052
★ 33	★ 33	17	BRAZIL—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218	★ 78	★ 2	2	NEVERTHELESS/LOUISIANA LOU AND THREE CARD MONTY JOHN—Allman Brothers Band Johnny Sandlin, Allman Brothers Band, R. Betts/G. Allman, Capricorn 0246 (Warner Bros.)	★ 100	★ 81	5	THE MUSIC NEVER STOPPED—Grateful Dead (Grateful Dead), B. Weir, J. Barlow, Grateful Dead 718 (United Artists)

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher—Licensee)	
The Agony And The Ecstasy (Bertram, ASCAP) 41	Fire On The Mountain (No Exit, BMI) 58
Ain't No Way To Treat A Lady (Colgems, ASCAP) 97	I Write The Songs (Artist/Sunbury, ASCAP) 38
Baby Face (Warner Bros., ASCAP) 26	I'll Go To My Grave Loving You (American Cowboy, BMI) 93
Bad Blood (Don Kirshner, BMI/Kirshner Songs, ASCAP) 76	I'm Going By) The Stars In Your Eyes (Grovesville, BMI) 88
Ballroom Blitz (Chinichap/RAK, BMI) 59	I'm On Fire (P.R.S., ASCAP) 32
Born To Run (Laurel Canyon, ASCAP) 47	I'm On Fire (Pocket Full of Tunes, Ext. BMI) 85
Brazil (Peer, BMI) 33	It Is Love That We're Missin' (Kidada/Goulgits, BMI) 70
Bringing It Back (Silverline, BMI) 65	Island Girl (Big Pig/Leeds, ASCAP) 4
Calyпсо/I'm Sorry (Cherry Lane, ASCAP) 20	It Only Takes A Minute (ABC/7, Dunhill/One Of A Kind, BMI) 56
Caribbean Festival (Delightful/Gang, BMI) 74	It's Time For Love (Julio-Brian, BMI) 94
Carry Me (Staysail, BMI) 74	Just Too Many People (BrainTree/Rumanian Pickle Works, BMI) 61
	King Kong (Pt. 1) (Jimpire, BMI) 98
	Lady Blue (Skyhill, BMI) 53
	Let's Do It Again (Warner-Tamerlane, BMI) 10
	Let's Live Together (Lenders, Robert, ASCAP) 72
	Nice, Nice, Very Nice (The Breakfast/Rubicon/Epic III, BMI) 78
	Nights On Broadway (Casseroles, BMI) 11
	Operator (Conrad, BMI) 22
	Our Day Will Come (Almo/Shamler, ASCAP) 25
	Over My Head (Rockhopper, ASCAP) 69
	Part Time Love (Kipahulu, ASCAP) 42
	Peace Pipe (Triple O/Jeff-Mar, BMI) 52
	Rock And Roll All Night (Cafe, Americana/Rock Steady, ASCAP) 44
	Sailing (Ackee, BMI) 66
	Same Thing It Took (Jays Enterprises/Chappell, ASCAP) 75
	Saturday Night (Weibeck, ASCAP) 17
	Secret Love (Warner Bros., ASCAP) 28
	Since I Met You Baby (Unichappell, ASCAP) 57
	Sing A Song (Sagfire, BMI) 73
	Sky High (Duchess, BMI) 9
	Skybird (Dramatics/New York Times, BMI) 49
	Something Better To Do (ATV, BMI) 11
	SOS (Countless, BMI) 23
	That's The Way I Like It (Sherlyn, BMI) 1
	The Way I Want To Touch You (Moonlight And Magnolias, BMI) 5
	Welcome To My Nightmare (Azra/Early Frost, BMI) 45
	What A Difference A Day Makes (E.B. Marks, BMI/Stanley Adams, ASCAP) 51
	Who Loves You (Seasons/Jobete, ASCAP) 3
	Winners And Losers (Spittire, BMI) 64
	You (Ganga, BMI) 91
	You Sexy Thing (Finchley, ASCAP) 55

The Hottest Record In England

Love Hurts ^(S&W)

Now Released
In America

Jim Capaldi's New Hit Single



Produced by Steve Smith

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE															
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL								
1	1	3	ELTON JOHN Rock Of The Westies MCA 2163	6.98		7.98			7.98			36	15	11	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97			7.97			71	81	7	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98			7.98				
2	2	8	JOHN DENVER Windsong RCA APL1-1183	6.98		7.95			7.95			37	18	36	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98			7.98			72	75	30	AMBROSIA 20th Century T 434	6.98		7.98			7.98				
3	3	19	JEFFERSON STARSHIP Red Octopus Grant BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95			38	46	6	GLADYS KNIGHT & THE PIPS 2nd Anniversary Buddah BDS 5639	6.98		7.95			7.95			73	84	37	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98						
4	4	8	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98		7.97			7.97			39	41	14	RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98		7.97			7.97			102	3	JOHN DENVER Rocky Mountain Christmas RCA APL1-1201	6.98		7.95			7.95					
5	6	9	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98		7.98			7.98			40	16	9	JETHRO TULL Minstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.)	6.98		7.97			7.97			75	50	17	BARRY MANILOW I Arista AL 4007	6.98		7.98			7.98				
6	7	5	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98		7.98			7.98			41	42	28	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98				76	87	6	LONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL1-1196 (RCA)	6.98		7.95			7.95				
7	8	7	DAVID CROSSBY/GRAHAM NASH Wind On The Water ABC ABCD-902	6.98		7.95			7.95			42	44	12	MORRIS ALBERT Feelings RCA APL1-1018	6.98		7.95			7.95			77	94	4	DONNA SUMMER Love To Love You Baby Oasis OCLP-401 (Casablanca)	6.98		7.98			7.98				
8	5	11	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98		7.98			7.98			43	43	7	BONNIE RAITT Home Plate Warner Bros. BS 2864	6.98		7.97			7.97			78	88	9	RONNIE LAWS Pressure Sensitive Blue Note BN LA452-G	6.98		7.98			7.98				
9	10	5	WHO By Numbers MCA 2161	6.98		7.98			7.98		44	54	4	STANLEY CLARKE Journey To Love Nemperor NE 433 (Atlantic)	6.98		7.97			7.97			79	93	3	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 SJ	6.98		7.98			7.98					
10	13	5	ART GARFUNKEL Breakaway Columbia PC 33700	6.98		7.98			7.98		45	55	6	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98			7.98			80	82	6	VAN MCCOY The Disco Kid Avco AV 69009	6.98		7.98			7.98					
11	11	22	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97			46	47	8	RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	6.98		7.98			7.98			81	92	4	FRANK ZAPPA/CAPTAIN BEEFHEART & MOTHERS Bongo Fury DiscReet DS 2234 (Warner Bros.)	6.98		7.97			7.97					
12	9	7	GEORGE HARRISON Extra Texture Apple SW-3420 (Capitol)	6.98		7.98			7.98		47	28	11	AL GREEN IS LOVE Hi HSL 32092 (London)	6.98		7.98			7.98			82	85	26	JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98	7.98	7.97	8.97	7.97						
13	12	7	OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98		7.98			7.98		48	48	53	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98			7.98			83	80	12	ERIC CLAPTON E.C. Was Here RSD SO 4809 (Atlantic)	6.98		7.97			7.97					
14	14	16	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97			49	64	3	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98		7.98			7.98			84	60	39	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98			7.98					
15	19	7	KISS Alive! Casablanca NBLP 7020	6.98		7.98			7.98		50	52	18	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98			7.98			85	97	7	GLORIA GAYNOR Experience MGM M3C-4997	6.98		7.97			7.97					
16	22	11	SILVER CONVENTION Save Me Midland International BK11-1129 (RCA)	6.98		7.95			7.95		51	61	3	COMMODORES Movin' On Motown M6-948 S1	6.98		7.98			7.98			86	96	3	OZARK MOUNTAIN DAREDEVILS The Car Over The Lake Album A&M SP 4549	6.98		7.98			7.98					
17	17	12	ROD STEWART Atlantic Crossing Warner Bros. BS 2875	6.98		7.97			7.97		52	34	11	ALLMAN BROTHERS BAND Win, Lose Or Draw Capricorn CP 0156 (Warner Bros.)	6.98		7.97			7.97			87	57	8	THE CHARLIE DANIELS BAND Night Rider Kama Sutra KSSB 2607 (Buddah)	6.98		7.95			7.95					
18	20	14	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98			53	56	8	THE RITCHIE FAMILY Brazil 20th Century T-498	6.98		7.98			7.98			88	103	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95			7.95						
19	21	21	WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98		7.98			7.98		54	58	24	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405	5.98		6.98			6.98			89	99	3	GEORGE CARLIN An Evening With Wally Londo Featuring Bill Siaszo Little David LD 1008 (Atlantic)	6.98		7.97			7.97					
20	24	13	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98			7.98		55	66	31	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98				90	90	17	GRAHAM CENTRAL STATION Ain't No 'Bout A Doubt It Warner Bros. BS 2876	6.98	7.98	7.97	8.97	7.97						
21	37	3	JOHN LENNON Shaved Fish Apple SW 3421 (Capitol)	6.98		7.98			7.98		56	67	9	BAY CITY ROLLERS Arista AL 4049	6.98		7.98			7.98			91	95	36	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97			7.97					
22	83	2	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98		7.98			7.98		57	58	39	25	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98			7.98			92	104	17	B.T. EXPRESS Non-Stop Roadshow RS 41001 (Scepter)	6.98		7.98			7.98				
23	25	8	DAN FOGELBERG Captured Angel Epic PE 33499 (CBS)	6.98		7.98			7.98		58	76	24	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98					93	103	4	TONY ORLANDO & DAWN Skybird Arista AL 4059	6.98		7.98			7.98				
24	27	6	HERBIE HANCOCK Man-Child Columbia PC 33812	6.98		7.98			7.98		59	60	65	117	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98				94	63	11	LOGGINS & MESSINA So Fine Columbia PC 33810	6.98		7.98			7.98				
25	26	17	FLEETWOOD MAC Warner Bros. BS 2225	6.98		7.97			7.97		60	65	117	6	FREDDY FENDER Are You Ready For Freddy ABC/Dot D05D 2044	6.98		7.95			7.95			95	119	12	PEOPLES CHOICE Boogie Down The USA Tsp KZ 33154 (Epic/Columbia)	6.98		7.98			7.98				
26	33	4	BARBRA STREISAND Lazy Afternoon Columbia PC 33815	6.98		7.98			7.98		61	71	6	28	ZZ TOP Fandango London PS 656	6.98		7.95	7.98	7.95				96	116	18	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98			6.98				
27	30	6	DAVE MASON Split Coconut Columbia PC 33698	6.98		7.98			7.98		62	62	28	2	BARRY WHITE Greatest Hits 20th Century T 493	6.98		7.98			7.98			97	181	2	LITTLE FEAT The Last Record Album Warner Bros. BS 2884	6.98		7.97			7.97				
28	31	17	KC & THE SUNSHINE BAND TK 603	6.98		7.98			7.98		63	64	68	7	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97			7.97			98	108	6	JEFFERSON STARSHIP Dragon Fly Grant BFL1-0999 (RCA)	6.98	7.98	7.95	7.98	7.95					
29	29	7	NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA)	6.98		7.98			7.98		64	86	4	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Curton CU 5005 (Warner Bros.)	6.98		7.97			7.97			99	112	2	BILLY COBHAM A Funky Thide Of Sings Atlantic SD 18149	6.98		7.97			7.97					
30	32	5	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98		7.98			7.98		65	66	49	47	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98			7.98			100	100	4	THE SENSATIONAL ALEX HARVEY BAND Live Atlantic SD 18148	6.98		7.97			7.97				
31	69	2	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97			7.97		66	77	7	7	TOWER OF POWER In The Slot Warner Bros. BS 2880	6.98		7.97			7.97			101	111	2	TODD RUNDGREN'S UTOPIA Another Live Bearsville BR 6961 (Warner Bros.)	6.98		7.97			7.97				
32	36	30	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98			7.98		67	78	3	3	SLY STONE High On You Epic PE 33835 (Columbia)	6.98		7.98			7.98			102	106	36	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95			7.95				
33	35	16	GLEN CAMPBELL Rhinstone Cowboy Capitol SW 11430	6.98		7.98			7.98		68	69	23	12	GRATEFUL DEAD Blues For Allah Grateful Dead GD-LA494-G (United Artists)	6.98		7.98			7.98			103	122	4	STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493	6.98		7.98			7.98				
34	40	18	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98	6.98				6.98		69	70	72	18	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98			6.98			104	115	3	GIL SCOTT-HERON & BRIAN JACKSON From South Africa To South Carolina Arista AL 4044	6.98		7.98			7.98				
35	45	24	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	6.98																																	



THE WHO

A single...

SQUEEZE BOX

MCA-40475

from the album "By Numbers" (MCA-2161) Produced by Glyn Johns

THE WHO

MCA RECORDS

TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	109	14	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98	7.97			7.97
107	107	7	GRAEME EDGE BAND featuring Adrian Gurvitz Kick Off Your Muddy Boots Threshold THS 15 (London)	6.98	7.95			7.95
108	129	2	ARETHA FRANKLIN You Atlantic SD 18151	6.98	7.97			7.97
109	91	12	RITCHIE BLACKMORE'S RAINBOW Polydor PD 6049	6.98	7.98			7.98
110	73	14	CRUSADERS Chain Reaction ABC/Blue Thumb BTSO 6022	6.98	7.95			7.95
111	130	2	RON BANKS & THE DRAMATICS Drama V ABC ABCD 916	6.98	7.95			7.95
112	123	20	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98	7.98			7.98
113	74	8	NITTY GRITTY DIRT BAND Dream United Artists UA-LA 469-G	6.98	7.98			7.98
114	124	5	LEO KOTIKE Chewing Pine Capitol ST 11446	6.98	7.98			7.98
115	121	7	BRIAN AUGER'S OBLIVION EXPRESS Reinforcements RCA APL1-1210	6.98	7.98			7.98
116	NEW ENTRY		AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98	7.97			7.97
117	138	5	MIRACLES City Of Angels Tamla T6-339 S1 (Motown)	6.98	7.98			7.98
118	120	20	EDDIE KENDRICKS The Hit Man Tamla T6-338 S1 (Motown)	6.98	7.98			7.98
119	59	20	CAT STEVENS GREATEST HITS A&M SP 4519	6.98	7.98			7.98
120	126	6	AMAZING RHYTHM ACES Stacked Deck ABC ABCD 913	6.98	7.95			7.95
121	132	2	QUICKSILVER MESSENGER SERVICE Solid Silver Capitol ST 11462	6.98	7.98			7.98
122	114	14	BLACK SABBATH Sabotage Warner Bros. BS 2822	6.98	7.97			7.97
123	101	16	OUTLAWS Arista AL 4042	6.98	7.98			7.98
124	134	4	JIM CROCE The Faces I've Been Lifesong LS 900	9.98	10.98			10.98
125	155	23	BEE GEES Main Course RSO SD 4807 (Atlantic)	6.98	7.97			7.97
126	184	2	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98	7.98			7.98
127	53	8	HARRY CHAPIN Portrait Gallery Elektra 7E-1041	6.98	7.97			7.97
128	139	6	THE EDGAR WINTER GROUP WITH RICK DERRINGER Blue Sky 33798 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98
129	145	16	ROGER DALTRY Ride A Rock Horse MCA 2147	6.98	7.98			7.98
130	79	6	WARNER BROS. PRESENTS MONTROSE Warner Bros. BS 2892	6.98	7.97			7.97
131	143	32	SMOKEY ROBINSON A Quiet Storm Tamla T6-337 S1 (Motown)	6.98	7.98			7.98
132	142	5	THE TUBES A&M SP 4534	6.98	7.98			7.98
133	140	8	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEP-2017 (P.I.P.)	6.98	7.95			7.95
134	137	32	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D0SD 2020	6.98	7.95			7.95
135	113	30	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98	7.97			7.97
136	89	34	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	8.97	7.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
137	149	22	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98	7.97			7.97
138	127	9	J. GEILS BAND Hotline Atlantic SD 18147	6.98	7.97			7.97
139	136	60	EAGLES Desperado Asylum SD 5068	6.98	7.98	7.97	8.97	7.97
140	144	3	B.B. KING Lucille Talks Back ABC ABCD 898	6.98	7.95			7.95
141	151	3	STYLISTICS You Are Beautiful Avco AV 69010	6.98	7.98			7.98
142	148	38	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98	13.95	13.95		
143	146	13	FAITH HOPE AND CHARITY RCA APL1-1100	6.98	7.95			7.95
144	51	8	BLUE MAGIC Thirteen Blue Magic Way Atco SD 36-120	6.98	7.97			7.97
145	152	11	DARYL HALL & JOHN OATES RCA APL1-1144	6.98	7.95			7.95
146	174	3	BILL WITHERS Making Music Columbia PC 33704	6.98	7.98			7.98
147	157	3	NEW RIDERS OF THE PURPLE SAGE Oh, What A Mighty Time Columbia PC 33688	6.98	7.98			7.98
148	156	22	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98	7.98			7.98
149	159	4	PETER FRAMPTON Frampton A&M SP 4512	6.98	7.98			7.98
150	135	13	HEAD EAST Flat As A Pancake A&M SP 4537	6.98	7.98			7.98
151	161	3	LISZTOMANIA/ORIGINAL SOUNDTRACK A&M SP 4546	6.98	7.98			7.98
152	162	4	COUNTRY JOE McDONALD Paradise With An Ocean View Fantasy F 9495	6.98	7.98			7.98
153	164	32	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98	7.97			7.97
154	158	11	CLIMAX BLUES BAND Stamp Album Sire SASD 8507 (ABC)	6.98	7.95			7.95
155	165	2	BACK STREET CRAWLER The Band Played On Atco SD 36-125	6.98	7.97			7.97
156	166	6	TAJ MAHAL Music Keeps Me Together Columbia PC 33801	6.98	7.98			7.98
157	171	2	DAVID RUFFIN Who I Am Motown M6-849 S1	6.98	7.98			7.98
158	NEW ENTRY		ROBERT PALMER Pressure Drop Island ILPS 9372	6.98	7.98			7.98
159	128	80	EAGLES On The Border Asylum 7E-1004	6.98	7.99	7.97	8.97	7.97
160	163	13	RENAISSANCE Scheherazade And Other Stories Sire SASD 7510 (ABC)	6.98	7.95			7.95
161	70	15	ORLEANS Let There Be Music Asylum 7E-1029	6.98	7.97			7.97
162	168	4	MOTT Drive On Columbia PC 33705	6.98	7.98			7.98
163	173	3	JOHNNY MATHIS Feelings Columbia PC 33887	6.98	7.98			7.98
164	105	7	TIM WEISBERG Listen To The City A&M SP 4545	6.98	7.98			7.98
165	175	6	BLACK OAK ARKANSAS X Rated MCA 2155	6.98	7.98			7.98
166	177	2	WILLIE HUTCH Ode To My Lady Motown M-6-838 S1	6.98	7.98			7.98
167	160	8	THE SUNSHINE BAND The Sound Of Sunshine TK 604	5.98				
168	172	4	TOOTS & MAYTALS Funky Kingston Island ILPS 9330	6.98	7.98			7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	153	6	RUSH Caress Of Steel Mercury SRM-1-1046 (Phonogram)	6.98	7.98			7.98
170	170	35	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98	9.98	11.98		11.98
171	NEW ENTRY		BLACKBYRDS City Life Fantasy F 9490	6.98	7.98			7.98
172	178	19	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98	7.98			7.98
173	183	10	LABELLE Phoenix Epic PE 33579	6.98	7.98	7.98	7.98	7.98
174	190	2	ERIC CARMEN Arista AL 4057	6.98	7.98			7.98
175	185	3	BOB MARLEY & THE WAILERS Catch A Fire Island ILPS 9241	6.98	7.98			7.98
176	186	2	BAKER-GURVITZ ARMY Elysian Encounter Atco SD 36-123	6.98	7.97			7.97
177	180	13	JANIS IAN Stars Columbia KC 32857	5.98	6.98			6.98
178	189	2	ABBA Arista AL 4057	6.98	7.97			7.97
179	179	33	JUDY COLLINS Judith Elektra 7E-1032	6.98	7.98	7.97	8.97	7.97
180	182	28	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98	7.98			7.98
181	167	17	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	6.98	7.98			7.98
182	125	7	LEO SAYER Another Year Warner Bros. BS 2885	6.98	7.97			7.97
183	NEW ENTRY		UNDISPUTED TRUTH Higher Than High Gordy 66-972 S1 (Motown)	6.98	7.98			7.98
184	NEW ENTRY		SAVOY BROWN FEATURING KIM SIMMONDS Wire Fire London PS 659	6.98	7.98			7.98
185	187	4	ALLMAN BROTHERS BAND Eat A Peach Capricorn CP 0102 (Warner Bros.)	9.98	12.98	10.97	13.97	10.97
186	NEW ENTRY		GORDON LIGHTFOOT Gord's Gold Reprise 2RS-2237 (Warner Bros.)	9.98	10.97			10.97
187	NEW ENTRY		TED NUGENT Epic PE 33692 (Columbia)	6.98	7.98			7.98
188	NEW ENTRY		HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	6.98	7.97			7.97
189	NEW ENTRY		LES McCANN Hustle To Survive Atlantic SD 1679	6.98	7.97			7.97
190	NEW ENTRY		HISTORY OF BRITISH ROCK VOLUME III Sire SASH 3712.2 (ABC)	7.98	8.95			8.95
191	131	30	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98	7.98			7.98
192	199	242	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98	7.98	7.98	7.98	7.98
193	193	13	KOOL & THE GANG Spirit Of The Boogie De-Lite 2016 (P.I.P.)	6.98	7.98			7.98
194	194	71	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98	7.98			7.98
195	198	3	MIKE POST Railhead Overture MGM M36 5005	6.98	7.98			7.98
196	197	3	WILLIE NELSON What Can You Do To Me Now RCA APL1-1234	6.98	7.95			7.95
197	154	16	TAVARES In The City Capitol ST 11396	6.98	7.98			7.98
198	188	21	WAYLON JENNINGS Dreaming My Dreams RCA APL1-1062	6.98	7.95			7.95
199	NEW ENTRY		PRELUDE Owl Creek Incident Fye 12120	6.98	7.98			7.98
200	169	5	BABE RUTH Stealin' Home Capitol ST 11451	6.98	7.98			7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	178	Peter Frampton	149	Labelle	173	Robert Palmer	158	Mahogany	79
Aerosmith	55	Art Garfunkel	10	Ronnie Laws	78	Peoples Choice	95	Tommy	170
Morris Albert	42	Glen Campbell	33	John Lennon	21	Esther Phillips/Beck	181	Spinners	14
Allman Brothers Band	52, 185	Captain & Tennille	54	Ramsey Lewis	46	Pink Floyd	5, 60	Bruce Springsteen	8, 70, 96
Amazing Rhythm Aces	120	George Carlin	89	Gordon Lightfoot	186	Mike Post	195	Cat Stevens	119
Ambrosia	72	Grateful Dead	174	Little Feat	199	Prelude	17	Rod Stewart	17
America	116, 136	Harry Chapin	127	Loggins & Messina	94	Richard Pryor	39	Sly Stone	68
Average White Band	137	Eric Clapton	83	Les McCann	189	Quicksilver Messenger	121	Barbra Streisand	26
Babe Ruth	200	Stanley Clarke	44	Van McCoy	80	Bonnie Raitt	43	Stylistics	141
Bay City Rollers	57	Eric Clapton	83	Country Joe McDonald	152	Helen Reddy	112	Donna Summer	77
Beach Boys	191, 194	Cliff Clapton	83	Taj Mahal	156	Renaissance	160	Sunshine Band	167
Bee Gees	125	Cliff Clapton	83	Barry Manilow	49, 75	Ritchie Blackmore's Rainbow	109	Sweet	50
Blackbyrds	171	Cliff Clapton	83	Melissa Manchester	84	Ritchie Family	53	Tavarez	197
Black Oak Arkansas	165	Cliff Clapton	83	Manhattan Transfer	135	Smokey Robinson	131	James Taylor	82
Black Sabbath	122	Cliff Clapton	83	Bob Marley	175, 180	Linda Ronstadt	4, 45	Toots & Maytals	168
Blue Magic	144	Cliff Clapton	83	Marshall Tucker Band	36	David Ruffin	157	Tower Of Power	67
		Cliff Clapton	83	Dave Mason	27	Todd Rundgren	101	Tubes	132
		Cliff Clapton	83	Johnny Mathis	163	Rush	169	Stanley Turrentine	103
		Cliff Clapton	83	Miracles	117	Leon Russell	32	Undisputed Truth	183
		Cliff Clapton	83	Montrose	130	Savoy Brown	184	Gino Vannelli	172

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New Musical Express

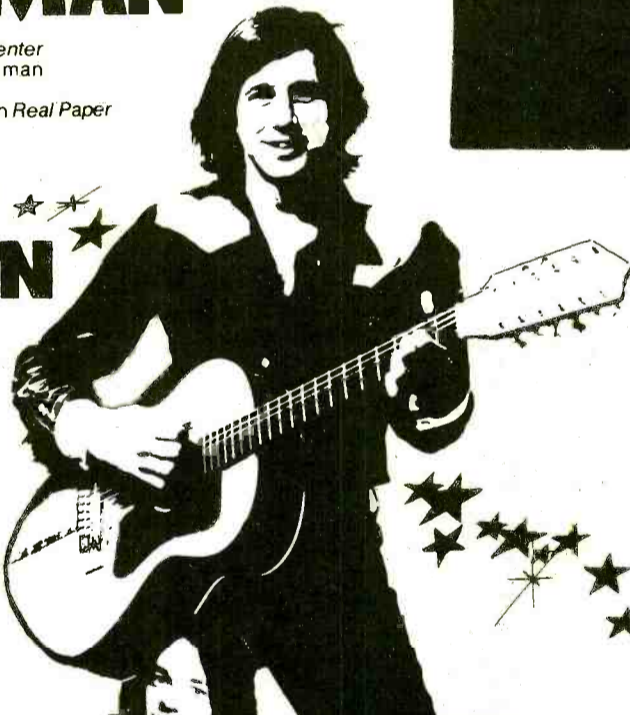
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—Boston Real Paper

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"Sleeper of this super-charged LP... Greg Kihn... Both his original songs slay me, and Kihn is the one meant to sing them."

—Rose Bimler, Dundalk Shopping News.

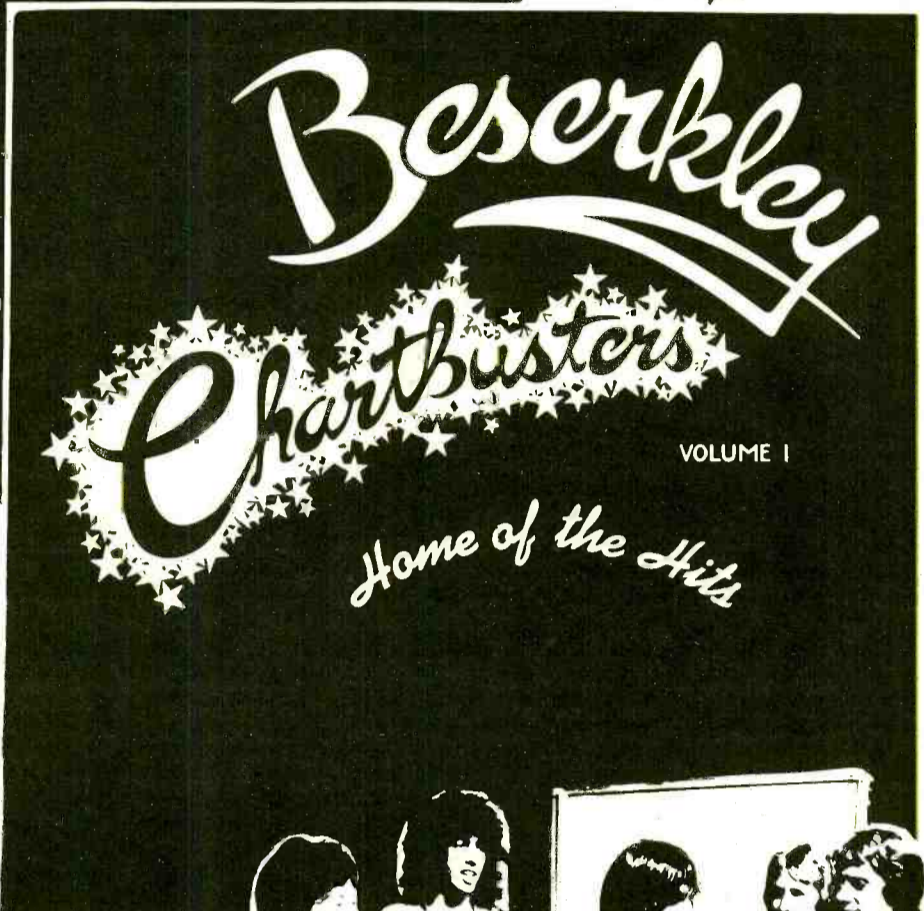


RUBINOOS



"... a bubblegum garage band that would turn any junior high school dance upside down."

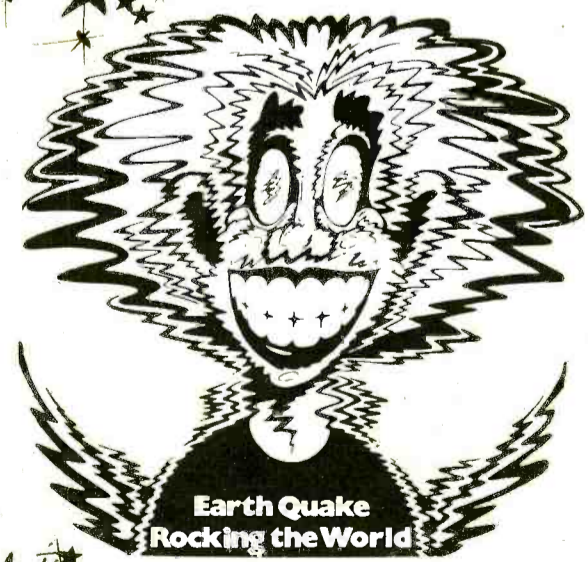
—John Morthland



"For my money, Earth Quake is one of the most dynamic pop bands extant today."
—Greg Shaw, *Phonograph Record*



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"Rockin' The World captures the East Bay quintet in its natural milieu—a gutsy, explosive performance in Berkeley. The crude power of the live tracks is overwhelming."
—Joel Selvin, *San Francisco Chronicle*

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Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 11/22/75

Top Add Ons-National

- NEIL YOUNG—Zuma (Reprise)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- ROXY MUSIC—Siren (Atco)

Top Requests/Airplay-National

- LITTLE FEAT—The Last Record Album (Warner Brothers)
- ELTON JOHN—Rock Of The Westies (MCA)
- WHO—By Numbers (MCA)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

National Breakouts

- NEIL YOUNG—Zuma (Reprise)
- ROXY MUSIC—Siren (Atco)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- RORY GALLAGHER—Against The Grain (Chrysalis)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADD ONS:

- NEIL YOUNG—Zuma (Reprise)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- HOT TUNA—Yellow Fever (Grunt)

★TOP REQUEST/AIRPLAY:

- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ELTON JOHN—Rock Of The Westies (MCA)
- WHO—By Numbers (MCA)
- LITTLE FEAT—The Last Record Album (Warner Brothers)

BREAKOUTS:

- NEIL YOUNG—Zuma (Reprise)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- ROBERT PALMER—Pressure Drop (Island)
- GROVER WASHINGTON JR.—Feels So Good (Kudu)

KLOS-FM—Los Angeles

- NEIL YOUNG—Zuma (Reprise)
- JIMI HENDRIX—Midnight Lightening (Reprise)
- DEEP PURPLE—Come Taste The Band (Purple)
- ELTON JOHN—Rock Of The Westies (MCA)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- JEFFERSON STARSHIP—Red Octopus (Grunt)

KMET-FM—Los Angeles

- ROBERT PALMER—Pressure Drop (Island)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- NEIL YOUNG—Zuma (Reprise)
- BRIAN PROTHROE—Pick Up (Chrysalis)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ERIC CARMEN—(Arista)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- FLEETWOOD MAC—(Reprise)

KSML—Lake Tahoe, Reno

- DON SEBESKY—The Rape Of Morro (CTI)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- HOT TUNA—Yellow Fever (Grunt)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- ROBERT PALMER—Pressure Drop (Island)
- KEITH JARRET—Backhand (ABC)
- ARETHA FRANKLIN—You (Atlantic)

KPRI-FM—San Diego

- TERRY GARTHWAITE—Terry (Arista)
- BACK STREET CRAWLER—The Band Played On (Atco)
- HOT TUNA—Yellow Fever (Grunt)
- TOM WAITS—Nighthawks At The Diner (Asylum)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- WHO—By Numbers (MCA)

KISW-FM—Seattle

- GROVER WASHINGTON JR.—Feels So Good (Kudu)
- COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- NEIL YOUNG—Zuma (Reprise)
- ELTON JOHN—Rock Of The Westies (MCA)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- GROVER WASHINGTON JR.—Feels So Good (Kudu)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

KOME-FM—San Jose

- NEIL YOUNG—Zuma (Reprise)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- MICHAEL MURPHEY—Swan's Against The Sun (Epic)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ELTON JOHN—Rock Of The Westies (MCA)
- WHO—By Numbers (MCA)

Southwest Region

TOP ADD ONS:

- RORY GALLAGHER—Against The Grain (Chrysalis)
- MICHAEL MURPHEY—Swan's Against The Sun (Epic)
- NEIL YOUNG—Zuma (Reprise)
- KRAFTWERK—Radio Activity (Capitol)

★TOP REQUEST/AIRPLAY:

- WHO—By Numbers (MCA)
- DAN FOGELBERG—Captured Angel (Epic)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- ELTON JOHN—Rock Of The Westies (MCA)

BREAKOUTS:

- RORY GALLAGHER—Against The Grain (Chrysalis)
- MICHAEL MURPHEY—Swan's Against The Sun (Epic)
- NEIL YOUNG—Zuma (Reprise)
- KRAFTWERK—Radio Activity (Capitol)

KSHE-FM—St. Louis

- RORY GALLAGHER—Against The Grain (Chrysalis)
- KRAFTWERK—Radio Activity (Capitol)
- ARTFUL DODGER—(Columbia)
- MICHAEL MURPHEY—Swan's Against The Sun (Epic)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- THE LESLIE WEST BAND—(Phantom)
- NEW RIDERS OF THE PURPLE SAGE—Oh What A Mighty Time (Columbia)
- ERIC CARMEN—(Arista)

KADI-FM—St. Louis

- NEIL YOUNG—Zuma (Reprise)
- LITTLE FEAT—The Last Record Album (Reprise)
- MICHAEL MURPHEY—Swan's Against The Sun (Epic)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- CLIMAX BLUES BAND—Stamp Album (Sire)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- FOGHAT—Fool For The City (Bearsville)
- LEO KOTTKE—Chewing Pine (Capitol)

KZEW-FM—Dallas

- MICHAEL MURPHEY—Swan's Against The Sun (Epic)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- JIMI HENDRIX—Midnight Lightening (Reprise)
- NEIL YOUNG—Zuma (Reprise)
- BOB DYLAN AND THE BAND—Base-ment Tapes (Columbia)
- DAN FOGELBERG—Captured Angel (Epic)
- ELTON JOHN—Rock Of The Westies (MCA)
- WHO—By Numbers (MCA)

KLBJ-FM—Austin

- ROBERT PALMER—Pressure Drop (Island)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- HOT TUNA—Yellow Fever (Grunt)
- BILLY COBHAM—Funky Thide Of Sings (Atlantic)
- WHO—By Numbers (MCA)
- ZAPPA—BEEFHEART AND THE MOTHERS—Live In Austin (Discreet)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- DAN FOGELBERG—Captured Angel (Epic)

Midwest Region

TOP ADD ONS:

- NEIL YOUNG—Zuma (Reprise)
- ROXY MUSIC—Siren (Atco)
- PATTY SMITH—Horses (Arista)
- RORY GALLAGHER—Against The Grain (Chrysalis)

★TOP REQUEST/AIRPLAY:

- ELTON JOHN—Rock Of The Westies (MCA)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- TODD RUNDGREN UTOPIA—Another Live (Bearsville)
- PINK FLOYD—Wish You Were Here (Columbia)

BREAKOUTS:

- NEIL YOUNG—Zuma (Reprise)
- ROXY MUSIC—Siren (Atco)
- PATTY SMITH—Horses (Arista)
- DUKE & THE DRIVERS—Cruisin' (ABC)

WABX-FM—Detroit

- HOT TUNA—Yellow Fever (Grunt)
- NEIL YOUNG—Zuma (Reprise)
- ROXY MUSIC—Siren (Atco)
- DEEP PURPLE—Come Taste The Band (Purple)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ERIC CARMEN—(Arista)
- ANGEL—(Casablanca)
- THE LESLIE WEST BAND—(Phantom)

WMMS-FM—Cleveland

- ROXY MUSIC—Siren (Atco)
- KINKS—School Boys In Disgrace (RCA)
- NEIL YOUNG—Zuma (Reprise)
- PATTY SMITH—Horses (Arista)
- DUKE & THE DRIVERS—Cruisin' (ABC)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ELTON JOHN—Rock Of The Westies (MCA)
- TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)

WXRT-FM—Chicago

- STEELEYE SPAN—All Around My Hat (Chrysalis)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- STYX—Equinox (A&M)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- FLEETWOOD MAC—(Reprise)
- PINK FLOYD—Wish You Were Here (Columbia)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

WCOL-FM—Columbus

- PATTY SMITH—Horses (Arista)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- STREETWALKERS—(Mercury)
- ELTON JOHN—Rock Of The Westies (MCA)
- GROVER WASHINGTON JR.—Feels So Good (Kudu)
- DAVE MASON—Split Coconut (Columbia)
- WHO—By Numbers (MCA)

WZMF-FM—Milwaukee

- CATE BROTHERS—(Asylum)
- ROBERT PALMER—Pressure Drop (Island)
- BLACK SHEEP—Encouraging Words (Capitol)
- DUKE & THE DRIVERS—Cruisin' (ABC)
- TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
- ELTON JOHN—Rock Of The Westies (MCA)
- PINK FLOYD—Wish You Were Here (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

Southeast Region

TOP ADD ONS:

- DR. JOHN—Hollywood Be Thy Name (United Artists)
- ROBERT PALMER—Pressure Drop (Island)
- GROVER WASHINGTON JR.—Feels So Good (Kudu)
- MICHAEL MURPHEY—Swan's Against The Sun (Epic)

★TOP REQUEST/AIRPLAY:

- LITTLE FEAT—The Last Record Album (Warner Brothers)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- ELTON JOHN—Rock Of The Westies (MCA)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

BREAKOUTS:

- DR. JOHN—Hollywood Be Thy Name (United Artists)
- ROBERT PALMER—Pressure Drop (Island)
- GROVER WASHINGTON JR.—Feels So Good (Kudu)
- MICHAEL MURPHEY—Swan's Against The Sun (Epic)

WMAL-FM—Washington

- GROVER WASHINGTON JR.—Feels So Good (Kudu)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- MICHAEL MURPHEY—Swan's Against The Sun (Epic)
- KRIS KRISTOFFERSON—Who's To Bless And Who's To Blame (Monument)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- BONNIE RAITT—Home Plate (Warner Brothers)
- LITTLE FEAT—The Last Record Album (Warner Brothers)

WKTK-FM—Baltimore

- DR. JOHN—Hollywood Be Thy Name (United Artists)
- CATE BROTHERS—(Asylum)
- CRACK THE SKY—(Life Song)
- BOBBY WOMACK—Safety Zone (United Artists)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ROBERT PALMER—Pressure Drop (Island)
- BUCKINGHAM NICKS—(Polydor)

WKDA-FM—Nashville

- JIMI HENDRIX—Midnight Lightening (Reprise)
- NEIL YOUNG—Zuma (Reprise)
- ROBERT PALMER—Pressure Drop (Island)
- BARRY MANILOW—Trying To Get The Feeling (Arista)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- PINK FLOYD—Wish You Were Here (Columbia)
- ELTON JOHN—Rock Of The Westies (MCA)
- WHO—By Numbers (MCA)

WORJ-FM—Orlando

- TERRY GARTHWAITE—Terry (Arista)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- JOHN LENNON—Shaved Fish (Apple)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- ELTON JOHN—Rock Of The Westies (MCA)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- STANLEY CLARKE—Journey To Love (Nemperor)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

Northeast Region

TOP ADD ONS:

- DR. JOHN—Hollywood Be Thy Name (United Artists)
- KRAFTWERK—Radio Activity (Capitol)
- ROXY MUSIC—Siren (Capitol)
- STEELEYE SPAN—All Around My Hat (Chrysalis)

★TOP REQUEST/AIRPLAY:

- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- WHO—By Numbers (MCA)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- ANGEL—(Casablanca)

BREAKOUTS:

- ROXY MUSIC—Siren (Capitol)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- STEELEYE SPAN—All Around My Hat (Chrysalis)
- TERRY GARTHWAITE—Terry (Arista)

WNEW-FM—New York

- NEIL YOUNG—Zuma (Reprise)
- ROXY MUSIC—Siren (Atco)
- KRAFTWERK—Radio Activity (Capitol)
- JIMI HENDRIX—Midnight Lightening (Reprise)
- WHO—By Numbers (MCA)
- ERIC CARMEN—(Arista)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ANGEL—(Casablanca)

WBAB-FM—Babyton

- THE LESLIE WEST BAND—(Phantom)
- TERRY GARTHWAITE—Terry (Arista)
- THE JAMES COTTON BAND—High Energy (Buddah)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- HOT TUNA—Yellow Fever (Grunt)
- OUTLAWS—Arista
- BARRY MANILOW—Trying To Get The Feeling (Arista)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

WOUR-FM—Syracuse/Utica

- HAPPY & ARTIE TRAUM—Hard Times In The Country (Rounder)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- ROXY MUSIC—Siren (Atco)
- CHIEFTONES—5 (Island)
- CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- ROBERT PALMER—Pressure Drop (Island)
- STEELEYE SPAN—All Around My Hat (Chrysalis)

WMMR-FM—Philadelphia

- DR. JOHN—Hollywood Be Thy Name (United Artists)
- KRAFTWERK—Radio Activity (Capitol)
- STEELEYE SPAN—All Around My Hat (Chrysalis)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
- ROXY MUSIC—Siren (Atco)
- ANGEL—(Casablanca)

WNTN-FM—Boston

- COMMODORES—Movin' On (Mottown)
- STEELEYE SPAN—All Around My Hat (Chrysalis)
- RHINESTONES—(Sunshine Records)
- ANN PEBBLES—Tell In It (Pye)
- ROBERT PALMER—Pressure Drop (Island)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- TERRY GARTHWAITE—Terry (Arista)

WHCN-FM—Hartford

- THE JAMES COTTON BAND—High Energy (Buddah)
- STEELEYE SPAN—All Around My Hat (Chrysalis)
- KRAFTWERK—Radio Activity (Capitol)
- JULIE TIPPETS—Sunset Glow (RCA)
- WHO—By Numbers (MCA)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- STANLEY CLARKE—Journey To Love (Nemperor)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

CHUM-FM—Toronto

- ROXY MUSIC—Siren (Atco)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- BILLY COBHAM—The Funky Thide Of Sings (Atlantic)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- ELTON JOHN—Rock Of The Westies (MCA)
- MARSHALL TUCKER BAND—Search- ing For A Rainbow (Capricorn)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- WHO—By Numbers (MCA)

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