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AFM, Labels Agree On a 10% Hike

By IS HOROWITZ

NEW YORK—The AFM and record manufacturer negotiators have agreed on a 10 percent hike in session wages as the key element in a contract that would add more than \$2 million a year to session payrolls.

The agreement, reached after two weeks of intense bargaining, also calls for stepups in national pension and welfare payments, as well as in local welfare schedules, and includes a number of changes in work rules.

Inking of the new pact, due to run two years, will follow ratification by eligible union sidemen. Ballots were mailed last week to some 4,000 musi-

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'Disco Delirium' At AES As Exhibs Show Equipment

By STEPHEN TRAIMAN

NEW YORK—A disco AES with one of every four exhibitors showing either components or full packages for this hot music market? That's just what a record attendance of close to 4,000 at the 52nd AES conference found here at the first weekend event, Oct. 31-Nov. 3.

If you had told attendees at the Los Angeles AES just six months ago that the basic sound reinforcement needs of the mushrooming disco market would get this kind of

exposure at what is still a heavily technical-oriented meeting of recording engineers, chances are skepticism and incredulity would have been common.

But no less than 20 of the 80 exhibits and demonstration rooms—a record number for East Coast meets—ran the gamut from full disco custom packages by firms like Meteor Sight & Sound (Revox), Audio Transport Systems and Martin

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Chain Gripes Close University's Co-Op

By JIM FISHEL

BUFFALO—Pressure from a local retail chain has forced the closing of a high volume record co-op on the campus of the State Univ. of New York here.

The four-year-old student-operated store, with an estimated yearly gross of \$200,000, was shuttered Friday (7), after a formal complaint was filed with university officials by Carl Cavage, president of Cavage's, a nine-store local chain.

In his Oct. 20 complaint to Dr. Robert L. Ketter, university president, and Edward W. Doty, university vice president for finance and management, Cavage stated that the "continued use of resources of the State of New York to conduct a ruinous competition with private enterprise is contrary to the charter of the university and a misuse of public funds."

On Oct. 24, Doty sent a letter to Michele Smith, Student Assn. presi-

(Continued on page 15)

ASCAP, BMI Oppose Puerto Rican Scheme

By RUDY GARCIA

NEW YORK—Both ASCAP and BMI have reacted strongly to reports that the Puerto Rican Broadcasters Assn. will attempt to renegotiate music licensing fees when current contracts expire at the end of 1977 (Billboard, Nov. 1).

Lou Adler of ASCAP says that PR broadcasters' claim that "less than 10 percent of the music we play is theirs" is not true because both associations represent numerous composers' societies in Latin America and Europe.

"We represent more than 30 so-

(Continued on page 67)

There are no boundaries to the music growth in Texas and Oklahoma—see a closeup report in this issue.

Freebie Radio LPs a 'Can Of Worms'

By CLAUDE HALL

LOS ANGELES—The free album for radio station promotion is fast and firmly turning into "a can of worms" and may soon be a thing of the past.

Prices charged for copies for listener promotions range from \$1 to \$3.36 in the case of MCA and Olivia Newton-John product.

Already the RKO Radio chain

and ABC Radio have firm policies about paying for all LPs given to listeners over the air.

Many stations, however, receive albums free to give away as promotion on the air to listeners. One major record company estimates that it ships an average of 500 albums a week to radio stations coast-to-coast

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"The Hissing of Summer Lawns" (7E-1051) is an image. A song. And a new album on Asylum Records from JONI MITCHELL, her first studio collection of all new songs in nearly two years. Though you'll have to wait until later this week to hear this new Asylum set, turn to the back cover for a closer look of this package, destined to be one of the year's most important. (Advertisement)

Dial-a-Disk Plan Expanding In U.K.

By PETER JONES

LONDON—The Post Office has introduced a new records-by-phone service in the London area, apparently with the cooperation of some 15 record companies, including most of the majors.

The service augments the Post Office's Dial-A-Disk operation, which plays records from the current top 20.

Canadian Mail Strike = Headaches

By MARTIN MELHUISE

TORONTO—The postal strike in Canada is causing headaches in the music industry, including the delay in release date for singles, higher communications costs and promotion snarls in secondary radio markets.

The major effect of the postal strike has been the postponement of the release date for singles, accord-

The new scheme is to feature up-and-coming new releases, chosen from the strong-selling list of "breakers" just under the top 50, and compiled by computer from the British Market Research Bureau.

Nine different titles will be available each week, one each day from 8 a.m. through that day, two each on

(Continued on page 62)

ing to Gary Chalmers, national promotion director of London Records of Canada.

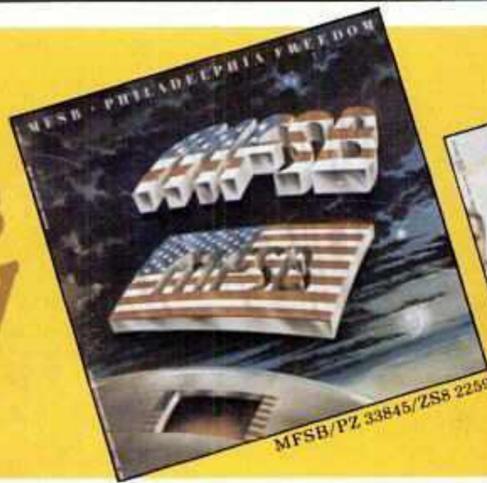
"Some companies, I'm sure, will lose some hits because of the strike," says Chalmers. "It's easy to service radio stations in the major markets because you can just drive around

(Continued on page 64)

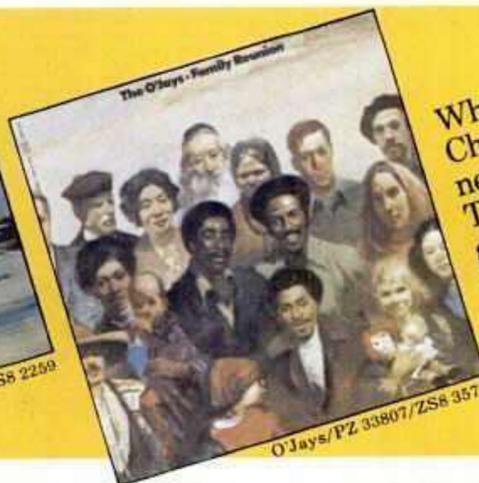


The album everybody wants. Contains the sensational "FALLIN' IN LOVE," and includes HAMILTON, JOE FRANK & REYNOLDS' latest hit, "WINNERS AND LOSERS." Available on album, 8-track and cassette. FALLIN' IN LOVE (PB 407), just a beautiful album. (Advertisement)

Christmas Pa-a-rtty



MFSB/PZ 33845/ZS8 2259



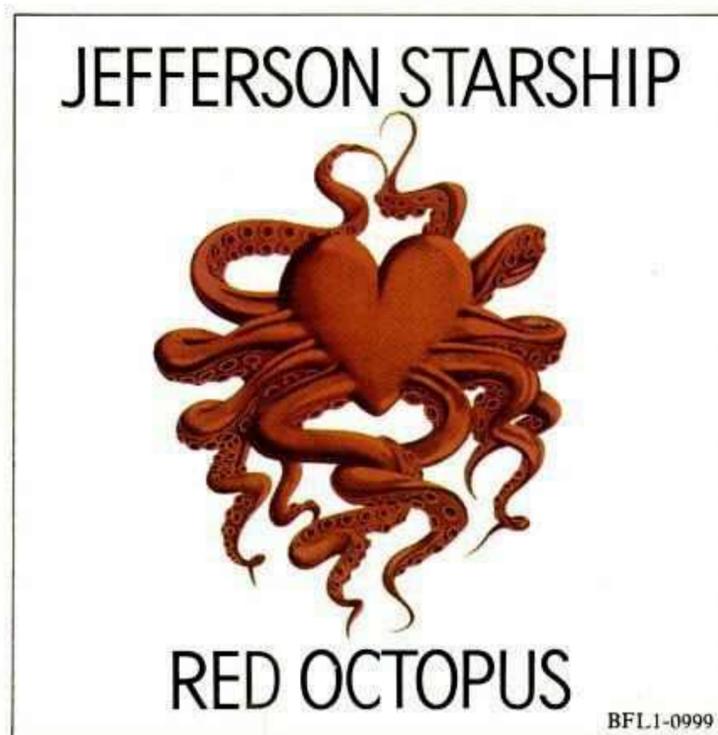
O'Jays/PZ 33807/ZS8 3577

What could kick off your Christmas season better than new albums from MFSB and The O'Jays? Two big singles get these albums off to a fast start: The O'Jays' "I Love Music" from "Family Reunion," and "The Zip" from MFSB's "Philadelphia Freedom." On Philadelphia International Records and Tapes.

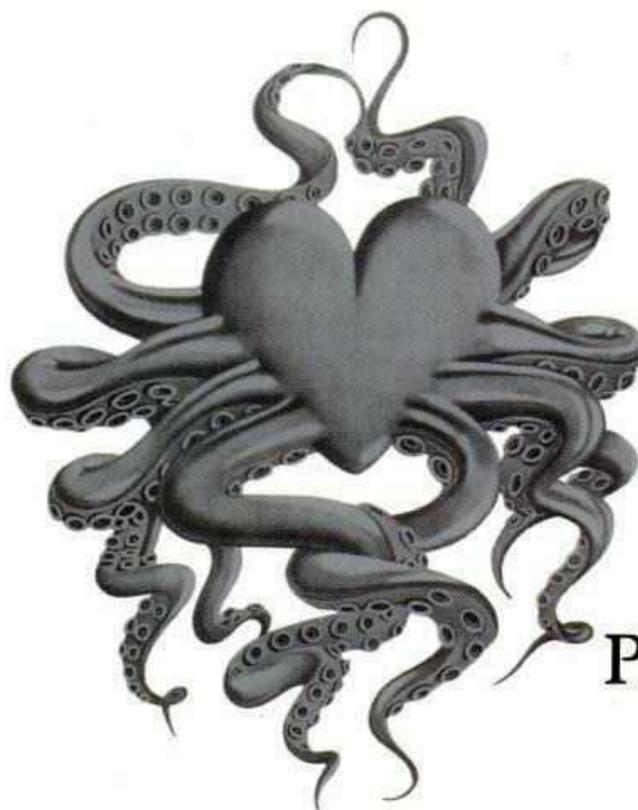
Distributed by CBS Records.

Copyrighted material

The metamorphosis of the octopus.



Gold.
8/22/75



Platinum.
10/17/75

Tape Pirates Walk A Plank In Alabama

MONTGOMERY—Tape Pirates in Alabama will have to walk the plank as Gov. George Wallace has signed into law a tough new anti-piracy bill.

Several representatives of the Nashville music industry and the Muscle Shoals Music Assn. journeyed to Montgomery for Wallace's signing of the bill passed unanimously by the Alabama legislature.

The CMA and individuals supplied testimony to the lawmakers on piracy in Alabama. Patterned closely after Tennessee's law, the Alabama version provides penalties

of not more than \$25,000 and one to three years for a first offense. Subsequent offenses could pull fines of up to \$100,000 and three to 10 years, or both.

Flying to Alabama for the signing were Terry Davis, Hutch Carlook, Shorty Lavender, Jeannie Pruett and Mr. and Mrs. Ferlin Husky. Others from Nashville who contributed to the Alabama anti-piracy fight include Tammy Wynette, Sonny James, Loretta Lynn, Conway Twitty, Roy Clark, Johnny Cash, Roy Clark, Chet Atkins and Charley Pride.

Shipping Costs Up, Vexes Indie Distribbs

By JOHN SIPPEL

LOS ANGELES—Soaring shipping charges, which have increased more than 100 percent overall in the past 18 months, require stricter supervision and more direct action, a check of independent label distributors indicates.

The burdensome cost of moving album and tape merchandise, which was an important part of the NARM distributors' conference (Billboard, Nov. 8), needs immediate attention from distributors themselves, the canvass shows.

Contacted distributors distant from manufacturing plants left the

NARM conclave feeling that few labels are sympathetic to their plight.

Stan Lewis, Stan's, Shreveport, has sent an open letter describing how his business has been damaged by inadequate shipping facilities, to his congressional representative, state agencies involved in shipping and even his two local newspapers. Already, Rep. Joe D. Wagner has written back, indicating he will take Lewis' complaint to proper authorities federally. Both daily newspapers have reacted to Lewis' letter.

Distributors attending the conference agreed that their profit margins are down to about 12 percent. Shipping charges eat up 3 percent generally. Ron Schafer, president, PIKS, Cleveland, explains that internal ac-

(Continued on page 18)

WB Bursting Into Disco Field With 45 From Philly Groove

By ELIOT TIEGEL

LOS ANGELES—Warner Bros. enters the disco field with the release of its first single out of the Philly Groove stable, "Thank You Baby" by the Quickest Way Out. Move is its latest expansion into the black music area.

WB recently signed its production pack with the Stan Watson owned Philadelphia-based company, following its termination of a distribution deal with Bell. The new deal calls for WB to distribute the Del-fonics, First Choice and two acts mutually agreed upon.

Quickest Way Out is one of the first of these two new soul groups. Watson co-produced the disco single with Norman Harris, former arranger/producer with the Gamble-Huff operation in Philadelphia.

The pacting with Philly Groove is another in a series of planned, determined steps by Warner Bros. to find its niche in the commercial soul field.

"We think r&b can represent 20-25 percent of our billing next year,"

(Continued on page 20)

Mgt. Shuffle Erupts At Audio Magnetics

LOS ANGELES—Audio Magnetics Corp., plagued by financial difficulties all year, reshuffled its company and executive staff following the abrupt ouster of John J. Kane, chairman and chief executive officer Monday (3).

Although the upheaval was not formally announced, a high ranking company official privately confirmed that Kane was out and "other significant decisions and more key executive changes are planned."

In the last few months Audio decided to close its Indianapolis manufacturing facility, close its videotape capability, put its Indianapolis property up for sale, and offered to sell CM Products, its plastics molding plant in Gardena, Calif.

In addition, the company has been beset with headaches in Portugal, where political unrest has endangered its manufacturing plant near Lisbon. Audio's plant in Portu-

(Continued on page 10)

A U.K. Christmas Crisis: Too Few Pressing Facilities

By REX ANDERSON

LONDON—Record companies this Christmas face the most serious shortage of pressing facilities in the industry's history. For most companies this means delays in release dates, postponed scheduling and, for some, the import of pressings from abroad.

The situation has arisen through a number of factors. These include

late scheduling due to the general economic climate, a heavy commitment to produce television-merchandised albums and a general upsurge in seasonal marketing.

The seriousness of the situation is underlined by custom pressing houses turning away contracts because they are already operating at full capacity.

SAYS CONGRESS SHOULD DECIDE Copyright Office Mute On Mechanical, Jukebox Fees

By MILDRED HALL

WASHINGTON—The Copyright Office will not take any stand on the amount of payment of such compulsory licensing rates as mechanicals for recording music, or the jukebox performance rate proposed in copyright revision bills.

Register of Copyrights Barbara Ringer told Rep. Robert W. Kastenmeier's House judiciary subcommittee Thursday (6) that the copyright office will have to "duck" specific rate questions, and some other issues it feels Congress should decide.

However, the copyright office draft report on the revision bills does find that the "range" of 2½ cents to 3 cents for a mechanical royalty ceiling, worked out by Congress, appears "reasonable," with copyright royalty tribunal review in the future.

On the jukebox fee, the report

agrees that the operators should pay for music use, but makes no comment pro or con on the \$8 rate arrived at for the annual per-box performance royalty. (Mechanical and jukebox royalty issues are scheduled to be taken up in future hearings.)

In contrast to these instances of "no comment," the Mathias amendment calling for compulsory licensing of non-dramatic literary and musical works by public broadcasting stations came in for a real drubbing—both in the copyright office report and in Register Ringer's

(Continued on page 18)

PERRY OPENS OWN STUDIO

LOS ANGELES—Richard Perry, one of pop's most successful producers, has purchased a 24-track recording studio here dubbed Studio 55.

Located between radio station KHJ and Paramount Studios, the facility was the site of the original Decca Studios in the early 1940s and was used extensively by Bing Crosby, the Andrews Sisters and Ella Fitzgerald.

In the mid '60s the studio became Nashville West and in recent years

(Continued on page 16)

Don't Send Flowers; 'Q' Alive & Kicking At AES

By STEPHEN TRAIMAN

NEW YORK—Despite what seems at times a concerted effort within the industry to bury quad, the 4-channel scene at the AES conference here last week was far from a wake.

Among the highlights were the decision by RCA Records to go into production on its Quadulator interface for quad mastering/cutting, Sansui's import of QS LPs from Japan, Europe and elsewhere to broaden software availability, CBS Technology Center's push to manufacturers for its stereo enhancer and JVC's decision to bring out a consumer version of its professional broadcast CD4-1000 disk demodulator.

Only missing system at AES was the UD-4 (universal discrete 4-channel) collaboration of Nippon/Columbia and Dr. Duane Cooper, who took the helm as society president for the coming year from John Eargle of J.M.E. Associates. Cooper reports that Dr. Takeo Shiga of N/C, his co-developer of the system, says UD-4 promotion is going ahead in "other areas" and will be demonstrated again at the spring AES in Zurich—but there are no definite plans for a U.S. introduction.

The RCA Quadulator was shown in a suite and demonstrated in test cutting at the nearby RCA studio. The label's Joe Wells anticipates first Quadradisk product on the

(Continued on page 48)

Flood Of Greatest Hit LPs On Way

By BOB KIRSCH

LOS ANGELES—The current Christmas buying season is seeing the release of more greatest hits packages from major artists than any year within memory. Reasons behind the releases include a desire to excite the consumer in what is still a soft economy and a realization that such sets do not damage catalog sales.

Industry executives also point out that there are more consumers in the stores during the Christmas season than during any other time of the year, and the greatest hits package from a viable artist appears a sensible way to achieve optimum sales.

Capitol and Warner Bros. lead the parade, with Capitol offering sets

(Continued on page 16)

Business And The Economy

Bay Area Studios In Steady Growth

By JACK McDONOUGH

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.

SAN FRANCISCO—The studio business in the Bay Area, while not booming, is experiencing steady and regular growth, with as much of the growth in physical and equipment expansion and testing of new ideas as in dollar volume.

The best known and most active studios are Heider's, CBS and the Record Plant in Sausalito.

The most significant event business-wise over the past year for CBS has been its decision to solicit outside business instead of using the studios solely for Columbia acts.

The Grateful Dead did "Mars Hotel" there, and recently Steve Miller and Billy Cobham have recorded there. The expensive Quicksilver reunion LP, "Solid Silver," was done there for Capitol. The local Beserkley label, which just signed a distribution deal with Playboy Records, continues to do all its recording there.

Recent in-house product includes the new Sly Stone, Flying Burrito Brothers and Journey LPs. (The Journey package is still unreleased.)

Les Dudek is doing overdubs for his solo LP and Santana will start work on a new package soon. The Stone

(Continued on page 22)

Polymusic Will Phase Out Its Country Club

By ROBERT SOBEL

NEW YORK—Polymusic has unofficially aborted its country music club after an ambitious blast-off in early spring.

The program, which was given a "go" signal after a highly successful test run (Billboard, March 1), is heading toward the scrap pile and will probably be junked officially by the end of the year because of "poor back-end performance."

This means, according to Abe Weisel, vice president and general manager of the Polygram group's U.S. direct-marketing wing, that although the program received strong initial response, it failed on follow-up purchases by buyers.

"This number was far below our expectation. And, at present, we are not getting the kind of performance to warrant our continuing the project," Weisel says.

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NOVEMBER 15, 1975, BILLBOARD

Chrysalis Moves Up As Intl Label Power

By NAT FREEDLAND

LOS ANGELES—Chrysalis Records is well along the way to its goal of becoming a full-scale international label instead of the custom-distributed logo it has been for its six years of existence.

Chrysalis has no intention of ending its U.S. distribution by Warner Bros. It's just that the highly successful small label now plans to service its artists thoroughly in-house right up to the stage of branch distribution, where obviously major corporate resources are necessary.

To this end, Chrysalis co-founder Terry Ellis is now living permanently in Los Angeles while his partner Chris Wright remains in London. The team has dropped the bulk of its other music business operations in order to concentrate on building the label.

Previously in England, Chrysalis had also been major rock concert promoters, personal managers and booking agents.

Now Chrysalis has cut back to the label and its affiliated publishing houses. The partners continue managing their long-time artists Procol Harum and Robin Trower only on the understanding that each act will find full-time managers before long.

Ellis personally continues to manage Jethro Tull and has recently taken on the Carpenters. "The only way I could do this is to give them overall career direction without being required to provide day-to-day guidance," says Ellis. "This arrangement is possible with highly experienced and sophisticated artists like Richard Carpenter and Jethro Tull's leader, Ian Anderson."

As Ellis explains, he had clear "personal reasons" for wanting to see the Carpenters' career run

smoothly after they decided to leave their long-time management office. Since this spring, Ellis and Karen Carpenter have been a steady couple.

(Continued on page 18)

Open Playboy Poll; 25 Stations Pledge Solid Promotion Aid

By CLAUDE HALL

LOS ANGELES—Twenty-five of the nation's top progressive rock and Top 40 stations in markets ranging from New York to Miami and Los Angeles are teaming up with Playboy Magazine to help select the "best" music artists in the United States. The magazine has, accordingly, revamped its old jazz and pop Music Poll and changed it to include all music.

And, for the first time, the poll will be conducted beyond regular readership.

This year, the poll will cover not

(Continued on page 30)

STATIONS IN ITALY BOOM

MILAN—A number of small independent radio stations, broadcasting records up to 24 hours a day, have blossomed in Italy since March this year.

Though the actual number is difficult to ascertain, information suggests it could be from 22 to 60. Some have operated for a short time and

(Continued on page 62)

RCA Disks

Digest's Testing Persists

By IS HOROWITZ

NEW YORK—It's close to a year since the Reader's Digest incorporated records into its door-to-door student marketing program, but the company still rates it a test, with final assessment not due until next June.

Under its Quality School Plan, (QSP), young people are marshalled into sales teams to raise funds for local projects such as school trips, band uniforms, etc. Candy and magazine subscriptions have been traditional QSP products, with records added early this year in an extension of the plan in cooperation with the RCA Music Service (Billboard, March 1).

Student groups solicit sales from a catalog issued by RCA and occasional flyers promoting additional packages. They retain 40 percent of receipts, with all product sold at suggested list. Almost 200 titles are now in the pool of QSP recorded material.

A QSP spokesman says the test is being run in selected areas across the country. An average local campaign runs about 10 days, with young sales persons urged to limit solicitations to their own families and immediate neighbors. "We get in and out fast," he says.

RCA is said to view the program primarily as a device to generate new prospects for its record club. Product promoted is taken from club title inventories, both on the RCA label and from other labels represented in the club. All repertoire categories are offered.

AT CATENA TRIAL

Financial Analyst Queried By Capitol

By JOHN SIPPEL

LOS ANGELES—Walter Bruckner's testimony that Capitol Records had inflated his fiscal 1970 budget projections from \$90 million to approximately \$123 million was allayed when the label's legal counsel Alan Halkett introduced an August 1970 report where budget estimates returned to \$90 million.

The report came one month after Bruckner was terminated by the firm earlier testimony stated. Bruckner was the second witness for Rocco Catena, former Capitol merchandising executive, who accuses the label of fraudulently reporting to the Securities & Exchange Commission to hype its appeal to investors and stockholders (Billboard, Nov. 1). The case is being heard before federal judge William P. Gray here.

Halkett's cross examination delved more deeply into a study which Bruckner originated at Capitol,

wherein an attempt was made to slash ending inventories 90 days after release of product. A December 1969/January 1970 study of such inventory showed the following remaining inventory: LP, 17 percent; 8-track, 20 percent and cassette, 30 percent.

Halkett introduced a company report for November 1969, indicating that Capitol at that time ceased simultaneous release of LP and the two tape configurations, contradicting previous testimony by Bruckner that such simultaneous release existed through his tenure at Capitol. In the future, LP sales would guide tape release, the company report stated.

Halkett additionally questioned Bruckner's testimony that controller Ed Khoury suggested holding back a pay period so that the salary ex-

(Continued on page 20)

Executive Turntable

Andrew Galef has replaced John J. Kane ousted as chief executive officer of Audio Magnetics Corp. Kane joined the Gardena, Calif., blank tape maker two years ago after an investment group he headed purchased the firm. Galef was last with Viewlex in a similar revampment position. Cy Lehrer, vice president of industrial relations, also has left Audio Magnetics. . . . Fran Amitin, for eight years with John Levy management and for the past two years in the ATV Music copyright division, has replaced Lauren Lucier as West Coast director of the American Guild of Composers and Authors.

★ ★ ★

Barry Stanley, financial controller since joining from Capitol in 1974, and Bernard de Bosson, managing director of Fillipacchi Music S.A., France, since 1971 from Barclay, where he was international head, have been named vice presidents of WEA international. . . . Ken Northrup, formerly assistant treasurer of Capitol Industries-EMI Inc., has been elected treasurer. . . . William F. Neil, veteran financial officer, joins Handleman Co. as treasurer. Also at the Detroit headquarters, James Ingalls, who has been acting director of management, takes that duty full time.

★ ★ ★

Anthony Conrad, president and chief operating officer of RCA Corp., becomes president and chief executive officer when Robert Sarnoff, chairman and member of the board, resigns Dec. 31. Sarnoff, who was president and chairman for the last decade and for the prior 18 years with NBC, will pursue other interests. . . . Daniel G. Westbrook joins MCA Records as senior industrial engineer. He held similar posts with Revell Inc., North American Aviation and Amcord Inc. . . . George Lee, veteran music publishing executive with the Capitol music firms and WB Music, has joined MCA Records East Coast distribution wing.

★ ★ ★

Lou Sebok, long-time Decca distribution executive and for the past several years chief of branch distribution operations for ABC Records, has departed that post. . . . Jim Benci, who headed his own independent promo office in Los Angeles, is national pop promo chief for De-Lite Records, part of Pickwick Intl. . . . Neil Portnow, indie producer and concert booker, comes to Screen Gems-Columbia Music/Colgems, in the newly-created post of manager, talent acquisition and development. . . . Spencer Davis returns to Island Records, where he was an artist, as director of artist development. . . . Shelly Yakus appointed vice president and director of recording at the Record Plant, New York.

★ ★ ★

At CBS/Nashville, Joe Casey elevated to associate director, sales and promotion, Columbia, from Epic/CBS Custom sales/promotion manager; Roy Wunsch to similar post for Epic/CBS Custom, from Atlanta regional promo manager, and Gene Ferguson to manager, artist development, from promo manager. . . . Marsha Gepner rises to vice president, administration and public relations, from office manager and PR chief at International Record Distributing Associates, Nashville.

Atco Popping Out With \$4.98 Series

NEW YORK—Atlantic Records, through its Atco label, is introducing a budget-priced \$4.98 series, the first of its kind for the company in many years.

A spokesman for the label says the series comes in response to requests it received during the recent NARM convention.

While label executives feel the series will be well received on the

street, they add that for the time being the series is only in the "testing" stage.

The first title released is "The Beat Goes On" by Sonny And Cher. The title will also be available in 8-track and cassette configurations at the selling price of \$5.97. The dealer price on the disk is \$2.40.

It's understood that six-10 titles, all reissues, will be added to the series within the next six months.

Rookie Gold's Elektra-Asylum Tour Of 16 Southern Markets Turns Golden

LOS ANGELES—A concentrated Elektra/Asylum in-store campaign to support new artist Andrew Gold's tour of 16 Southern secondary markets as opening act for Linda Ronstadt has won unusually heavy re-orders all along the route. The campaign also produced airplay in nine markets including Atlanta, Richmond, Nashville and Memphis.

Though declining to give actual first-stage sales figures, George Steele, E/A merchandising vice president, says, "Our re-orders in Charlotte, S.C., were larger than what we shipped in Los Angeles, which would normally be a five times larger market."

The unusual merchandising effort

Music Maximus Sells Catalogs

NEW YORK—The Entertainment Co. has bought the outstanding assets of Music Maximus and its publishing companies. Included in the over-all acquisition is the Johnny Rivers catalog purchased by Music Maximus several years ago, as well as many Jimmy Webb Tunes.

The purchase represents the first consummated by the newly-formed company of Samuel Lefrak and Charles Koppelman. Included in the several thousand Music Maximus copyrights are tunes such as "By The Time I Get To Phoenix," "Up, Up And Away," "Skybird," "Carpet Man" and "You Little Trustmaker."

saw "Andrew Gold" albums with posters, press materials and special tour advertising mats shipped to markets in the tour area two weeks prior to national release date.

Actively coordinating the campaign were WEA's Atlanta branch marketing coordinator Mark Maitland and sales manager Bob Wienstroer plus Charlotte WEA sales manager Roger Helms.

A busy schedule of local interviews was arranged for the artist by E/A promotion men Mike Randall of Atlanta and Dick Lemke of Memphis/Nashville.

Gold, although unknown to the record-buying public, had a number of advantages going for him on the Ronstadt tour and the E/A campaign was designed to put these factors to use for the writer-singer and multi-instrumentalist.

Gold has been a key man in the Ronstadt back-up band for several years and the star generously gave him use of her strong band for his opening sets on the tour. He is the son of two film music giants, composer Ernest Gold and vocalist Marni Nixon.

Because of the regional breakout success of the Gold campaign,

Mull New Contract

LAS VEGAS—Musicians' Local 369 and the city's major hotels have begun talks on contract renewals. Pact ends Feb. 15. Musicians are now paid \$348 for a six-day week in Strip hotels.

Elektra/Asylum is planning a similar effort in secondary markets on

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It's been too long.

The first all-Kris album in quite awhile comes after Kris' starring role in "Alice Doesn't Live Here Anymore" and numerous television appearances. His audience now is bigger than it's ever been.

And it comes at a time when the contemporary-country format that Kris virtually created is an established trend.

The new Kristofferson album, "Who's To Bless and Who's To Blame." Nine original new songs, including the soon-to-be-released single, "The Year 2000 Minus 25." On Monument Records and Tapes.

WHO'S TO BLESS AND
WHO'S TO BLAME



Founded 1894

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Vol. 87 No. 46

General News

New JAS Label To Offer Old Jazz, Soul Reissues

LOS ANGELES—Distributors Sid Talmadge and Jack Lewerke have formed JAS Records to repack-age masters from labels the two formerly operated.

Product will be primarily in the jazz and soul fields, Lewerke says. He and Talmadge are both associated with Record Merchandising, this city's leading independent distributor.

The two have picked up their first single, a leased master out of Milwaukee, "Touchdown" by the Rare Gems Odyssey which was produced by Tony Renfro for his Milwaukee-based label.

Product forthcoming will be from the vaults of Lewerke's Vault and Autumn lines and from Talmadge's Rendesvous and Class labels.

First LPs will feature Jayson Lindh, jazz flutist formerly on CTI and pianist-nightclub owner Don Randi, Lewerke says. Also slated for early release is a Beau Brummels "Greatest Hits" LP of 1965 vintage.

Follow-up releases will spotlight Bobby Freeman, Lightning Hopkins, Roy Ayres and a Hampton Hawes LP cut at Montreux.

Artists covered in the old catalogs include Sonny and Cher, Rosie and the Originals, B. Bumble and the Stingers and Bobby Day.

Lewerke's Vault label includes a number of rock as well as jazz LPs. Distributors are currently being established. In L.A.? It's Record Merchandising which will also cover San Francisco through its branch there.

Lewerke expects to release between 12-15 LPs the first year. He is currently checking clearances with artists to cull material from the soundtrack of 15 jazz films he produced for sale in Europe. These include a birthday salute to Louis Armstrong at the Newport Jazz Festival plus individual shows spotlighting such veteran musicians as Zoot Sims, Shelly Manne and Ray Brown and Joe Turner.

FANTASY HAS FIRST OPTION

New Fuqua Oakland Effort Finds & Develops Talent

OAKLAND—Harvey Fuqua has opened the Greater Bay Area Production and Development Co. in a 4,500-square-foot facility on Shattuck Ave. here.

Fuqua recently struck a deal with Fantasy Records whereby Fantasy has first option on any talent Fuqua uncovers and develops in the Bay Area.

The agreement grew out of Fantasy's signing of two acts, Janice (a female vocalist backed by four male instrumentalists) and Water and Power (a two-female, one-male vocal group) that Fuqua found in Los Angeles and presented to the record company. A third act, singer Jean Shy, is the first that Fantasy has accepted under the contract.

Fuqua was with Motown from 1963-1969, working mainly in the artist development department; for the past five years he headed the RCA-contracted Fuqua III Productions in Los Angeles, working mainly with the New Birth.

The new Bay Area firm, run by Fuqua with Nancy Pitts, Lenny Thomas and Doris Carter, encompasses a number of smaller enterprises: Honey Records, Honey Productions, Spiral Music, Rutri Publishing and Emulate Productions. They hope to establish 16-track recording facilities on the Shattuck site shortly after the first of the year. At present the space is used mainly for rehearsal, auditions and various forms of instruction.

"We're offering several services here," says Fuqua, "under the development heading—vocal coaching, courses in songwriting and aid in choreography of an act."

Fuqua says courses in photography and video are also available and that courses in recording engineering will begin when the equipment is put in. He hopes to have instructors from such places as Laney College in Oakland and U.C. Berkeley teaching on an in-house percentage basis.

The move to the Bay Area came, says Fuqua, because "L.A. is congested. When we were recording Janice and Water and Power here I went out to the clubs for relaxation and in a short time saw a dozen acts that I thought were pretty good. I asked them if they had thought about making records, and they said

Label President Finds Road Trips A Rewarding Idea

LOS ANGELES—Joe Smith, Warner Bros. Records president, has made three promotional trips with a producer artist team and he says the idea works.

In each instance involving formal dinners or lunches for the producer/artist, people have flocked to the WB-sponsored event, resulting in media coverage and an opportunity for the talent to meet with broadcasters, distribution people, writers and WEA field staff.

Smith has sojourned with Rod Stewart and Tom Doud to three cities; with Jerry Wexler and Ronnie Blakely to five cities and with Thom Bell-Dionne Warwick to three cities.

The promotional hook is to team a "great producer with a great artist" and offer them along with a Warner Bros. president as a traveling promotional team.

Smith wound up doing radio and TV interviews. The producer would introduce the new product and the artist would chat with the invited guests which included dealers, racks, one-stops, broadcasters and reviewer/writers.

How was Smith able to leave his homeoffice chores? Mo Ostin, WB chairman of the board, handled things, "Mo and I pick up for each other." Smith explains, adding: "the trips really give me a chance to get a feel of what's really happening."

11 Gold Disks For Atlantic And Atco

NEW YORK—Atlantic/Atco Records and its family of distributed labels is winging toward a successful year of RIAA gold certifications, having already picked up 11 such awards over the last 10 months.

According to a label spokesman, while 21 LPs entered the top 10 area, either on the pop, r&b or jazz charts, seven gold certifications were garnered.

In the area of singles, four gold disks were brought home, with 15 different titles having reached the Top 10 category on the various charts.

Comprising the gold award artist roster are such artists as AWB, Led Zeppelin, Bad Company, Alice Cooper, the Rolling Stones, the Spinners, Major Harris and the Bee Gees.

Buddah And GRT Renew Agreement

NEW YORK—Buddah Records and GRT Music Tapes have extended through 1982 an earlier tape licensing agreement.

The two companies reached accord this past summer following Buddah's leaving Ampex.

In another development, papers finalizing the sale of the Buddah Group from Viewlex to Art Kass, Buddah president, were signed Nov. 6. "Our license agreement with GRT was a key step in eliminating the remaining contingencies on the sale," says Kass.

Elektra-Asylum

• Continued from page 4

the upcoming debut national tour of the Cate Brothers.

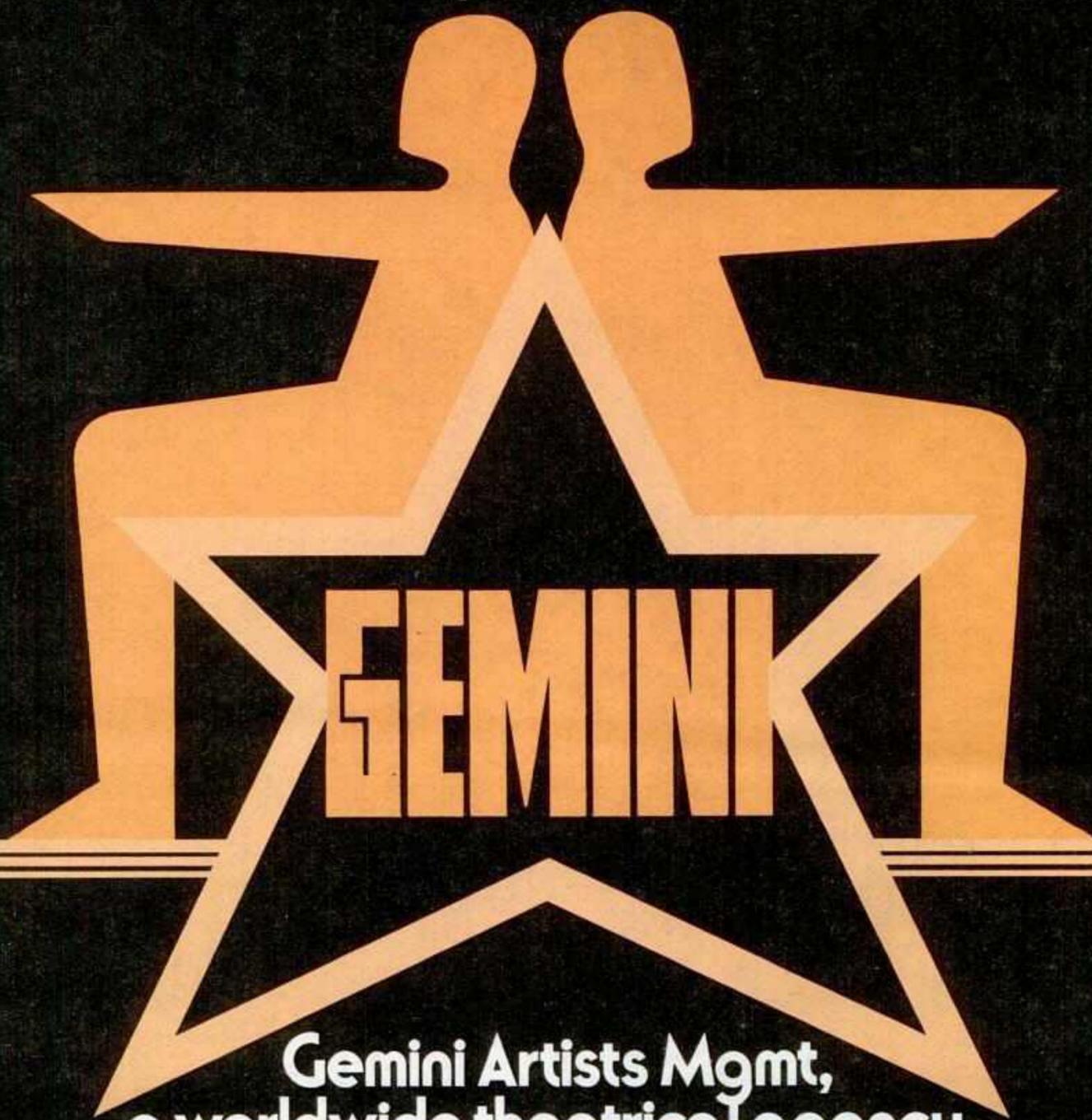
The "Cate Brothers" album which blends many musical forms, was shipped as a separate release this month. NAT FREEDLAND

2 LABELS IN U.K. IN TIE ON PRODUCT

LONDON—In a venture unique to the British record industry, Island and Transatlantic have combined forces in the compilation, packaging and marketing of a four-album deluxe presentation of music created by numerous artists associated with the development of folk-rock.

The album, "The Electric Muse," retails in a limited edition of 30,000 at about \$1.75 and is jointly released by the two companies. The concept of the set is derived from a book of

(Continued on page 62)



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- Maynard Ferguson - *Around The Horn* (1955) LP-TLP-5558, 8T-TLP-5558
- Gerry Mulligan Sextet - *1955* LP-TLP-5561, 8T-TLP-5561
- Stanley Turrentine - *LP-TLX-5006*, 8T-TLX-5006
- Art Blakey - *Live!* LP-TLP-5034, 8T-TLP-5034
- Fats Waller - *A Legend In His Lifetime* LP-TLX-5042, 8T-TLX-5042
- Eric Dolphy - *Last Date* (1964) LP-TLP-5506, 8T-TLP-5506
- Jimmie Lunceford & His Orchestra - *LP-TLP-5801*, 8T-TLP-5801
- Charlie Mingus - *Trio & Sextet* LP-TLX-5040, 8T-TLX-5040
- Charlie Mingus - *LP-TLP-5513*, 8T-TLP-5513
- Roland Kirk - *LP-TLP-5503*, 8T-TLP-5503
- Dizzy Gillespie with Jimmy Moxton & Kenny Parker - *Something Old, Something New* (1963) LP-TLP-5566, 8T-TLP-5566
- Diana Washington - *LP-TLP-5550*, 8T-TLP-5550
- Quincy Jones - *LP-TLP-5514*, 8T-TLP-5514
- Charlie Barnet & His Orchestra - *LP-TLP-5804*, 8T-TLP-5804
- Louis Jordan - *1958* LP-TLP-5571, 8T-TLP-5571

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or write for complete catalog and qualifications. Sale runs thru Dec. 23, 1975.

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Mogull, Simone In Publishing Accord

NEW YORK—Ivan Mogull and Nina Simone have entered into an agreement that gives Mogull access to 50 percent of all worldwide rights to Simone's catalogs, including Ninand Music, Buceplis Music, Rolls Royce Music and Bucky Music.

Mogull, who owns Harvard Music Co. (BMI), and Ivan Mogull Music Corp. (ASCAP), had previously held foreign rights to the Simone catalog.

Shuffle Erupts

Continued from page 3

gal supplies the entire European market.

Kane headed a group of investors who two years ago purchased Audio from Mattel following the retirement of Irv Katz, one of Audio's co-founders. These investors include the Sun Oil Venture Group, the Mellon family of Pittsburgh, General Electric Pension Fund, Gibbons, Green & Rice, a New York investment banking group, and Kane himself.

MCA's Gross Soars 14.5%

LOS ANGELES—MCA Inc. reports its music gross has risen 14.5 percent to \$98,912,000 from \$86,404,000 covering a nine-month period.

Third-quarter sales breakdown shows music revenue up 10.7 percent to \$33,037,000 from \$29,843,000.

And operating income for the music division for a three-month period shows a record 29.1 percent to \$9,586,000 from \$7,424,000 while the nine-month figure is up 20.5 percent to \$28,716,000 from \$23,833,000.

Overall, MCA's third-quarter net has approached an all-time high of \$35.9 million.

Earnings Reports

CRAIG CORP.			
1st qtr. to Sept. 30:	1975	1974	
Sales	\$23,553,000	\$17,564,000	
Net income	1,381,000	811,000	
Per share	.45	.26	
Average shares	3,053,000	3,126,000	

CBS INC.			
3rd qtr. to Sept. 30:	1975	1974	
Sales	\$460,100,000	\$415,500,000	
Net income	29,100,000	25,800,000	
Per share	1.02	.90	
nine-months			
Sales	1,363,400,000	1,250,100,000	
Net income	87,200,000	76,100,000	
Per share	3.05	2.66	

CAPITOL INDUSTRIES-EMI INC.			
1st qtr. to Sept. 30:	1975	1974	
Sales	\$33,865,000	\$34,213,000	
Net income	524,000	2,160,000	
Per share	.16	.65	

AMERICAN BROADCASTING COMPANIES			
3rd qtr. to Sept. 30:	1975	1974	
Revenues	\$234,657,000	\$225,796,000	
Net income	a384,000	11,380,000	
Per share	.02	b.68	
nine-months			
Revenues	742,896,000	687,587,000	
Net income	21,049,000	38,854,000	
Per share	1.22	b2.31	

a—Includes charge of approximately \$5.7 million in domestic recorded music company, writedown of \$5 million in obsolete inventories, about \$1.5 million from a writeoff of artists' advances due to elimination of certain artists from company's roster, and provision for pending claims. b—Fewer shares.

TELECOR INC.			
1st qtr. to Aug. 31:	1975	1974	
Revenues	\$18,031,669	\$17,708,765	
Net income	659,819	867,899	
Per share	.24	.31	

CBS INC.			
3rd qtr. to Sept. 30:	1975	1974	
Sales	\$460,100,000	\$415,500,000	
Net income	29,100,000	25,800,000	
Per share	1.02	.90	
nine-months			
Sales	1,363,400,000	1,250,100,000	
Net income	87,200,000	76,100,000	
Per share	3.05	2.66	

TWENTIETH CENTURY-FOX FILM CORP.			
3rd qtr. to Sept. 27:	1975	a1974	
Revenues	\$90,965,000	\$81,175,000	
Net cont. oper.	5,462,000	3,358,000	
Per share	.72	.42	
Fully diluted	.66	.42	
Loss disc. oper.	b	(5,386,000)	
Net before extraord. items (loss)	5,462,000	(2,028,000)	
Net income	6,536,000	1,517,000	
Per share	.86	.20	
Fully diluted	.78	.20	
nine-months			
Revenues	259,150,000	204,076,000	
Net cont. oper.	13,617,000	6,313,000	
Per share	1.80	.78	
Fully diluted	1.65	.78	
Loss disc. oper.	b	(5,555,000)	
Net before extraord. items	13,617,000	758,000	
Net income	18,917,000	4,842,000	
Per share	2.50	.60	
Fully diluted	2.27	.60	

TRANSAMERICA CORP.			
3rd qtr. to Sept. 30:	1975	a1974	
Revenues	\$615,897,000	\$567,393,000	
Net income	18,912,000	12,502,000	
Per share	.29	.19	
nine-months			
Revenues	1,776,571,000	1,623,338,000	
Income	53,544,000	38,005,000	
Cap gain		632,000	
Net income	53,544,000	38,637,000	
Per share income	.82	.58	
Per share net	.82	.59	

CRAIG CORP.			
1st qtr. to Sept. 30:	1975	1974	
Sales	\$23,553,000	\$17,564,000	
Net income	1,381,000	811,000	
Per share	.45	.26	

PLAYBOY ENTERPRISES INC.			
Year to June 30:	1975	1974	
Sales	\$197,700,000	\$204,300,000	
Net income	1,100,000	5,900,000	
Per share	.12	.64	
fourth-quarter			
Net income (loss)	(639,412)	1,300,000	

KOSS CORP.			
1st qtr. to Sept. 30:	1975	a1974	
Shipments	\$4,496,136	\$3,615,266	
Net income	381,264	332,448	
Per share	.23	.20	

Market Quotations

As of closing, Thursday, November 6, 1975

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27 1/2	13 1/2	ABC	12.16	615	22 1/2	21	21 1/2	- 1/4
7 1/2	2 1/2	Ampex	0	61	5 1/2	5 1/2	5 1/2	Inch.
3 1/2	1 1/2	Automatic Radio	0	11	2 1/2	2 1/2	2 1/2	+ 1/4
9 1/2	4 1/2	Avnet	4.19	210	8 1/2	8	8 1/2	+ 1/4
22 1/2	10 1/2	Bell & Howell	7.32	108	16	15 1/2	15 1/2	- 1/4
54	28 1/2	CBS	11.49	129	48 1/2	47 1/2	47 1/2	- 1/4
9 1/2	2 1/2	Columbia Pic.	8.33	118	6 1/2	5 1/2	6 1/2	+ 1/4
8 1/2	2	Craig Corp.	6.30	151	8 1/2	7 1/2	8 1/2	+ 1/4
55 1/2	21 1/2	Disney, Walt *1	25.97	839	51	49 1/2	50 1/2	Unch.
4 1/2	1 1/2	EMI	14.45	43	4 1/2	4 1/2	4 1/2	Unch.
22 1/2	18 1/2	Gulf & Western	4.65	673	21 1/2	20 1/2	21 1/2	+ 1/4
7 1/2	3 1/2	Handyman	6.71	65	5 1/2	5 1/2	5 1/2	+ 1/4
20 1/2	5 1/2	Harman Ind.	5.50	9	17 1/2	16 1/2	17	Unch.
8 1/2	3 1/2	Lafayette Radio	7.97	15	7 1/2	7 1/2	7 1/2	- 1/4
19 1/2	12	Matsushita Elec.	15.54	7	17 1/2	17 1/2	17 1/2	- 1/4
89 1/2	27 1/2	MCA	9.06	92	72 1/2	71	71	- 1/4
18 1/2	12 1/2	MGM *2	6.03	74	15 1/2	14 1/2	14 1/2	- 1/4
68	43	3M	26.26	454	57 1/2	56 1/2	57 1/2	+ 1/4
4 1/2	1 1/2	Morse Elec. Prod.	0	3	2 1/2	2 1/2	2 1/2	Unch.
57 1/2	33 1/2	Motorola	34	283	41 1/2	40	41 1/2	+ 1 1/2
24 1/2	12 1/2	No. Amer. Philips	10.25	13	19 1/2	18 1/2	19 1/2	+ 1/4
19 1/2	7	Pickwick Internl	8.61	16	14 1/2	14 1/2	14 1/2	- 1/4
6 1/2	2 1/2	Playboy	26.04	13	3 1/2	3 1/2	3 1/2	+ 1/4
21 1/2	10 1/2	RCA	15.68	1263	19 1/2	18 1/2	19 1/2	+ 1/4
13 1/2	5	Sony	30.30	537	10	9 1/2	10	Unch.
18 1/2	9 1/2	Superscope	5.42	115	16 1/2	16 1/2	16 1/2	+ 1/4
50 1/2	11 1/2	Tandy	10.52	417	47 1/2	45 1/2	47	+ 1 1/2
6	2 1/2	Telecor	6.01	101	4 1/2	4 1/2	4 1/2	- 1/4
3 1/2	1 1/2	Telex	6.64	52	2 1/2	2	2	- 1/4
3 1/2	1	Tenna	14.47	18	2 1/2	2 1/2	2 1/2	- 1/4
10 1/2	6	Transamerica	10.29	208	9	8 1/2	8 1/2	Unch.
15 1/2	5 1/2	20th Century	4.57	360	12 1/2	12 1/2	12 1/2	Unch.
22 1/2	8 1/2	Warner Commun.	7.12	96	19 1/2	19 1/2	19 1/2	+ 1/4
28 1/2	10	Zenith	23.82	387	26 1/2	25 1/2	26 1/2	+ 1/4

As of closing, Thursday, November 6, 1975

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	0	0	1 1/2	2 1/2	M. Josephson	2083	1	6 1/2	7 1/2
Gates Learjet	2.90	13	7 1/2	7 1/2	Schwartz Bros.	0	0	1	2
GRT	29.2	34	1/2	1 1/2	Wallich's MC	0	0	1/2	1 1/2
Goody Sam	1.56	5	1 1/2	2 1/2	Kustom Elec.	0	8	2 1/2	2 1/2
Integrity Etn.	0	0	1 1/2	2 1/2	Orrox Corp.	0	20	13/16	1
Koss Corp.	9.42	39	1 1/2	7	Memorex	0	33	8 1/2	8 1/2

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. The above information contributed to Billboard by Russ Gallagher of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange and all principal stock exchanges.

*Indicates important information or article printed in a national publication: 1—Earnings reported 11/6/75 via Dow Jones wire; 2—Earnings reported 11/6/75 via Dow Jones wire.

NOVEMBER 15, 1975, BILLBOARD

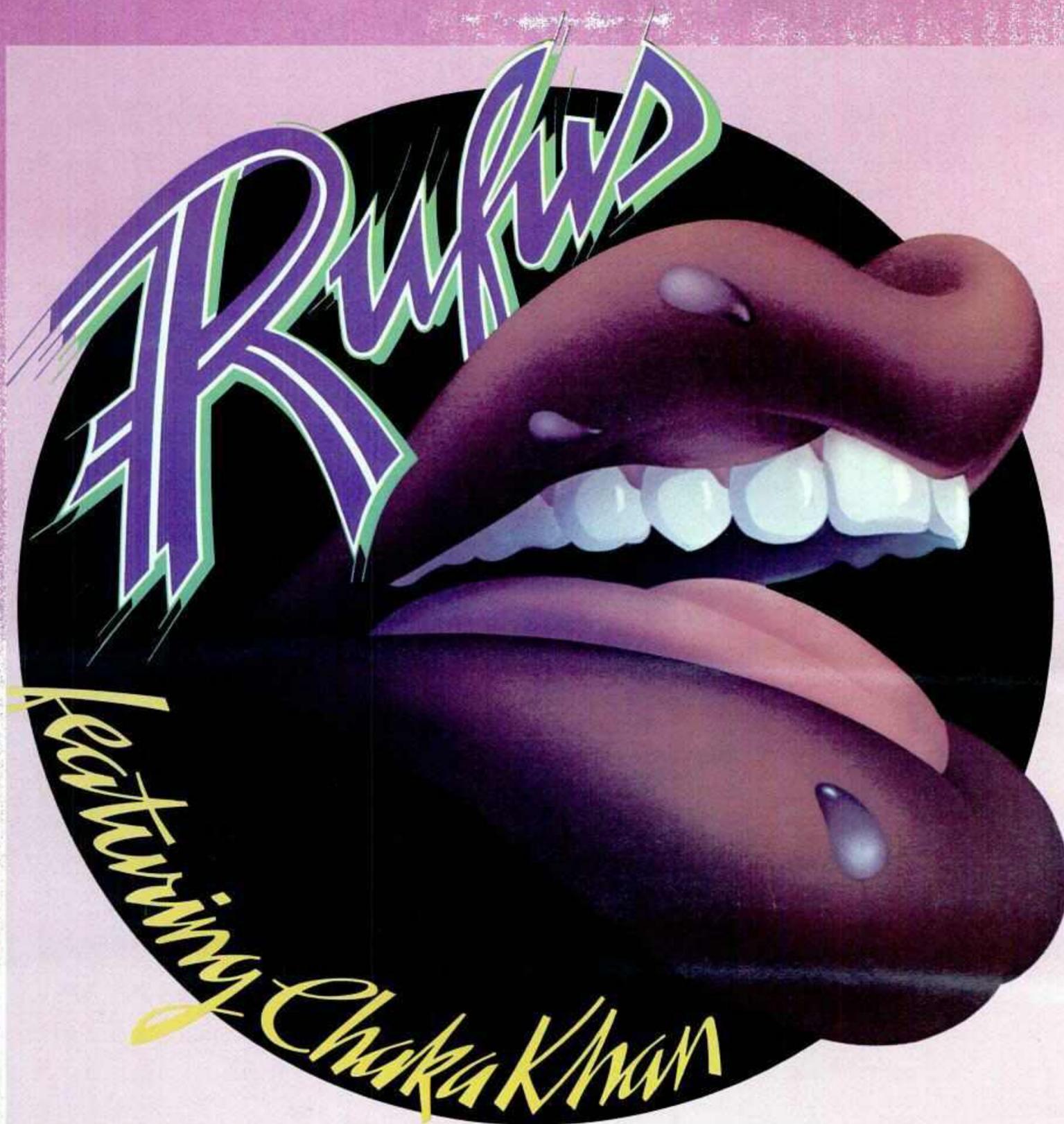
mediasound chart hits

Artist	Recording	Producer	Record Co.	1 Recorded 2 Mixed 3 Mastered
AVERAGE WHITE BAND	CUT THE CAKE	ARIF MARDIN	Atlantic	mediasound 1 2
JIMMY CASTOR	KING KONG Part 1 & 2	JIMMY CASTOR JOHN PRUITT	Atlantic	mediasound 1 2 3
JIMMY CASTOR	BUTT OF COURSE	JOHN PRUITT	Atlantic	mediasound 1 2 3
CLIMAX BLUES BAND	SENSE OF DIRECTION	RICHIE GOTTEREHER	Sire	mediasound 1 2 3
	STAMP ALBUM	RICHIE GOTTEREHER	Sire	mediasound 1 2 3
CROWN HEIGHTS AFFAIR	DREAMING A DREAM	FRIEDA MERANGIS BRITT BRITTON	Delite	mediasound 1 2 3
	EVERY BEAT OF MY HEART	BRITT BRITTON	Delite	mediasound 1 2 3
FAITH, HOPE & CHARITY	TO EACH HIS OWN	VAN MCCOY	RCA	mediasound 2 3
GLORIA GAYNOR 1	NEVER CAN SAY GOODBYE	TONY BONGIOVI	MGM	mediasound 1 2 3
GLORIA GAYNOR 2	EXPERIENCE	MECO MENDARDO	MGM	mediasound 1 2 3
JIMI HENDRIX	CRASH LANDING	ALAN DOUGLAS	Warner Bros.	mediasound 1 2 3
JIMI HENDRIX	MIDNIGHT LIGHTNING	TONY BONGIOVI	Warner Bros.	mediasound 1 2 3
RUPERT HOLMES 1	WIDE SCREEN	JEFFREY LESSER	Epic	mediasound 1 2
RUPERT HOLMES 2	RUPERT HOLMES	JEFFREY LESSER	Epic	mediasound 1 2
BEN E. KING	SUPERNATURAL	BERT DE COTEAUX	Atlantic	mediasound 1 2
PETER NERO	EMANUELLE	TONY SILVESTER	Arista	mediasound 1 2 3
KOOL & THE GANG	SPIRIT OF THE BOOGIE	RON BELL	Delite	mediasound 1 2 3
KOOL & THE GANG	LIGHT OF THE WORLDS	KOOL	Delite	mediasound 1 2 3
KOOL & THE GANG	WILD & PEACEFUL	& THE	Delite	mediasound 1 2 3
KOOL & THE GANG	CARIBBEAN FESTIVAL	GANG	Delite	mediasound 1 2 3
BARRY MANILOW 3	I WRITE THE SONGS		Arista	mediasound 1 2
BARRY MANILOW 2	MANDY • IT'S A MIRACLE	RON DANTE BARRY MANILOW	Arista	mediasound 1 2
BARRY MANILOW 1	COULD IT BE MAGIC		Arista	mediasound 1 2
HERBIE MANN	WATERBED	HERBIE MANN	Atlantic	mediasound 1 2 3
VAN MCCOY	DISCO BABY—THE HUSTLE	HUGO & LUIGI	Avca	mediasound 1 2
VAN MCCOY	FROM DISCO TO LOVE	VAN MCCOY	Buddah	mediasound 3
VAN MCCOY	THE DISCO KING	HUGO & LUIGI	Avca	mediasound 1 2 3
TODD RUNDGREN	EUTOPIA	TODD RUNDGREN	Beasville	mediasound 1
TOM RUSH	LADIES LOVE OUTLAWS	MARK SPECTOR	Columbia	mediasound 1 2
DAVID RUFFIN	WALK AWAY FROM LOVE	VAN MCCOY	Motown	mediasound 1 2 3
JOE SIMON	GET DOWN GET DOWN	RAY GERALD	Spring	mediasound 1 2
JOESIMON	MUSIC IN MY BONES	JOE SIMON	Spring	mediasound 1 2 3
SISTER SLEDGE	LOVE NO CHANGES ON ME	TONY SILVESTER	Atlantic	mediasound 1 2
SISTER SLEDGE	LOVE HAS FOUND ME	BERT DE COTEAUX	Atlantic	mediasound 1 2
CAT STEVENS	TWO FINE PEOPLE	CAT STEVENS	A & M	mediasound 1
STYLISTICS	THANK YOU BABY	HUGO & LUIGI	Avca	mediasound 1 2
STYLISTICS	LET'S PUT IT ALL TOGETHER	HUGO & LUIGI	Avca	mediasound 1 2
STYLISTICS	HEAVY YOU ARE BEAUTIFUL	HUGO & LUIGI	Avca	mediasound 1 2
SYNERGY	SYNERGY/L. FAST	MARTY SCOTT	Passport	mediasound 2
FRANKIE VALLI	MY EYES ADDRED YOU	BOB CREWE	Priv. Stock	mediasound 1 2
FRANKIE VALLI	SWEARIN' TO GOD	BOB CREWE	Priv. Stock	mediasound 1 2
STEVIE WONDER	IMMERSIONS	STEVIE WONDER	Motown	mediasound 1 2
STEVIE WONDER	FULLFILLINGNESS	STEVIE WONDER	Motown	mediasound 1

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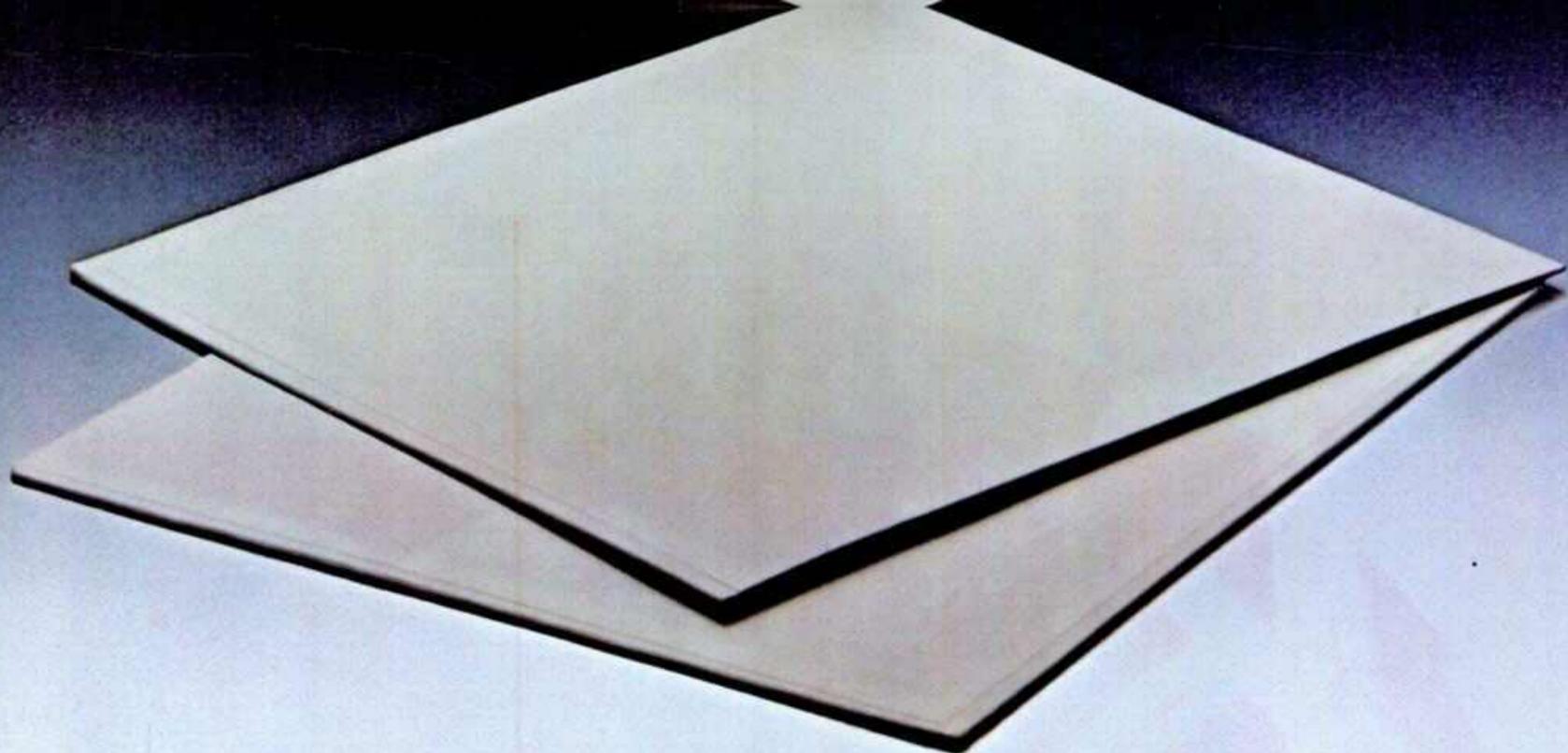
ABCD-909

GRT

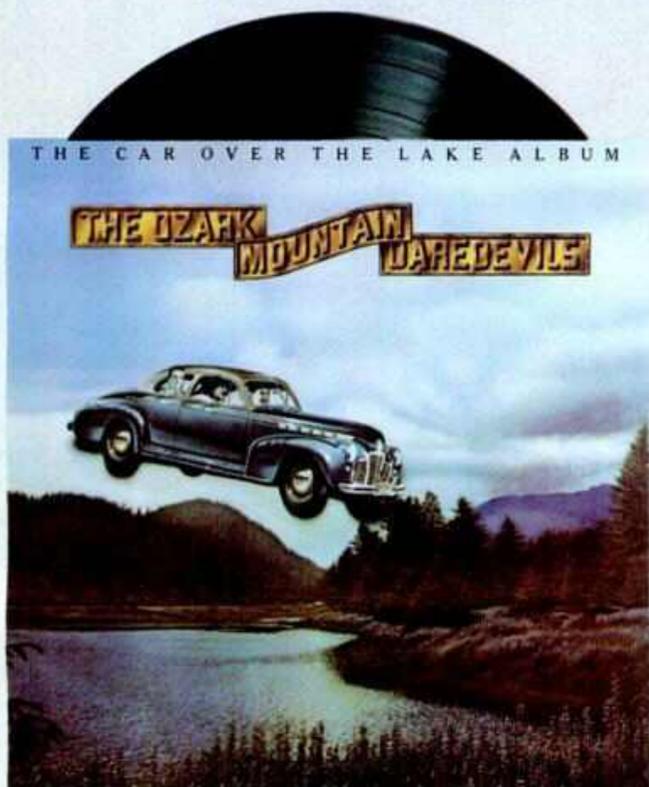
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ROBERT ELLIS & ASSOC
MANAGEMENT

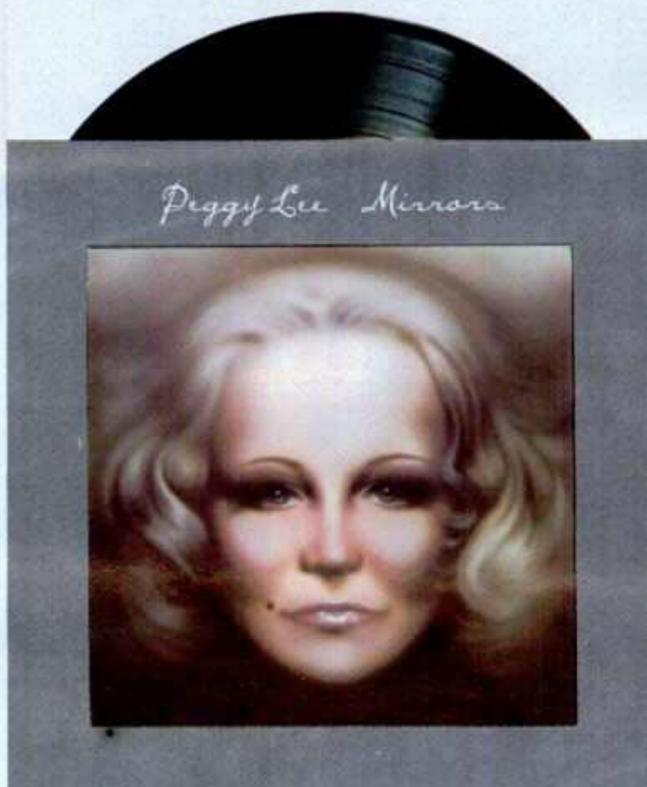
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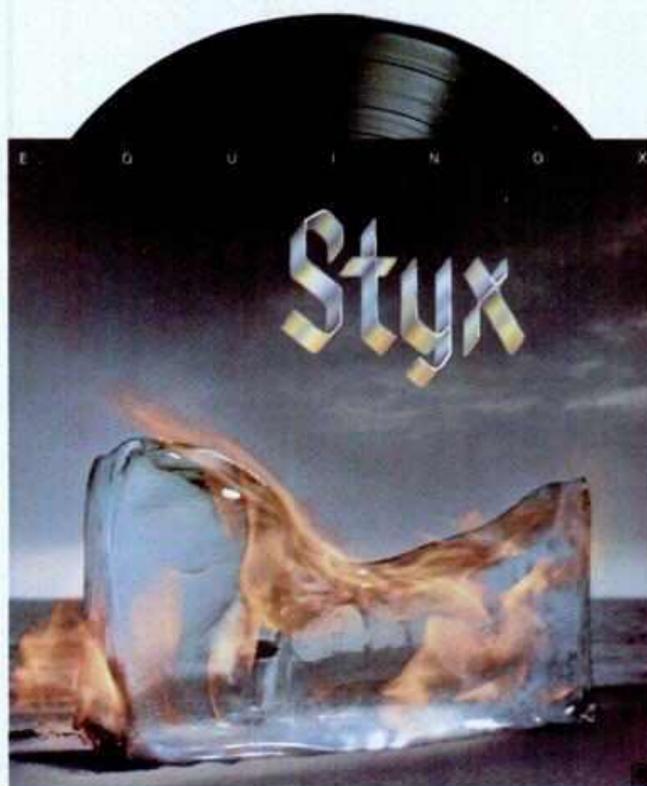
PEGGY LEE
MIRRORS
SP 4547
PRODUCED BY LEIBER & STOLLER



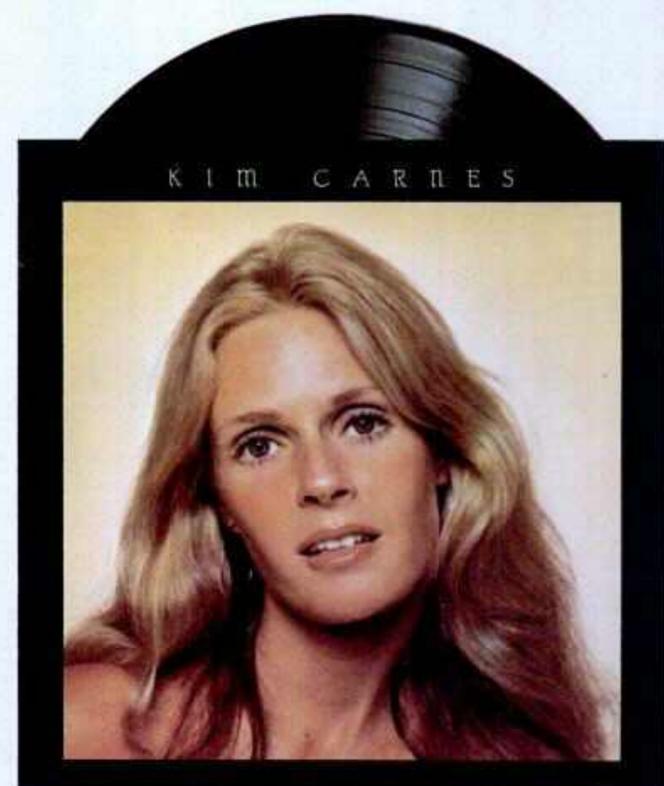
CHUCK MANGIONE
BELLAVIA
SP 4557
PRODUCED BY CHUCK MANGIONE



ELKIE BROOKS
RICH MAN'S WOMAN
SP 4554
PRODUCED BY KENNY KERNER
AND RICHIE WISE



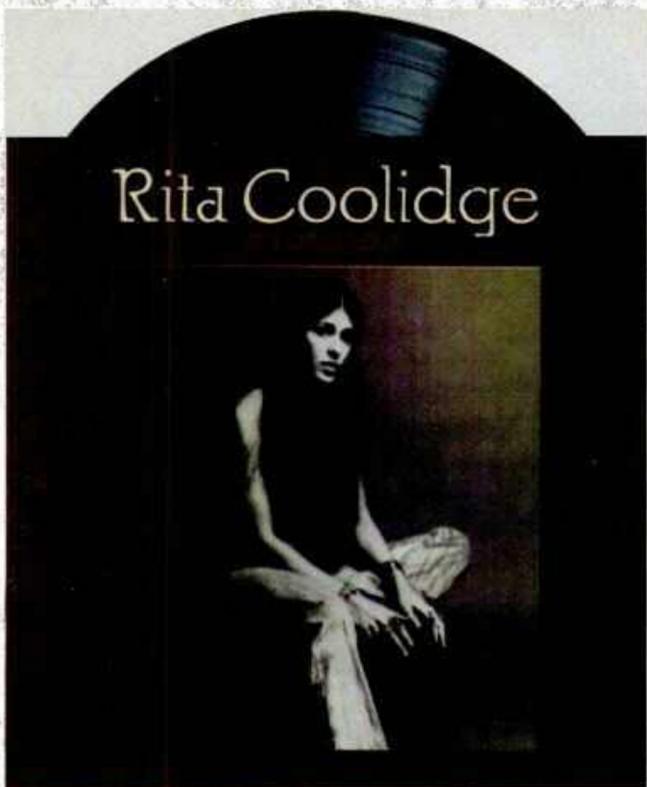
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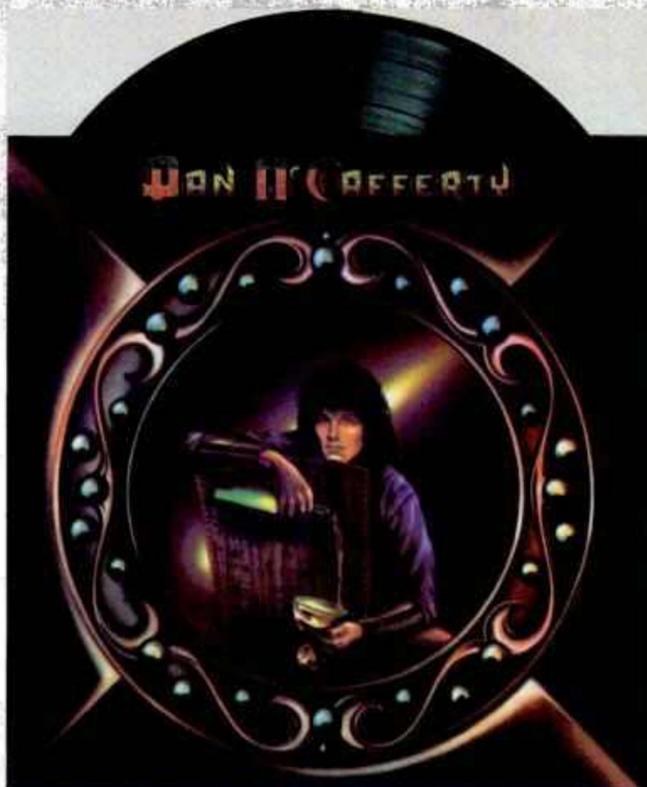
KIM CARNES
KIM CARNES
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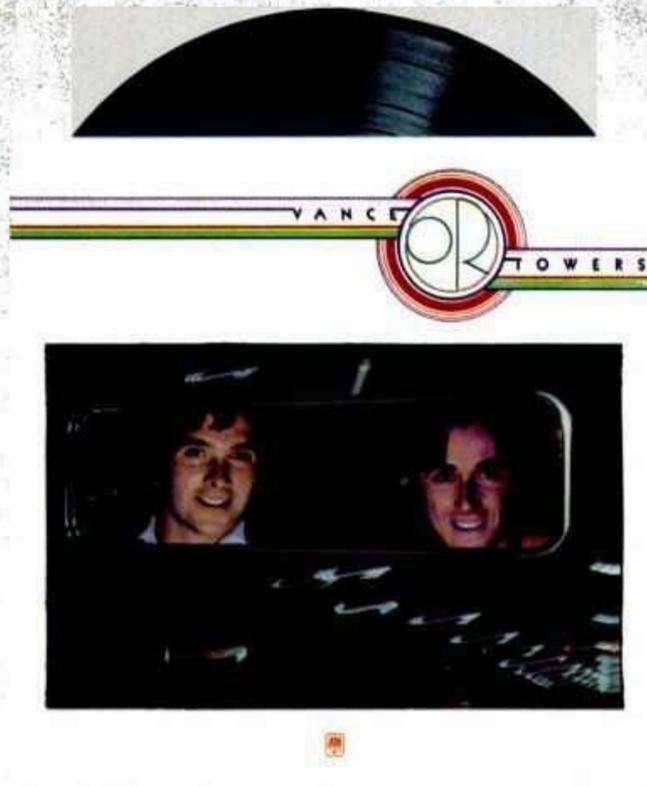
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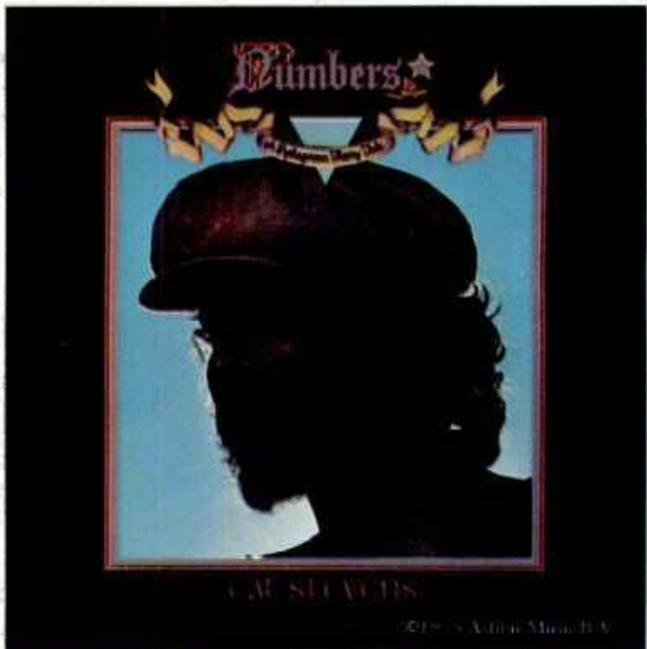


DAN MCCAFFERTY
DAN MCCAFFERTY
SP 4553
PRODUCED BY MANUEL CHARLTON



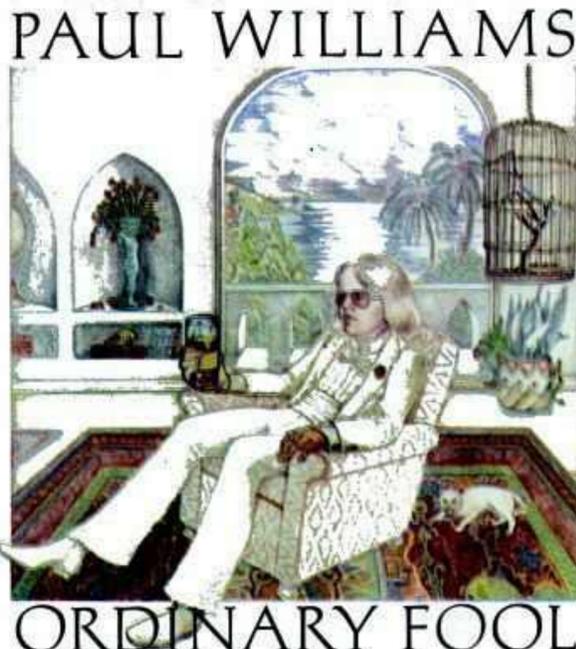
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VANCE OR TOWERS
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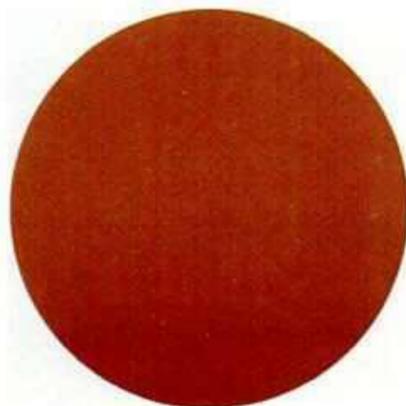


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BROADWAY REVIEW

'Treemonisha' Noble, But Fails After Bright Start

By ROBERT SOBEL

NEW YORK—"Treemonisha" is certainly full of noble ideas. The opera, written by Scott Joplin, is sincere, honest and well intending. Its songs are meaningful, its singers appealing and its message that education is the thing to slay superstition and ignorance is not without merit.

Joplin's theme here and his feelings are serious indeed. He expresses them warmly and with a certain charm through his ragtime music, full of its cakewalk beat and pleasant melodies.

Yet, after a fine and believable start, the opera flutters away from our attention just before the first act curtain falls.

What's happened is that "Treemonisha" has suddenly lost its credibility, after sailing along smoothly, enhanced by winds of quality singing by the principals, Carman Balthrop in the title role, Betty Allen (Treemonisha's mother),

Curtis Rayam and Willard White, and equally excellent dancing by the Louis Johnson Dance Theatre and singing by the chorus. Suddenly we are not looking at the opera in the same serious terms intended by Joplin. "Stage fact" has turned into fiction.

What's happened is that the production—the mounting—suddenly seems too clever and too whimsical. The crocodiles, the monstrous wasps' nest into which Treemonisha is to be thrown, and the kingsize masks and props all become adversaries—not supporters—of the serious action and meaning, setting up a dangerously paradoxical situation.

In our minds we now see a fable of almost childlike dimensions and what follows is all redundancy, with the course too chartered to be changed. A shame, for the opera, for the most part has become too cutesy. The fine, sensitive orchestrations by Gunther Schuller, who also supervised the music, and the Joplin music itself, would have been served much better left to speak for themselves.

Deutsche Grammophon completed the cast recording of "Treemonisha" last week. Fortunately, in this form the music and the opera's story line is restored in its right perspective. Two of the "Treemonisha" tunes, "Aunt Dinah Has Blowed De Horn" and "A Real Slow Drag," are especially noteworthy.

"Treemonisha" is at the Palace Theater after moving from the Uris.

Pilot Promo Starts Others

LOS ANGELES—WEA Corp.'s pilot run with an in-store promotion tailored specifically to particular racked accounts and chains has worked out so well that five more programs are set for the next 120 days.

Vic Faraci, marketing vice president, says the recent three-label program with 163 Musicland stores nationwide has prompted similarly constructed campaigns to bring buyers into stores with racked accounts of Lieberman Enterprises, Minneapolis; the Record Bar chain; Discount Records' chain; approximately 40 J.C. Penney stores handled by Alta Distributors, Phoenix; and an early 1976 promotion with the Camelot stores.

Faraci points out that the programs are extremely flexible and can work for varied periods of time and can concentrate on different numbers of album product from Warner, Elektra and Atlantic. WEA works directly with key retailing executives in each firm to work out a program best suited to that company. Even the incentive program is tailored to the firm's wishes. In the program, for example, Penney store managers, department managers and clerks can win prizes.

Co-Op Folds

Continued from page 1

dent, requesting a formal shutdown of the operation.

The co-op was originally started as a small operation in 1971, but grew so large that it was moved to larger quarters more than a year ago. At that time, Cavage filed an informal complaint with the university stating that the co-op was unfairly competing with his University Plaza store.

Based on this initial complaint, Doty made the student shop move down to its original basement quarters. At this same time, the co-op was also not allowed to advertise in the student newspaper. It was allowed to finally do so after all prices were deleted.

All records sold in the co-op were priced at \$3.83. Cavage's markets the top 50 LPs at \$4.37 and all others at \$5.34.

Both are serviced by local record distributor, Transcontinent Record Sales, although Cavage said in his letter to the university that the co-op is "under the auspices of Transcontinent."

He says that "it is serviced regularly by Transcontinent employes, stocked with records, not unlike a regular retail outlet and its advertising is overseen in the same manner."

Leonard Silver, owner of Transcontinent, says the only contact his company has with the co-op is to sell to them like he would any of his other accounts.

"We treat the university co-op the same as any other customer, and we definitely have no affiliation with it other than stocking it," Silver asserts.

Transcontinent has nine other accounts with university co-ops throughout the state, according to a source, and several are with state schools. Some observers speculate that this closing of a SUNY co-op may set a precedent for closing co-ops at other state universities.

In retaliation to Cavage's shutdown complaint, student pickets were set up outside his University Plaza store. In a related action, two windows in that shop were broken Tuesday night (4).

Push Moody Blues

NEW YORK—London Records is running a month-long promotion on the entire Moody Blues catalog. The program, designated, "Moody Blues Magic" will run through the end of December and will be highlighted by radio and print advertisements and point-of-purchase displays.

The entire Moody Blues catalog, including Ray Thomas' "From Mighty Oaks," and Graeme Edge's "Kick Off Your Muddy Boots," are being pushed.

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NOVEMBER 15, 1975, BILLBOARD

Writers Renew Their ASCAP Cards

NEW YORK—Writers who represent some 80 percent of the total society repertoire have renewed their deals with ASCAP.

ASCAP president Stanley Adams, addressing a membership meeting here Oct. 29, also said that ASCAP is incorporating a special foundation to be used for scholarships or in other areas of need as necessary. The monies would come on a voluntary basis from the members or from the estates of deceased members.

The writer renewals are for a period of 10 years. Under the consent decree ASCAP must assure its licensees of such renewals at least once within that period. However, writers may resign within one year after giving notice.

In another area, Bernard Korman, ASCAP counsel, in referring to the CBS decision to appeal the ruling on the blanket license concept (Billboard, Oct. 4), expressed guarded

optimism that the original decision would be upheld.

Adams also spoke about ASCAP's stepped-up bid to license parks which use music either as background or in featured live performances.

Phonogram Distrib For U.K. Records

NEW YORK—U.K. Records product will be distributed in the U.S. and Canada by Phonogram Inc.

Certain acts and product on U.K. in the rest of world may be licensed to other labels in the U.S.

Initial releases under the agreement include Roger Glover's "The Butterfly Ball," and singles "Fatty Bum Bum" by Carl Malcolm, and "Punish Me," by Clydie King.

One of U.K.'s first major acts, 10 c.c., now records for Phonogram/Mercury.

Financial Mismanagement Root Of Labels' Failure

NEW YORK—Financial mismanagement is the root cause of most record company failures, a meeting of music industry executives was told here last week.

In a talk before the performing arts division of the B'Nai B'Rith Monday (3), David O'Connell, president of Phonodisc, also attributed short profits and stunted company growth to the widespread ignorance of financial fundamentals.

"Success lies in having all vari-

ables under control," the distribution executive asserted. Among these he included sales goals related to artist advances, a proper "balance between the needs of artist and label," and an appropriate level of activity. O'Connell tagged over-expansion into related fields fraught with danger for the unwary manufacturer.

About 100 industry persons attended the meet. The group expects to feature other top company executives as speakers at subsequent monthly conclaves.

Perry Opens Own Los Angeles Studio

• Continued from page 3

was known as Dubbington Downs. The facility's most recent owner, Howard Steele, is a partner with Perry in the current venture.

Perry has one of the two rooms, Studio B, operative at the moment

and expects to have Studio A ready shortly. Control room size in Studio B has been doubled, and new equipment will be added shortly to Studio A. All of Studio B is new. Steele is handling designing through his Quantum Audio Labs and Jack Edwards has designed the control room.

Perry, who says he has been investigating operating his own studios for six years, will soon move his offices to the location. He will cut virtually all his own product at Studio 55, with facilities open to the public only under special circumstances.

Larry Emerine, who has worked with Perry Productions for three years, will be studio manager.

Perry says he hopes to use the complex as "a base for creative exchange between myself and the artists I will be working with."

Among the artists Perry has recently produced are Ringo Starr, Carly Simon, Harry Nilsson, Barbra Streisand and Art Garfunkel.

100 Songs On LP; Royalties To Be Divided

NEW YORK—Private Stock will be paying mechanical royalties for each song quoted on Dickie Goodman's new "Mr. Jaws And Other Fables" LP, but even if the album goes gold each tune will earn its publisher less than a sawbuck.

There are snippets of almost 100 tunes, lifted from other well-known disks, on the album and royalties will be pro-rated among all copyright owners. Token payment will also be made to labels from which the sequences were taken.

According to the label's Irv Biegel, not one publisher or record label "made a squawk" about the royalty payment.

Dimples Serves Up First Disco Awards

NEW YORK—Dimples East Coast disco chain, presents its first disco awards during a reception at its Liberty St. location in Baltimore, Md., Wednesday (12).

The awards and winners are: record of the year—"The Hustle" by Van McCoy; album of the year—"K.C. & The Sunshine Band" (TK); record company of the year—T.K. Productions; promotion man of the year—Marc Paul Simon, Provocative Promotions; artist of the year—LaBelle (Epic); most promising record company—Delite Records and PIP-Pickwick (tie); most promising new group—Crown Heights Affair (Delite); and disco DJ of the year—Ralph Guida.

Billboard is also being presented a special awards plaque for its coverage of the discotheque market.

Flood Of Greatest Hit LPs On Way

• Continued from page 3

from John Lennon, Ringo Starr and Helen Reddy and Warners shipping LPs from Gordon Lightfoot, America and Seals & Crofts.

Columbia is coming with a similar set from Chicago, while other major pop and country artists with greatest hits, efforts released recently or due soon, include Barry White, Carly Simon, Tom T. Hall, Dolly Parton, Roy Clark, Narvel Felts, Tommy Overstreet, the Statler Brothers and Don Williams.

One significant point is that all the artists mentioned are still on their respective labels. In the past, it has not been surprising for a label to release product on an act that has departed during the holiday season as well as through the year. It has not been general practice, however, for large numbers of such packages to come during the holiday season when the artist is still with the label and still a viable seller.

Another point is that virtually all the artists with greatest hits sets coming have enjoyed a significant number of hit singles and thus appear to "deserve" a greatest hits set.

All labels involved are also doing extremely heavy advertising on the product available.

Brown Meggs, executive vice president and chief operating officer of Capitol Records, says "the Christmas season is obviously the best time for good product, since there are more consumers in the stores than at any other time of the year.

"Just as obviously," he continues, "greatest hits sets are examples of an artist's best material. When you have acts like Lennon, Starr and Reddy who have all had a number of major singles and no greatest hits LPs yet, and when there is still somewhat of a soft economic condition, it simply

makes good sense to come and blast the market with your best and most potent material."

Meggs feels "the best way to stir up a softer than normal marketplace is to offer product with the greatest appeal. This particular release has been in the planning stages for some time."

Joe Smith, president of Warner Bros. Records, says the release of greatest hits sets from Gordon Lightfoot (a double package on which Lightfoot has recut the major hits he had with United Artists a number of years back), America and Seals & Crofts is part of a Christmas merchandising plan, but adds that there are other factors involved.

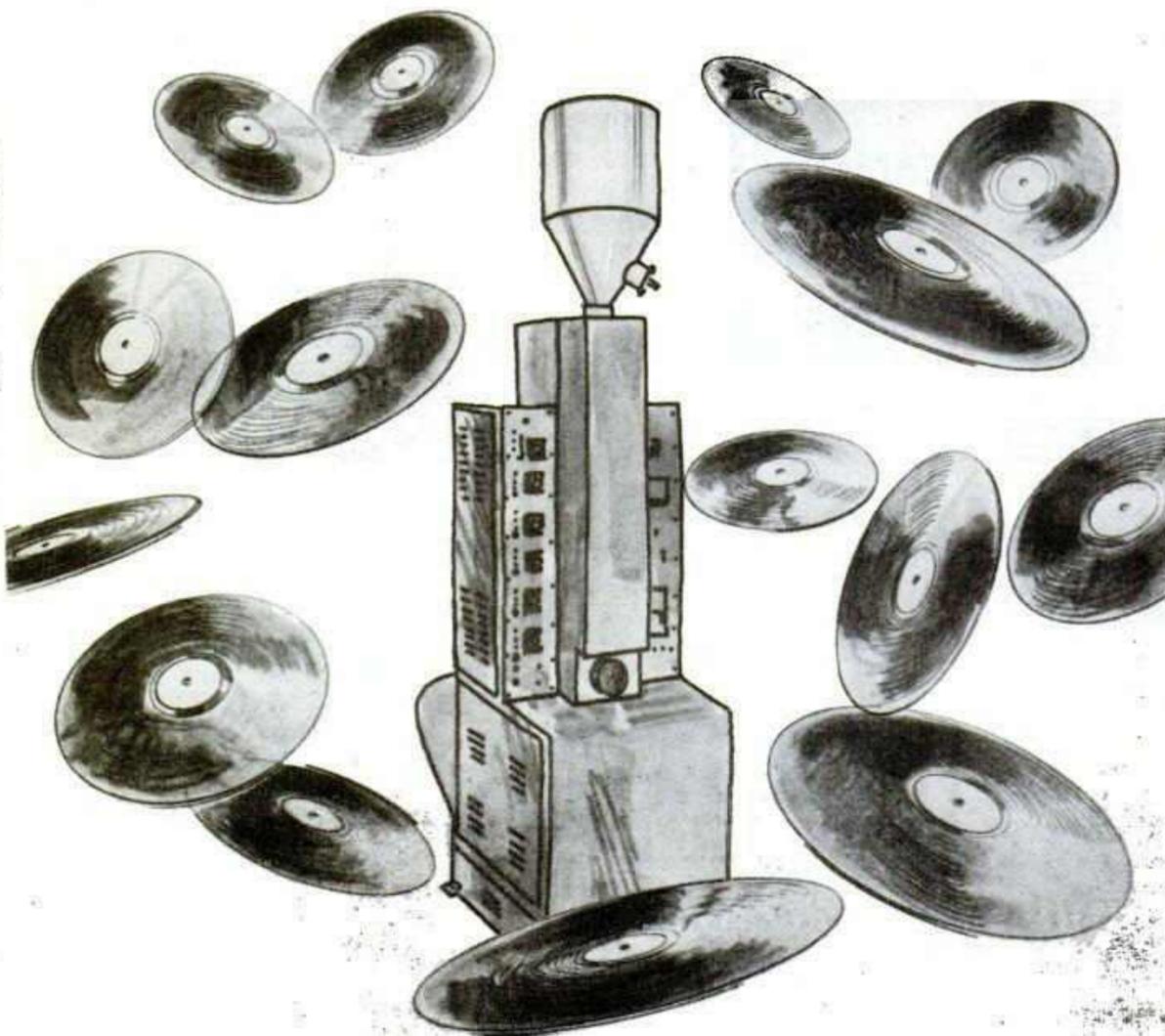
"We were always wary of releasing greatest LPs on major artists," Smith says, "because we didn't want to kill catalog sales. In surveying the industry, however, we have found that catalog is hurt only to a minor degree, maybe only 15 percent. And you sell such a huge amount of a legitimate greatest hits album that you end up ahead."

"You also must remember," Smith adds, "that greatest hits packages do not receive airplay as do new LPs. And you are not going to hurt a new album by releasing older material. The artists we are talking about all have strong followings and have not had to depend on single hits."

"It was, of course, a calculated plan to release the merchandise at Christmas, which is a fine season for this type of product. But these albums will themselves become excellent catalog items."

Smith also points out that all three artists involved in the current WB campaign will have new product available during the first half of next year.

RECORD PROFITS



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TEASER AD

Tommy Bolin. November 17th
Nemperor Records & Tapes

Copyright Office Mute On Fee Payments

• *Continued from page 3*

continuing testimony before the Kastenmeier subcommittee on courts, civil liberties and the administration of justice.

The copyright office report calls the wording of the Mathias amendment "vague and ambiguous." The amendment by Sen. Mathias (R-Md.) was only recently incorporated into the Senate revision bill S.22, during the full judiciary committee's October markup session. The Register is more worried about the broad rights to use an author's literary works under a compulsory license than she is about the use of music by the public broadcasters. Authors she said, have almost no monitoring or clearance facilities in common.

Ringer feels there is still a flutter of hope that music licensors and publishers can reach a voluntary blanket licensing figure during the on-again, off-again discussion begun under sponsorship of the

McClellan Senate copyrights subcommittee. Part of the problem is lack of an antitrust exemption to allow an agreement among the parties involved, she pointed out.

In any case the music publishers and composers already have licensing and clearance facilities, and so the Register feels that if the Mathias amendment must be enacted, it should apply only to music use, and not to literary works. Also, she wants Congress to completely rewrite the amendment.

Winslow Manager

NEW YORK—Billboard's section on Long Island last week incorrectly reported that Dick Moore is the general manager of station WTHE. In fact, Richard L. Winslow holds the position. Also, a typographical error placed Susan O'Connell with station WBAB. She is program director of WBAU.

Another one of the copyright office's "no comment" issues was the exemption given to religious program producers from paying mechanical royalties for religious music used on the taped copies they send free, reportedly to as many as 4,000 radio stations.

Another hearing which is expected to take up mechanical royalties and the jukebox issue will be held Thursday (13), with possibly another hearing required to complete Register Ringer's testimony.

Mancini Featured On Goodyear Album

LOS ANGELES—Goodyear Tires' annual Christmas album, one of the nation's biggest holiday promotions, has gone to Henry Mancini and RCA after 14 years with Bing Crosby and Columbia.

Mancini will do all TV spots for the \$1.50 anthology LP sold in some 6,600 tire stores nationwide. "Henry Mancini Selects Great Songs Of Christmas" will feature, besides Mancini's own cuts, songs by the Carpenters, Perry Como, Ella Fitzgerald, Julie Andrews, Kate Smith and ... Bing Crosby.

Shipping Costs

• *Continued from page 3*

counting study shows it costs about 4½ cents to bring in an album and the same amount to ship it to an out-of-town account.

He covers a fairly compact territory. He operates on about a 20 percent return, meaning that two out of every 10 LPs come back. It costs him 9 cents to return these to labels. Every 10 LPs shipped in therefore, cost him 99 cents. He feels his shipping costs are above 4 percent.

Ted Adams, Music City, Nashville, and Henry Hildebrand, All-South, New Orleans, don't feel that the inflating cost of shipping has produced better service.

Like other distributors interviewed, they point up that there are still too many split and small shipments coming from manufacturing plants. Distributors note where 25-unit LP shipments from pressing plants in other parts of the country are slow in coming and often cost as much as 25 to 30 cents per LP, especially two-pocket sets.

Stan Sulman, distribution chief for ABC Record and Tape Sales, who bases in Seattle, says his larger Alaska accounts attempt to cut down air shipping costs by having a freight forwarder hold their shipments until they can bulk into an air container and get a lower rate.

Most distributors complained because too many of their shipments are going freight forwarder instead of direct airline air freight.

A check of air bills shows that including a freight forwarder in the shipment adds from 75 to 200 percent extra. Hildebrand says he keeps a regular check of air carrier schedules which show that he has 16 flights from Chicago to New Orleans daily, nine from Indianapolis and eight from St. Louis, the three terminals which serve most of his pressing facilities.

Parcel post's ballooning prices have almost negated the U.S. mail as a record/tape carrier, distributors report. United Parcel Service, which carries about 25 percent of shipments, has replaced the mail. It is less expensive and quicker, distributors assert. Buses carried about 10 to 15 percent, while truck and air split the remainder. The larger the distributor area, the more he tends to depend on truck.

Chrysalis Moves Up

• *Continued from page 4*

As for Chrysalis in the U.S., it has now expanded to a staff of 20, with more to come as soon as remodeling ends on its enlarged Sunset Strip offices. The label already has five promotion reps.

For the first time, Chrysalis is an active bidder for hot American acts and expects to make some major signing announcements early in 1976. It recently beat out all comers to sign veteran Irish guitarist Rory Gallagher when his Polydor contract ran out.

"The Gallagher signing was an important step up for Chrysalis," says Ellis. "It shows that we can compete in the marketplace with any other full-fledged label to attract name talent."

The Chrysalis roster is likely to remain tight in reflection of Wright-Ellis' business philosophy. "When we commit to an artist, we work

carefully and stay with them as long as it takes," says Ellis. "Frankie Miller is just starting to break after six years." Miller is a powerful, raspy-voiced vocalist who has been reaping fine reviews in Billboard and elsewhere this year.

"With our new increased activity, we're getting along with Warner Bros. even better than before," concludes Ellis. "There aren't any more of the ego problems like we had when we felt the only way to get Chrysalis recognized as an American label was to require WB to identify our artists with Chrysalis in every way possible."

Mills Honored

LOS ANGELES—Composer/lyricist/publisher Irving Mills has been honored with a scroll commemorating his 50 years membership in ASCAP.

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See page 57

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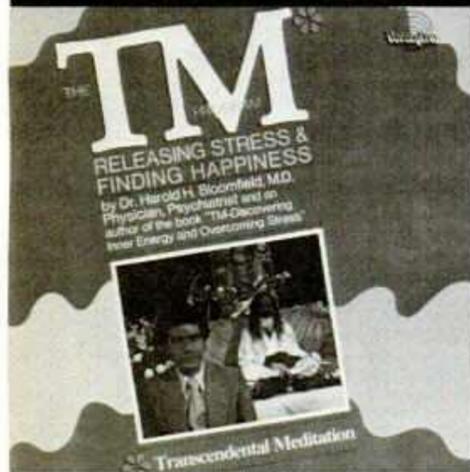
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R. S. P. 1976 "A NEW BEGINNING," recorded at Woodland Sound Studios, features RAMONA HUTTON, formerly with the New Christy Minstrels on RCA, a sensational vocalist who has been compared to Barbra Streisand and Joni Mitchell among others. Singing praises to God throughout this unique and refreshing gospel offering Ramona immediately captured the respect of professional ears. Bill Pursell, co-producer and arranger of the album, plainly states:

"Ramona is the ideal artist to record with. Working with her as arranger and pianist I've been constantly aware (all through this album) of how productive and easy it is to get results when you work with this kind of talent. She has the kind of professional instincts, both as vocalist and song writer, and the extra added something needed to take her to the very top of the recording and performing field."

Negotiations with labels and distributors should begin shortly after the master is polished and re-mixed in the first week in November.

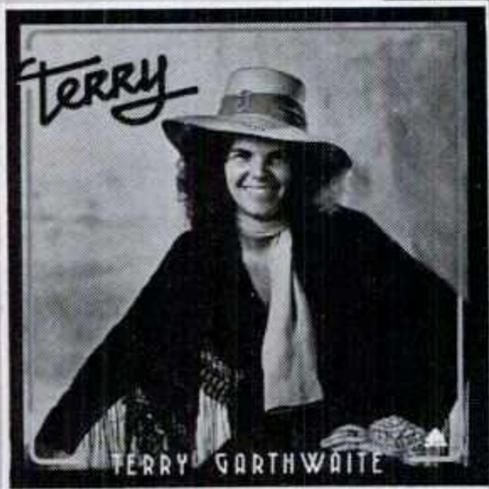
R. S. P. 2001 is BOBBY HUDSON. In his first solo production Bobby has created a sound melodically reminiscent of the Beatles and yet very southernly exciting. The songwriting talent is unmistakably there as can be recognized when listening to "GO HOME BENJAMIN" and "ROCK AND ROLL WILL NEVER DIE." The expressive sensitivity in the vocals keeps a listener involved song after song.

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Produced by David Rubinson & Friends, Inc.

 On ARISTA RECORDS...Where CAREERS Are Launched

Philly Groove Stable Puts WB Label Into Disco Market

Continued from page 3

states Joe Smith, Warner Bros. Records president. This year r&b accounts for 8-10 percent. Last year it was "minuscule," Smith admits, "less than 3 percent."

A recent signing of the Staple Singers by Bob Krasnow, WB's talent acquisition head, has resulted in the release of the fast rising single, "Let's Do It" (from the film of the same name and an accompanying

soundtrack on Curtom which WB distributes).

With Smith pointing to sales of 40,000 a day for this tune, the executive says "I'll bet it'll be the biggest single we've ever had."

It'll be bigger than "Boots Are Made For Walkin'" by Nancy Sinatra and "Downtown" by Pet Clark. "We're stunned by it," Smith exclaims.

The new about to be released

disco single doesn't mean that WB is going to merely jump on a trend. Smith says it means WB is totally committed to all forms of black expression.

Krasnow is signing jazz acts and progressive black bands to help this push. "It's no longer a case," Smith says, "of is Warner Bros. in that field? In the last two months we've had four singles in the top 10 and two No. 1 r&b albums."

The singles are Larry Graham's "Your Love," the Impressions' "Same Thing It Took," Curtis Mayfield's "So In Love" and the current Staples contribution. The LPs are by Graham Central Station and Richard Pryor.

All product from Philly Groove comes out on the WB line with a credit for the production company.

Thom Bell, through his just completed efforts with Dionne Warwick (a single, "Once You Hit The Road" and an LP, "Track Of The Cat"), prompts Smith to boast: "We are going to have a toehold in the Philadelphia sound market."

Bell, formerly from Philadelphia, who now lives in Tacoma, Wash., has a provision to do other Warwick projects. He's also available as an artist but Smith says Bell's undecided about what he wants to do singing-wise.

Smith says the company will apply the same techniques used to promote and sell pop product for its black acts. Ed Wright acts as liaison between WB and Philly Groove. He

is a freelance promotion/PR man functioning in Los Angeles.

WB's entry, admittedly late into the soul field, is symbolic of the company's moving onto new musical plateaus on a regular basis. Five years ago, Smith points out, WB was Frank Sinatra, Dean Martin, Peter, Paul and Mary, Pet Clark and Bill Cosby.

Then came the soft rock singer/songwriters like James Taylor, Joni Mitchell and Neil Young. Then came the Doobie Brothers, Black Sabbath, Deep Purple, Jethro Tull and Faces—all big, raucous bands.

But the "pop rock business is not going to get any bigger; it's had its enormous explosion," Smith believes. "There was a time when rock acts sold over one million albums. It's very hard to do that now, because the audience's tastes have become more eclectic and the average white college student is buying black acts including some jazz. This is the area of music (r&b) that has burst wide open."

Tom Draper, recently hired away from RCA as vice president for black music, heads up a special marketing department, Smith points out. He's the first person brought in from the outside with a vice president's stripe.

There are five people who just deal with r&b promotion under Draper. Bonita Brazier travels with the artists setting up media coverage.

Smith acknowledges that the soul explosion is three years old. How come WB is hot to trot now? "Everytime we'd think about moving in that area we'd experience tremendous new growth in the pop field," Smith says. "We do over \$100 million a year and to all of a sudden take on a new major music which would need staffing and planning, didn't seem appropriate then."

Now is different. Tower of Power was the first new black act WB broke two years ago which opened the door for Graham Central Station last year.

Today, "music you can dance to has made a comeback. It's hard to dance to Led Zeppelin and Black Sabbath." Seven years ago WB had the Watts 103d St. Band which had several gold records but could not sustain itself.

"We never had any consistency," Smith admits. Last year WB made its deal with Curtis Mayfield.

Smith admits that the Philly Groove deal along with several other arrangements have brought name acts to the company. "As opposed to three years ago, today it's so much harder to sign and develop new artists," he says, adding: "radio has closed down so many avenues of exposure."

"And there is more of a tendency for an artist to perpetuate himself. Their lives are being prolonged because it's tougher for new acts to get any leverage... the lack of radio exposure has closed off the potential for new artists."

So with radio playing with tight, tight lists, Smith prefers to sign and pay for established acts.

While the program director at a Top 40 station finds he is taking less of a risk by playing a new single by an established act, rather than "taking a shot on his gut feelings" as Smith describes it, the program director at a soul station shows more latitude in his selection of new material.

Smith says when WB was really into the British rock scene, he was in London five times a year "and I always came back with something." This year he cannot name one British act he's signed. At its peak involvement with British rock bands, WB/Reprise had around 15 acts from across the ocean.

Will WB plan records expressly for discos? Will there be disco LPs? Smith says no to both questions. "The long cuts don't really explode until KHJ plays them," the executive says.

The Top 40s are reluctant to play black crossover records, usually the No. 1 r&b hits, he says, because they feel the black audience is listening to soul radio plus not all r&b records have "validity" on their stations.

But Smith admits that the pop stations seem to like the disco records because "they're cookin' music."

The cumulative effect of disco play in major markets apparently results in calls to radio stations and requests at retail, Smith says. "We can sell 400,000 copies without a Top 40 station, but to hit a home run I need them."

Smith is so confident about WB's r&b-jazz-soul-disco ability that he believes WB can come to be called the "top black record company on the West Coast."

Trial Witness Cross-Examined

Continued from page 4

penditure would show up in the next fiscal quarter.

During redirect, Edith Newman, Catena's counsel, introduced a letter from a New York firm auditing Merco Enterprises in August 1972, to a Los Angeles firm which performed as Capitol's auditor.

It stated: "Client (Merco) did not intend to set up accrued vacation payroll, although client did so June 30, 1971." Capitol did not go into any re-examination of this point.

A March 1970 "white book" tendered by Newman in redirect examination showed a \$2.200 million reserve for returns. A June 1970, report also presented by Newman said: "Net sales for the month of June were \$10,918,000, which was in excess of budget by \$2,511,000. This excess was due, however, to the reversal of the provision for future returns in the month of June."

Capitol presented no further cross examination on this point.

A February 1971 report from Dr. Gerhard Hundertmark, EMI employe, to Stan Gortikov, then Capitol Industries president, tendered by the plaintiff during re-direct testimony, stated: "Capitol produces

more than it needs for gross demand." Album production exceeds gross demand by 18 percent based on a study of fiscal 1969-70, the report continues. Hundertmark recommended avoiding unrealistic high quotas to halt salesmen overselling. Capitol had no questions on this point also.

Capitol had no questions on this point also.

New Companies

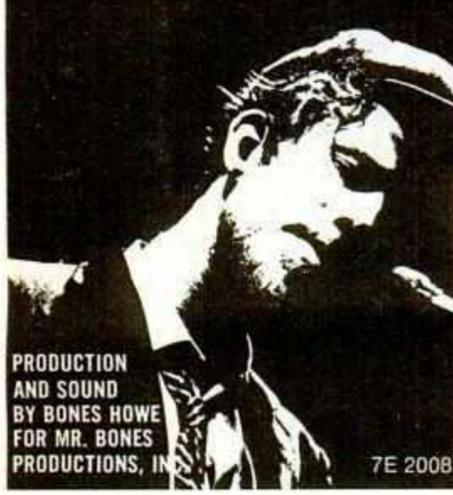
Don DeMesquita and Rita Seery have formed DeMesquita-Seery Public Relations in Hollywood. Beau Halfon is working for their music division.

Northern Lights label formed in Long Beach, Calif., with its debut LP by an instrumental group Iliad called "Distances." Sandy Owen, one of four partners, has signed R&R Distributors of Glendale as its first outlet. Jazz flavored group has been garnering airplay on KBCA in L.A.

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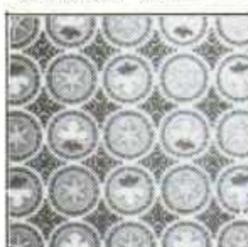
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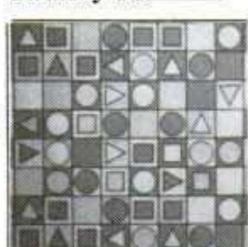
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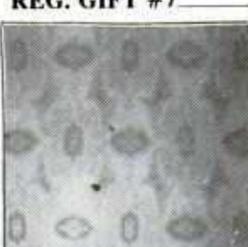
XMAS LP #5



Birthday #6



REG. GIFT #7

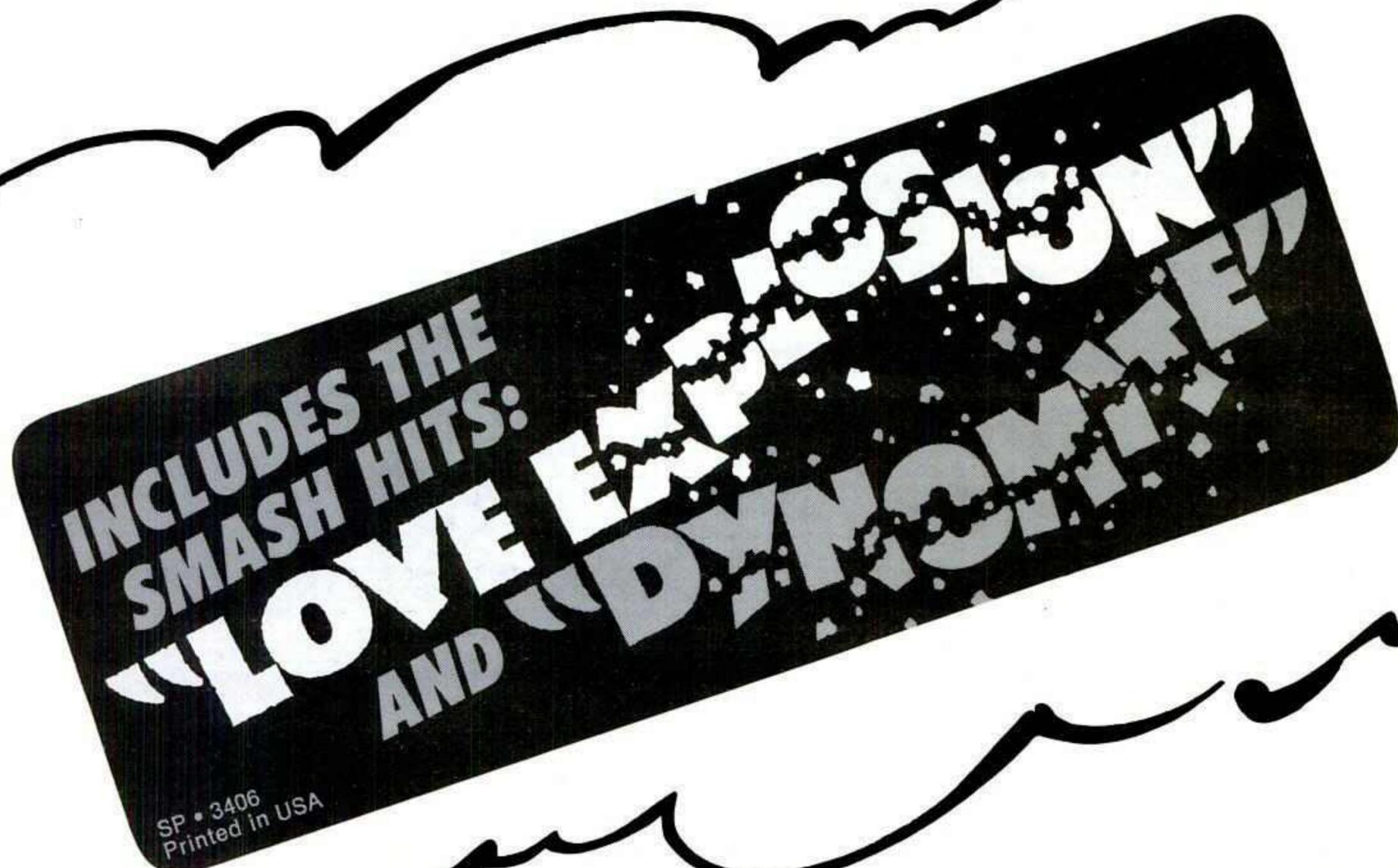


REG. GIFT #8

Reports from the field are coming in fast and we're immediately revising the Bazuka album sticker to include their latest smash, "Love Explosion!"

SP 3406

AM 1744



On A&M Records
Produced by Tony Camillo

General News

Steady Growth Marks Bay Area Studios

• Continued from page 3

LP was mixed quad at the studio. George Horn, head of CBS' mastering here, does a great deal of outside mastering work at the CBS facility and because of this CBS will have a new mastering room, about triple the size of the present room, by about the first of the year. Horn guesses this will require hiring of additional engineers. There will also be redecoration of the lounge area at the studio. CBS has two rooms here, the larger A (16-track in here ranges

This is the first in a 2-part series

from \$105-\$125 per hour) and the smaller B (\$90-\$110). 24-track recording is unvariable at \$140.

Sales manager Lynn Weiner says that "over the past several years business here has gyrated up and down" and says that since outside business is relatively new there it is hard to make any comparisons.

Veteran Roy Halec, who had been at the CBS San Francisco studio since its opening in 1971, left recently to work for ABC in Los Angeles.

Heider's which has three rooms that rent for \$100-\$110 per hour, (with a half-price demo deal) says that they are busier than last year. David Rubinson has recently finished a number of projects there, including Terry Garthwaite, Bobby Womack, Herbie Hancock and Miroslav Vitous. John Fogerty's Asylum LP was cut here and John's brother Tom recently cut a single for his own Ginseng label here. Jefferson Starship and Hot Tuna both did quad mixes on recent LPs here.

The most significant development at Heider's has been the inauguration of a media studio for voice and educational recording. Word Records of Waco, Tex., recently finished a project there of recording readings from each book of the Bible on cassettes. Music for the readings was added in Heider's regular studios.

Heider's continues to be active in remote recording, sharing two trucks with L.A. while one stays north permanently. They recently did Hubert Laws (with orchestra) at the Paramount in Oakland, Peter Frampton at Winterland, and the special

Grateful Dead performance at the Great American Music Hall during Billboard's Radio Conference in August.

Sausalito's Record Plant has added one new room over the past year, now giving them three, all with quad capability. The new studio was used for a Rolling Stone-reported jam in July with Bill Wyman, Van Morrison, Joe Walsh and others playing. While business is not booming, "the rooms are meeting our projections," says the Plant's Chris Stone. "Business was up just a bit

(Continued on page 76)

John LPs \$2.99 In N.Y. Price War

• Continued from page 1

(MCA) at the five Jimmy's locations has been one of the most spectacular offers from the discounters to date.

The John album has been No. 1 on Billboard's Top LP & Tapes chart for two weeks running.

While competitive fires between the recently-formed Sutton Records chain and mass merchandiser Korvettes have been burning for some time (Billboard, Oct. 25), the latest escalation appears to be Jimmy's purchase of spot time on several local radio stations. A spokesman at one key station says that the chain will be running 30 spots a week over

a several-week period. The spots are 60-seconds in length.

The chain has also begun advertising its Thursday through Saturday frontline specials with full-page ads in the Daily News.

Artists represented in the special include Paul Simon, Art Garfunkel, Bruce Springsteen, the Isley Brothers, Barbra Streisand, Herbie Hancock, Chicago, MFSB, the O'Jays and LaBelle, among others.

Notably, Korvettes' recent Sunday New York Times ad offers the same albums, plus additional Co-

(Continued on page 76)

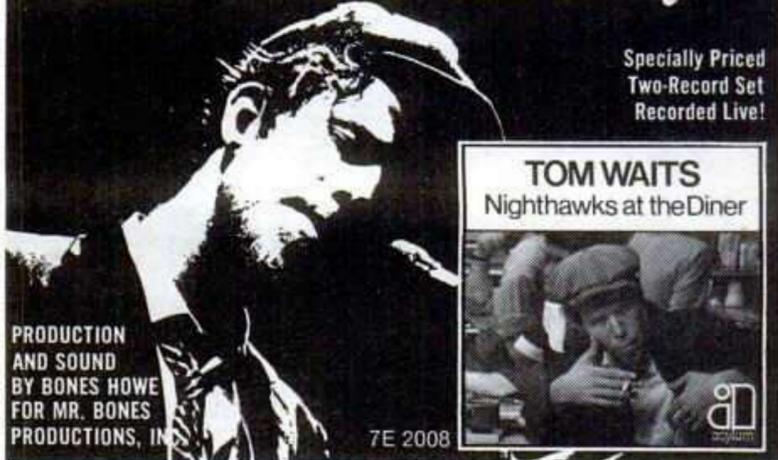


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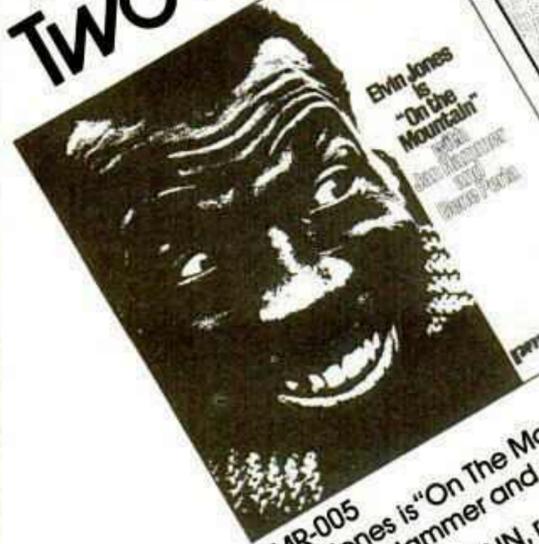
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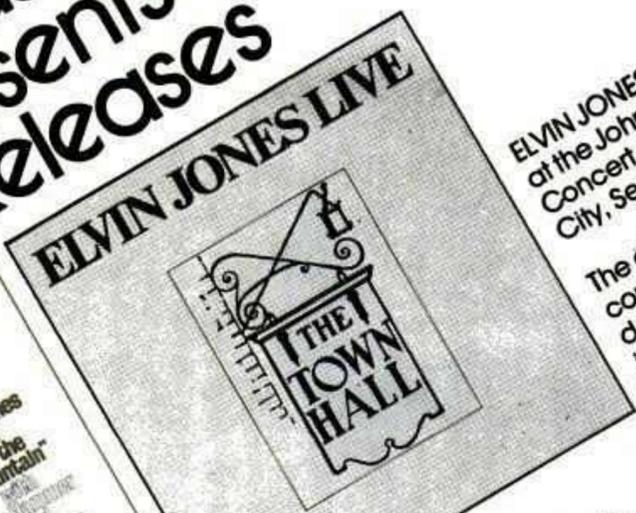
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NOVEMBER 15, 1975, BILLBOARD

P.M. Records Proudly Presents Two New Releases



PMR-005
Elvin Jones is "On The Mountain" with Jan Hammer and Gene Perla ON THE MOUNTAIN, recorded this year at Red Gate Studio, is an experience where the Trio sets the direction for tomorrow, with six original tunes. Incidentally, Elvin Jones just won yet another International Down Beat Critics Poll. He's getting used to that!



PMR-004
"Elvin Jones Live" with Chick Corea, Frank Foster, Joe Farrell and Gene Perla

ELVIN JONES LIVE was recorded at the John Coltrane Memorial Concert at Town Hall, New York City, September 19, 1971. The album features one complete set where the quintet dedicated themselves to playing the essence of Modern American Jazz.

Also Available



PMR-001
OPEN SKY Dave Liebman, Frank Tusca and Bob Moses



PMR-002
STEVE GROSSMAN "Some Shapes to Come" with Jan Hammer, Gene Perla and Don Alias



PMR-003
OPEN SKY "Spirit in the Sky" Dave Liebman, Frank Tusca and Bob Moses

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10/29 Providence, RI	11/8 St. Paul, MN	11/19 Redding, CA	12/4 Baltimore, MD
10/30 New Brunswick, NJ	11/9 Milwaukee, WI	11/21 San Francisco, CA	12/5 Philadelphia, PA
11/1 Detroit, MI	11/13 Vancouver, Canada	11/22 Fresno, CA	12/6 Boston, MA
11/3 Indianapolis, IN	11/14 Portland, OR	11/26 Santa Monica, CA	
11/4 St. Louis, MO	11/15 Seattle, WA	11/27 Phoenix, AZ	

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

Based on station playlists through Thursday (11/6/75)

TOP ADD ONS - NATIONAL

- STAPLE SINGERS—Let's Do It Again (Curtom)
- SWEET—Fox On The Run (Capitol)
- BAY CITY ROLLERS—Saturday Night (Arista)

PRIME MOVERS - NATIONAL

- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- STAPLE SINGERS—Let's Do It Again (Curtom)

BREAKOUTS - NATIONAL

- BAY CITY ROLLERS—Saturday Night (Arista)
- STAPLE SINGERS—Let's Do It Again (Curtom)
- SWEET—Fox On The Run (Capitol)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed; as determined by station personnel.

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KENO—Las Vegas

- BAY CITY ROLLERS—Saturday Night (Arista)
- D● FRANKIE VALLI—Our Day Will Come (Private Stock)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 22-16
- ★ PETE WINGFIELD—Eighteen With A Bullet (Island) 31-21

KBBC—Phoenix

- ROD STEWART—Sailing (Mercury)
- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ 5000 VOLTS—I'm On Fire (Philips) 31-26
- ★ PETE WINGFIELD—Eighteen With A Bullet (Island) HB-28

KRIZ—Phoenix

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- JIGSAW—Sky High (Chelsea)
- ★ DAVID BOWIE—Fame (RCA) 18-8
- ★ JOHN DENVER—Calypso/I'm Sorry (RCA) 9-6

KQEO—Albuquerque

- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 28-18
- ★ BEE GEES—Nights On Broadway (RSO) 20-15

KTKT—Tucson

- D● FRANKIE VALLI—Our Day Will Come (Private Stock)
-
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 20-10
- ★ JIGSAW—Sky High (Chelsea) 27-19

KHJ—Los Angeles

- DIANA ROSS—Theme From "Mahogany" (Motown)
- DAVID RUFFIN—Walk Away From Love (Motown)
- ★ STAPLE SINGERS—Let's Do It Again (Curtom) 29-22
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 10-5

K100 (KIQQ-FM)—Los Angeles

- NONE
-
- ★ NONE
- ★

KIIS—Los Angeles

- GLEN CAMPBELL—Country Boy (Capitol)
- AMERICA—Woman Tonight (W.B.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 30-21
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 24-19

KFXM—San Bernardino

- BAY CITY ROLLERS—Saturday Night (Arista)
-

D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 22-11

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 9-2

KAFY—Bakersfield

- STAPLE SINGERS—Let's Do It Again (Curtom)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 13-6
- ★ ELTON JOHN—Island Girl (MCA) 4-1

KCBQ—San Diego

- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
-
- ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 9-3
- ★ WAR—Low Rider (U.A.) 5-2

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

- FLEETWOOD MAC—Over My Head (Reprise)
- ★ DAN FOGELBERG—Next Time (Epic) 29-18
- ★ JANIA IAN—In The Winter (Columbia) 24-17

D● O'JAYS—I Love Music (Phila. Int'l.)

- FLEETWOOD MAC—Over My Head (Reprise)
- ★ DAN FOGELBERG—Next Time (Epic) 29-18
- ★ JANIA IAN—In The Winter (Columbia) 24-17

KNDE—Sacramento

- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century)
- BAY CITY ROLLERS—Saturday Night (Arista)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 19-10
- ★ PETE WINGFIELD—Eighteen With A Bullet (Island) HB-15

KROY—Sacramento

- 5000 VOLTS—I'm On Fire (Philips)
- D● FRANKIE VALLI—Our Day Will Come (Private Stock)
- ★ PETE WINGFIELD—Eighteen With A Bullet (Island) 24-14
- ★ ELTON JOHN—Island Girl (MCA) 4-1

KJR—Seattle

- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 18-11
- ★ WAR—Low Rider (U.A.) 19-15

KING—Seattle

- BAY CITY ROLLERS—Saturday Night (Arista)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 11-6
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 15-10

KJRB—Spokane

- SWEET—Fox On The Run (Capitol)
- BAY CITY ROLLERS—Saturday Night (Arista)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 22-15
- ★ BEE GEES—Nights On Broadway (RSO) 14-9

KTAC—Tacoma

- SWEET—Fox On The Run (Capitol)
-
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 10-3
- ★ PETE WINGFIELD—Eighteen With A Bullet (Island) HB-19

KGW—Portland

- MELISSA MANCHESTER—Just Too Many People (Arista)
- FLEETWOOD MAC—Over My Head (Reprise)
- ★ BEE GEES—Nights On Broadway (RSO) 25-18
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-17

KISN—Portland

- SWEET—Fox On The Run (Capitol)
- TINA TURNER—Whole Lotta Love (U.A.)
- ★ ABBA—Sos (Atlantic) 9-1
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 15-8

KTLK—Denver

- SWEET—Fox On The Run (Capitol)
- D● FRANKIE VALLI—Our Day Will Come (Private Stock)
- ★ LEON RUSSELL—Lady Blue (Shelby) 17-8
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 39-30

KKAM—Pueblo, Colo.

- HEAD EAST—Never Been Any Reason (A&M)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- ★ WAR—Low Rider (U.A.) 21-13
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 24-16

KYSN—Colorado Springs

- STAPLE SINGERS—Let's Do It Again (Curtom)
- D● FRANKIE VALLI—Our Day Will Come (Private Stock)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 18-14
- ★ BEE GEES—Nights On Broadway (RSO) 23-19

KCPX—Salt Lake City

- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- ★ SWEET—Fox On The Run (Capitol) 29-22
- ★ 5000 VOLTS—I'm On Fire (Philips) 18-12

KRSP—Salt Lake City

- NATALIE COLE—This Will Be (Capitol)
- BARRY MANILOW—I Write The Songs (Arista)
- ★ LEON RUSSELL—Lady Blue (Shelby) 20-15
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 21-16

KYNO—Fresno

- STAPLE SINGERS—Let's Do It Again (Curtom)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 22-15
- ★ ELTON JOHN—Island Girl (MCA) 11-6

Southwest Region

● TOP ADD ONS:

- BAY CITY ROLLERS—Saturday Night (Arista)
- STAPLE SINGERS—Let's Do It Again (Curtom)
- 5000 VOLTS—I'm On Fire (Philips)

★ PRIME MOVERS:

- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- NATALIE COLE—This Will Be (Capitol)

BREAKOUTS:

- STAPLE SINGERS—Let's Do It Again (Curtom)
- BAY CITY ROLLERS—Saturday Night (Arista)
- 5000 VOLTS—I'm On Fire (Philips)

KILT—Houston

- BAY CITY ROLLERS—Saturday Night (Arista)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- ★ STAPLE SINGERS—Let's Do It Again (Curtom) HB-26
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 20-8

KRBE-FM—Houston

- CROSBY & NASH—Carry Me (ABC)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 15-6
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 14-7

KLIF—Dallas

- BARRY MANILOW—I Write The Songs (Arista)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) HB-24
- ★ ALICE COOPER—Welcome To My Nightmare (Atlantic) HB-25

KNUS-FM—Dallas

- STAPLE SINGERS—Let's Do It Again (Curtom)
- ABBA—Sos (Atlantic)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 22-9
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 18-7

KFJZ—Ft. Worth

- 5000 VOLTS—I'm On Fire (Philips)
- STAPLE SINGERS—Let's Do It Again (Curtom)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 27-13
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 19-10

KXOL—Ft. Worth

- JOHN DENVER & OLIVIA NEWTON-JOHN—Fly Away (RCA)
- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ ELTON JOHN—Island Girl (MCA) 28-19
- ★ WAYLON JENNINGS—Are You Sure Hank Done It This Way (RCA) 21-16

KONO—San Antonio

- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century)
- BAY CITY ROLLERS—Saturday Night (Arista)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 24-10
- ★ NATALIE COLE—This Will Be (Capitol) 22-12

KELP—El Paso

- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century)
- 5000 VOLTS—I'm On Fire (Philips)
- ★ BEE GEES—Nights On Broadway (RSO) 17-7
- ★ NATALIE COLE—This Will Be (Capitol) 24-17

XEROK—El Paso

- ROAD APPLES—Let's Live Together (Mums)
- NAZARETH—Love Hurts (A&M)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 22-7
- ★ BEE GEES—Nights On Broadway (RSO) 20-8

KAKC—Tulsa

- BAY CITY ROLLERS—Saturday Night (Arista)
-
- ★ MANHATTAN TRANSFER—Operator (Atlantic) 21-12
- ★ ABBA—Sos (Atlantic) 12-5

KELI—Tulsa

- FLEETWOOD MAC—Over My Head (Reprise)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 24-18
- ★ STAPLE SINGERS—Let's Do It Again (Curtom) HB-26

WKY—Oklahoma City

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- D● SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- ★ BEE GEES—Nights On Broadway (RSO) 23-14
- ★ JIGSAW—Sky High (Chelsea) 22-17

KOMA—Oklahoma City

- GLEN CAMPBELL—Country Boy (Capitol)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- ★ NATALIE COLE—This Will Be (Capitol) 13-5
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 18-10

WTIX—New Orleans

- STAPLE SINGERS—Let's Do It Again (Curtom)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- ★ NATALIE COLE—This Will Be (Capitol) 15-5
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 14-8

KEEL—Shreveport

- BARRY MANILOW—I Write The Songs (Arista)
- D● WING & PRAYER, FIFE & DRUM—Baby Face (Wing & A Prayer)
- ★ ELTON JOHN—Island Girl (MCA) 23-16
- D★ FRANKIE VALLI—Our Day Will Come (Private Stock) 28-21

KIOA—Des Moines

- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
-
- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia) 16-9
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 10-4

KKLS—Rapid City, S.D.

- FLEETWOOD MAC—Over My Head (Reprise)
- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-25
- ★ ABBA—Sos (Atlantic) 5-1

KQWB—Fargo, N.D.

- D● SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- 5000 VOLTS—I'm On Fire (Philips)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 9-3
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 4-1

WLS—Chicago

- MORRIS ALBERT—Feelings (RCA)
- BEE GEES—Nights On Broadway (RSO)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 20-13
- ★ ABBA—Sos (Atlantic) 14-9

WCFL—Chicago

- SWEET—Fox On The Run (Capitol)
- STAPLE SINGERS—Let's Do It Again (Curtom)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 14-8
- ★ FOUR SEASONS—Who Loves You (W.B.) 9-4

WOKY—Milwaukee

- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
-
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 18-8
- ★ JIGSAW—Sky High (Chelsea) 20-15

WZUU-FM—Milwaukee

- FLEETWOOD MAC—Over My Head (Reprise)
-
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-14
- ★ ABBA—Sos (Atlantic) 14-9

WNDE—Indianapolis

- STAPLE SINGERS—Let's Do It Again (Curtom)
- D● FAITH, HOPE & CHARITY—To Each His Own (RCA)
- ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 12-7
- ★ DAVID BOWIE—Fame (RCA) 14-9

WIRL—Peoria, Ill.

- SIMON & GARFUNKEL—My Little Town (Columbia)
- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol) 24-15
- ★ WAR—Low Rider (U.A.) 19-12

WDGY—Minneapolis

- BEE GEES—Nights On Broadway (RSO)
- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 14-11
- ★ WAR—Low Rider (U.A.) 16-13

KDWB—Minneapolis

- D● SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ BEE GEES—Nights On Broadway (RSO) 25-17
- ★ WAR—Low Rider (U.A.) 18-13

KOIL—Omaha

- BEE GEES—Nights On Broadway (RSO)
- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 25-12
- ★ PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol) 27-17

KIOA—Des Moines

- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
-
- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia) 16-9
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 10-4

KKLS—Rapid City, S.D.

- FLEETWOOD MAC—Over My Head (Reprise)
- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-25
- ★ ABBA—Sos (Atlantic) 5-1

KQWB—Fargo, N.D.

- D● SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- 5000 VOLTS—I'm On Fire (Philips)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 9-3
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 4-1

(Continued on page 26)

NOVEMBER 15, 1975, BILLBOARD

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**WE INTERRUPT
THIS ISSUE OF
BILLBOARD
FOR
STATION
IDENTIFICATION.**



Graham Central Station are the people who just had a soul and pop smash with "Your Love"... whose current hit album on Warner Bros. is Ain't No 'Bout-A-Doubt It [BS 2876]...and whose brand new single is

"It's Alright"

b/w "Luckiest People" [WBS 8148]

We now return you to the issue of **Billboard** already in progress.

Billboard Singles Radio Action

Based on station playlists through Thursday (11/6/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 24

- KXOK—St. Louis**
- STAPLE SINGERS—Let's Do It Again (Curtom)
 - WAR—Low Rider (U.A.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 16-7
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 7-2
- KSQJ—St. Louis**
- SIMON & GARFUNKEL—My Little Town (Columbia)
- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ STAPLE SINGERS—Let's Do It Again (Curtom) 22-15
- ★
- WHB—Kansas City**
- BEE GEES—Nights On Broadway (RSO)
 - K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
 - ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 14-10
- ★
- KEWI—Topeka**
- JIGSAW—Sky High (Chelsea)
 - DAVID GEDDES—Last Game Of The Season (Big Tree)
 - ★ ELTON JOHN—Island Girl (MCA) 37-19
 - ★ SPINNERS—They Just Can't Stop It (Games People Play) (Atlantic) 20-14

North Central Region

TOP ADD ONS:

- BAY CITY ROLLERS—Saturday Night (Arista)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.)

PRIME MOVERS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- BEE GEES—Nights On Broadway (RSO)

BREAKOUTS:

- BAY CITY ROLLERS—Saturday Night (Arista)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

CKLW—Detroit

- D● O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- OHIO PLAYERS—Love Rollercoaster (Mercury) HB-17
 - ★ DAVID RUFFIN—Walk Away From Love (Motown) HB-16

WGRD—Grand Rapids

- KISS—Rock And Roll All Night (Casablanca)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 19-11
- ★ LEON RUSSELL—Lady Blue (Shelter) 12-9

Z-96 (WZZM-FM)—Grand Rapids

- AEROSMITH—Dream On (Columbia)
-
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 17-9
- ★ BEE GEES—Nights On Broadway (RSO) 21-15

WTAC—Flint, Mich.

- RICHIE BLACKMORE—Man On Silver Mountain (Polydor)
 - 5000 VOLTS—I'm On Fire (Philips)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 28-11
- ★ NATALIE COLE—This Will Be (Capitol) 29-15

WIXY—Cleveland

- HOT CHOCOLATE—You Sexy Thing (Atlantic)
 - PAULANKA—Time Of Your Life (U.A.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-12
- ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 15-6

WGCL—Cleveland

- SWEET—Fox On The Run (Capitol)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- ★ ROAD APPLES—Let's Live Together (Mums) 25-12
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 26-18

13-Q (WKQT)—Pittsburgh

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
-
- ★ LEON RUSSELL—Lady Blue (Shelter) 20-12
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 21-14

WKBW—Buffalo

- BAY CITY ROLLERS—Saturday Night (Arista)
-
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 14-5
- ★ DAVID GEDDES—Last Game Of The Season (Big Tree) 17-13

WSAI—Cincinnati

- D● SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- BARRY MANILOW—I Write The Songs (Arista)
 - ★ BAY CITY ROLLERS—Saturday Night (Arista) 26-17
 - ★ DAVID GEDDES—Last Game Of The Season (Big Tree) HB-22

WCOL—Columbus

- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
 - ROD STEWART—Sailing (Mercury)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 32-19
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 14-5

WAKY—Louisville

- CONWAY TWITTY—Joni (MCA)
- D● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- ★ LEON RUSSELL—Lady Blue (Shelter) 27-17
 - ★ LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 20-13

WBGH—Bowling Green, Ky.

- D● SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- STAPLE SINGERS—Let's Do It Again (Curtom)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 19-13
- ★ BEE GEES—Nights On Broadway (RSO) 10-6

WJET—Erie, Pa.

- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
 - DAVID GEDDES—Last Game Of The Season (Big Tree)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 20-12
- ★

WRIE—Erie, Pa.

- GLEN CAMPBELL—Country Boy (Capitol)
- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ ELTON JOHN—Island Girl (MCA) 9-2
- ★ WAR—Low Rider (U.A.) 17-12

WCUE—Akron

- AVERAGE WHITE BAND—School Boy Crush (Atlantic)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- ★ BEE GEES—Nights On Broadway (RSO) 28-13
- ★ STAPLE SINGERS—Let's Do It Again (Curtom) 36-17

Mid-Atlantic Region

TOP ADD ONS:

- SWEET—Fox On The Run (Capitol)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- BARRY MANILOW—I Write The Songs (Arista)

PRIME MOVERS:

- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- JIGSAW—Sky High (Chelsea)

BREAKOUTS:

- SWEET—Fox On The Run (Capitol)
- PAULANKA—Time Of Your Life (U.A.)
- STAPLE SINGERS—Let's Do It Again (Curtom)

WFIL—Philadelphia

- PETE WINGFIELD—Eighteen With A Bullet (Island)
 - BARRY MANILOW—I Write The Songs (Arista)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 12-3
- ★ NATALIE COLE—This Will Be (Capitol) 13-7

WIBG—Philadelphia

- SWEET—Fox On The Run (Capitol)
 - PAULANKA—Time Of Your Life (U.A.)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 20-6
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 6-1

WPGC—Washington

- HOT CHOCOLATE—You Sexy Thing (Atlantic)
 - DAVID GEDDES—Last Game Of The Season (Big Tree)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 14-6
- ★ JIGSAW—Sky High (Chelsea) 25-19

WCAO—Baltimore

- SWEET—Fox On The Run (Capitol)
 - STAPLE SINGERS—Let's Do It Again (Curtom)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 15-8
- ★ JIGSAW—Sky High (Chelsea) 18-12

WGH—Newport News, Va.

- ROD STEWART—Sailing (Mercury)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 30-23
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 5-4

WYRE—Annapolis, Md.

- POCO—Keep On Tryin' (ABC)
- D● FRANKIE VALLI—Our Day Will Come (Private Stock)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 16-5
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 20-15

WLEE—Richmond, Va.

- FREDDY FENDER—Secret Love (ABC)
 - AMERICA—Woman Tonight (W.B.)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 19-6
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 14-5

Northeast Region

TOP ADD ONS:

- STAPLE SINGERS—Let's Do It Again (Curtom)
- DAVID RUFFIN—Walk Away From Love (Motown)
- ART GARFUNKEL—I Only Have Eyes For You (Columbia)

PRIME MOVERS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)

BREAKOUTS:

- BARRY MANILOW—I Write The Songs (Arista)
- PETE WINGFIELD—Eighteen With A Bullet (Island)
- WAR—Low Rider (U.A.)

WABC—New York City

- STAPLE SINGERS—Let's Do It Again (Curtom)
-
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 23-14
- ★ FOUR SEASONS—Who Loves You (W.B.) 8-5

WPIX-FM—New York City

- D● O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- BAY CITY ROLLERS—Saturday Night (Arista)
- D★ B.T. EXPRESS—Peace Pipe (Roadshow) 17-11
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 20-14

WBBF—Rochester, N.Y.

- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
 - HOT CHOCOLATE—You Sexy Thing (Atlantic)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 25-12
- ★ JIGSAW—Sky High (Chelsea) 27-17

WRKO—Boston

- ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- DAVID RUFFIN—Walk Away From Love (Motown)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) HB-17
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 27-19

WBZ-FM—Boston

- ROAD APPLES—Let's Live Together (Mums)
 - FLEETWOOD MAC—Over My Head (Reprise)
- D★ WING & A PRAYER FIFE & DRUM—Baby Face (Wing & A Prayer) 27-20
- ★ JIGSAW—Sky High (Chelsea) 15-10

WVBF-FM—Framingham, Mass.

- PETE WINGFIELD—Eighteen With A Bullet (Island)
- STAPLE SINGERS—Let's Do It Again (Curtom)
- ★ WAR—Low Rider (U.A.) 21-14
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 25-18

WPRO—Providence

- PAULANKA—Time Of Your Life (U.A.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 11-4
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 17-12

WORC—Worcester, Mass.

- SWEET—Fox On The Run (Capitol)
 - DAVID GEDDES—Last Game Of The Season (Big Tree)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 20-8
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 13-6

WDRG—Hartford

- PETE WINGFIELD—Eighteen With A Bullet (Island)
 - BARRY MANILOW—I Write The Songs (Arista)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 27-20
- ★ ELTON JOHN—Island Girl (MCA) 10-5

WTRY—Albany

- D● FRANKIE VALLI—Our Day Will Come (Private Stock)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
 - ★ JIGSAW—Sky High (Chelsea) 20-14
 - ★ WAR—Low Rider (U.A.) 17-12

WPTB—Albany

- AMERICA—Woman Tonight (W.B.)
 - BARRY MANILOW—I Write The Songs (Arista)
 - ★ SIMON & GARFUNKEL—My Little Town (Columbia) 30-15
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 12-5

Southeast Region

TOP ADD ONS:

- SWEET—Fox On The Run (Capitol)
- STAPLE SINGERS—Let's Do It Again (Curtom)
- BARRY MANILOW—I Write The Songs (Arista)

PRIME MOVERS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- STAPLE SINGERS—Let's Do It Again (Curtom)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)

BREAKOUTS:

- STAPLE SINGERS—Let's Do It Again (Curtom)
- SWEET—Fox On The Run (Capitol)
- BARRY MANILOW—I Write The Songs (Arista)

WQXI—Atlanta

- SWEET—Fox On The Run (Capitol)
 - STAPLE SINGERS—Let's Do It Again (Curtom)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 9-1
- ★ NATALIE COLE—This Will Be (Capitol) 16-12

WFOM—Atlanta

- SWEET—Fox On The Run (Capitol)
 - STAPLE SINGERS—Let's Do It Again (Curtom)
 - ★ ELVIS PRESLEY—Bringing It Back (RCA) 19-5
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 28-18

Z-93 (WZGC-FM)—Atlanta

- DAVID GEDDES—Last Game Of The Season (Big Tree)
 -
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 12-2
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 24-14

WBBQ—Augusta

- SWEET—Fox On The Run (Capitol)
- GLADYS KNIGHT & PIPS—Part Time Love (Buddah)
- ★ PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol) 38-27
- ★ WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 27-19

WSGN—Birmingham, Ala.

- STAPLE SINGERS—Let's Do It Again (Curtom)
 - BARRY MANILOW—I Write The Songs (Arista)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 21-10
- ★ 5000 VOLTS—I'm On Fire (Philips) 24-19

WHYY—Montgomery, Ala.

- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
 - PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
 - ★ WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 26-14
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 14-6

WTOB—Winston/Salem, N.C.

- BARRY MANILOW—I Write The Songs (Arista)
- DAVID RUFFIN—Walk Away From Love (Motown)
- ★ MANHATTAN TRANSFER—Operator (Atlantic) 24-15
- ★ JIGSAW—Sky High (Chelsea) 23-17

WSPA—Savannah, Ga.

- SWEET—Fox On The Run (Capitol)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 28-18
- ★ JIGSAW—Sky High (Chelsea) 18-10

WTMA—Charleston, S.C.

- BAY CITY ROLLERS—Saturday Night (Arista)
 - PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
 - ★ STAPLE SINGERS—Let's Do It Again (Curtom) HB-2
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 24-5

WKIX—Raleigh, N.C.

- STAPLE SINGERS—Let's Do It Again (Curtom)
 - DAVID GEDDES—Last Game Of The Season (Big Tree)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-4
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 30-20

WORD—Spartanburg, S.C.

- CHARLIE DANIELS—Birmingham Blues (Kamasutra)
 - ISLEY BROS.—For The Love Of You (T-Neck)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 10-1
- ★ STAPLE SINGERS—Let's Do It Again (Curtom) 11-3

WAYS—Charlotte, N.C.

- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
 - AL GREEN—Full Of Fire (HI)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 27-7
- ★ WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 12-3

WNOX—Knoxville

- STAPLE SINGERS—Let's Do It Again (Curtom)
- ALICE COOPER—Welcome To My Nightmare (Atlantic)
- ★ FOUR SEASONS—Who Loves You (W.B.) 12-5
- ★ LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century) 31-25

WGOW—Chattanooga, Tenn.

- BILLY SWAN—Everything's The Same (Monument)
- PAULANKA—Time Of Your Life (U.A.)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) HB-5
- ★ NATALIE COLE—This Will Be (Capitol) 10-3

KAAY—Little Rock

- D● SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- MANHATTAN TRANSFER—Operator (Atlantic)
 - ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 18-10
 - ★ ELTON JOHN—Island Girl (MCA) 23-16

WHBQ—Memphis

- NONE
-
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 26-6
- ★ STAPLE SINGERS—Let's Do It Again (Curtom) 14-1

WMPS—Memphis

- MANHATTAN TRANSFER—Operator (Atlantic)
 - PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-21
- ★ STAPLE SINGERS—Let's Do It Again (Curtom) HB-22

WMAK—Nashville

- FLEETWOOD MAC—Over My Head (Reprise)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 28-22
- ★ BEE GEES—Nights On Broadway (RSO) 9-4

WLAC—Nashville

- BAY CITY ROLLERS—Saturday Night (Arista)
-
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) HB-8
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) HB-15

WLCY—St. Petersburg, Fla.

- SIMON & GARFUNKEL—My Little Town (Columbia)
 - BARRY MANILOW—I Write The Songs (Arista)
- D★ FRANKIE VALLI—Our Day Will Come (Private Stock) 26-10
- ★ SWEET—Fox On The Run (Capitol) HB-12

WQAM—Miami

- BAY CITY ROLLERS—Saturday Night (Arist

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Free Albums For Stations a 'Can Of Worms'

• Continued from page 1

for on-air promotional giveaways; the radio stations in most cases either pay for the albums or tradeout air time.

There is absolutely no way to tell exactly how many albums are being given away weekly by stations in the U.S. WRAW in Reading, Pa., a Top 40 station, gives out an average of 10 albums a week and perhaps another 25 on a special weekend promotion.

Doug Weldon, program director, says record companies and distributors have been "very cooperative" in giving the station albums for on-air promotion. "It seems to be a good promotional tool for them ... and for us, too. Of course, the more important the star, the harder their albums are to get.

"I think the practice is worthwhile as long as it's not abused on either side ... but I can also see that in a smaller market a radio station might think it unfair because they don't get any."

Weldon says his station doesn't

give away as many as a WFIL or WFLI in Philadelphia, but "we give away our fair share.

"And the free albums have helped us remain competitive."

One Top 40 program director says he probably gives away as many as 5,000 albums a year ... "some days, we give away everything we play" ... but he pays for them. Another program director at an MOR station gets albums free and probably gives away five to 10 albums a week.

Mark Damon, program director of WMAK in Nashville, says his Top 40 station probably gives away an average of 30-35 albums a week and that he doesn't feel it would be right to have to pay for them because, in effect, it's excellent promotion for the artist and the album to mention it over the air.

But, at the same time, more than one record company executive, telephoned for comment, refused to go on record. "It's a can of worms; don't write about it."

Getting free promotional copies for listener giveaways is indeed a sticky situation.

Dan McKinnon, owner of KSON-AM-FM in San Diego, ran a promotion on the air a couple of weeks ago and listeners were able to win the album of their choice once an hour. The country music station ended up giving away 1,400 albums and paid \$1.25 for each of them from local distributors ... except in the case of Olivia Newton-John. Slightly more than 200 listeners asked for albums by Ms. Newton-John and McKinnon ended up paying the wholesale price that rackjobbers and one-stops pay—\$3.36 per album.

One promotion person in Los Angeles says it's her policy to work with radio stations as much as possible with free albums for such promotions ... as long as she's notified far in front and the entire project is spelled out.

In New York the national promotion director of a major label says he charges \$1 to \$1.25, depending on the artist involved, for promotional albums and that most stations are willing to pay that price or tradeout air time. Still, it's no secret that a certain Top 40 station in Tucson gets far more albums than its share from the same label to use for promotions ... largely because it's a good barometer station and the label is able to judge the potentiality of a record's success based on information fed back by the radio station.

In Los Angeles, a national promotion director for a major label also does tradeouts for air time. This is because radio commercials are becoming more and more important as a promotional tool of record companies.

"We send out ... say 10,000 copies of an album when it's first released ... these are intended only for airplay. And we have a replacement policy and nine times out of 10 will send out another copy or two if the record is programmed. With the exception that radio stations out in the boonies have to pay \$1.50 for replacement copies."

Promotional LPs for giveaways is a different story. The promotion director admits his firm is concerned with possible FTC red tape. "There's the possibility that if you give out free albums like that to one radio station, you would have to do the same thing for all radio stations."

Besides that, his record company gets consistent flack from dealers in many markets about local radio stations giving away albums. "They claim that for every record given

away by a radio station, they lose a potential sale."

He confesses that if a radio station lays out a campaign on a particular album, his company might go along with the promotion and provide "some" free albums.

"But the station that gives away an album to the 18th person to telephone is not exactly promoting my product."

Michael Spears of KFRC in San Francisco believes that it's important for a radio station to give away the music it plays ... but not to overdo it.

"Free albums are effective, I guess, as a promotional tool ... as effective in the total framework of a radio station as jingles or the air personality ... one of the pieces of the puzzle. It all depends, of course, on

the artist you're giving away. If you're giving away Elton John in this day and time—great."

That's part of the problem, it seems. As one local promotion executive in Los Angeles points out, radio stations only want to give away the cream of the artists; "I'd be more than happy to work out a campaign on some of the newer acts that we're trying to build in the marketplace ... but the radio stations only want the biggies."

Spears is program director of KFRC, a station of the RKO Radio chain. The corporate policy is to pay for all albums given away over the air.

On a recent weekend, KFRC gave away any album the listener wanted ... about 400 albums in all, as it turned out. "The listener had 10 sec-

onds to tell me every album he or she wanted by title and artist," Spears says.

KFRC probably gives away as many as 5,000 albums in a year's time. "When I was with KNUS in Dallas, we used to get albums free for giveaways. But after three months I found it harder and harder to force myself to go back to a record company for more free albums. So I started paying for them," Spears says.

"In San Francisco there are 63 radio stations and if everyone wanted albums it would be a ridiculous situation. It's nice to get a couple of complimentary copies to play on the air, but I feel it's unfair for stations to depend on record companies to subsidize their promotions which

(Continued on page 31)

PLAYBOY CAMPAIGN

Stations Boost Poll Promo

• Continued from page 4

only jazz, but rock, soul and country music. By visiting selected music stores, fans can obtain ballots. These are then sent to participating radio stations. Locally, the voters may win such things daily as a Superscope CR100-FM radio or cassette tape recorder. Nationally, a Marantz 4240 Quadradial sound system and a trip for two may be won.

Dealers participating in Los Angeles include Licorice Pizza, the Warehouse and the Music Plus chains. The local radio station is KLOS. In San Francisco, the retail chains include Pacific Stereo and the Record Factory and maybe Warehouse. KSFJ is the station.

The promotion will start this month; each station and/or market has different schedules for the promotion. But the drawing for the big award is Dec. 8.

Among the stations that will also be involved are WQXI in Atlanta, WLS in Chicago, KIMN in Denver, KLIF in Dallas, WXYZ in Detroit, WIFE in Indianapolis, WSHE in Miami, WOKY in Milwaukee, KDWB in Minneapolis, WFIL in Philadelphia, WNBC in New York,

13Q in Pittsburgh, and KISN in Portland. Coordinating the promotion for Playboy are Rick Novak and Dave Salyers.

Logically, of course, the promotion is geared to bring Playboy away from its jazz image and into the forefront of the total music scene. Twenty-one Superscope radio/cassette units will be given away in each city, along with a Marantz sound system.

In New York, Chicago, Philadelphia, Detroit, and Boston, grand prize winners get trips for two to Los Angeles. In Los Angeles, KLOS program director Tom Yates is giving away a pair tickets to some lucky person to every rock concert in the area for 1976. Yates estimates this will be about two concerts a week; these are primarily concerts promoted in Los Angeles by Wolf-Rissmiller or Pacific Presentations.

About 35 commercials a week have been slated on the radio stations involved to boost the entire promotion.

Don Rogers of Playboy estimates that it's one of the largest music promotions to ever be tackled by a group of radio stations coast-to-

coast. In addition, there is a strong possibility that the artists winning the poll will be unveiled on a TV special early next year; executives of Playboy are now negotiating for such a special.

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See page 57

World Jazz Assn. Refuses To Support N.Y. Groups Protesting WRVR Change

LOS ANGELES—The World Jazz Assn. last week announced it is not supporting the actions of New York City groups to keep the new owners of WRVR from changing the format. Paul Tanner, executive director of the WJA, says the WJA has radio owners participating "as value associates" in the campaign to build a more viable jazz image around the world.

"I think it therefore behooves all of us to work in a constructive arena," he says.

The WJA is gearing up for a concentrated campaign at the advertising industry. Right now, WJA is planning a one-hour presentation, under the local guidance of radio station KBCA, for Los Angeles advertisers.

This is essentially the same route that the Country Music Assn. took toward building the image of country music, with presentations coast-to-coast among the advertising gentry.

The WJA says that if it is to succeed in its efforts to promote jazz, then jazz must have a strong network of radio stations throughout the country dedicated to programming jazz.

Obviously, the WJA doesn't want to force any radio station to program jazz. It intends to make jazz so profitable for not only record labels, music publishers, recording artists, promoters, and radio stations that radio station owners and programmers will leap at the opportunity to program jazz on their own.

Sonderling Broadcasting, in its bid to the Federal Communications Commission about purchasing the station, had vowed to program jazz in the prime evening hours and all-night.

The station, owned by the Riverside Church, has never been a 100 percent jazz station; it has even programmed many of the old radio shows such as "The Lone Ranger" over the past few years.

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Free Albums For Stations a 'Can Of Worms'

• Continued from page 30

are aimed only at building audience."

In Philadelphia, WFIL recently gave away 128 albums by Elton John; the station did a tradeout at the list price. Program director Bob Hamilton called it "an incredible promotion. If there was ever another Beatles, it's Elton John."

In Dallas, KLIF recently gave away, twice an hour, either Elton John's "Rock Of The Westies" album, his single "Island Girl," a poster, or a pen set. The grand prize was a trip to see John in concert. Music director Mikie Baker says the station obtained the LPs free. Obviously, a promotional campaign had been laid out upfront; in any case the LPs would have been a minor part of the expense of the total promotional campaign.

KGBS in Los Angeles, a country music station, recently saluted John Denver, recently named the entertainer of the year by the Country Music ASSN. KGBS program director Ron Martin says that of 90 albums given away in the promotion, he paid for half of them... at \$1.50, plus tax.

There is the possibility that KGBS could have obtained all of the albums free for the promotion. "But I give away albums all of the time... so I really would hit record companies hard."

KGBS announces on the air that the albums are provided for promotional consideration. But Martin points out that if a radio pays a rack-jobber price such as \$3.03, it wouldn't be necessary to make a disclosure on the air. Once, because he hadn't arranged for albums in front, he had to pay the full wholesale price on more than 100 albums; today, he's likely to organize the promotion carefully.

"And I get fantastic cooperation from the companies. If you want 25 albums, it's no problem getting them as a rule. Anything more than that, it gets a little sticky."

But albums are not a throwaway, he feels. Some record companies are now charging up to \$1.80 on promotional copies. For a recent promotional weekend focusing on Olivia Newton-John, MCA gave him 100 albums.

Tom Yates, program director of KLOS in Los Angeles, doesn't believe in giving away free albums. The station—belonging to the ABC chain—would have to pay for them if it did (corporate policy), but "I stopped giving albums away about a year ago because the market was saturated with radio stations giving away albums... they had lost their promotional value."

KLOS still gives away tickets to rock concerts. "But as far as albums are concerned, I don't see them as a positive thing. In fact, I felt it was a tuneout factor... neutral at best. Too, because we'd have to buy them, there is a lot of paperwork involved."

George Williams, national program director of Southern Broadcasting with headquarters in Winston-Salem, N.C., believes album giveaways can be effective. "It varies. But the audience of a Top 40 station is more involved in the music than listeners of other formats," thus, he feels, giving some music away builds up a better identity for the station in the market with the music.

Tom Barsanti, operations manager of WOW in Omaha, an MOR station, points out that some record companies are more apt to give albums for promotion than others. "I have mixed emotions about such giveaways... so, if some record

companies don't want to give away albums, fine. It's not worth haggling over... I don't care one way or another about giving albums away. If there were ever any strings attached to the situation, we'd cut out LP

giveaways in the blink of an eye."

Gary Michael, program director of KFYY in Arroyo Grande, Calif., says he has little trouble getting free albums from Columbia Records for promotional giveaway; he recently

gave away 150 albums by Mac Davis in a promotion. From Capitol he has obtained Merle Haggard albums for a promotion and "I got some of Marty Robbins' albums from MCA once but I had to rattle some cages."

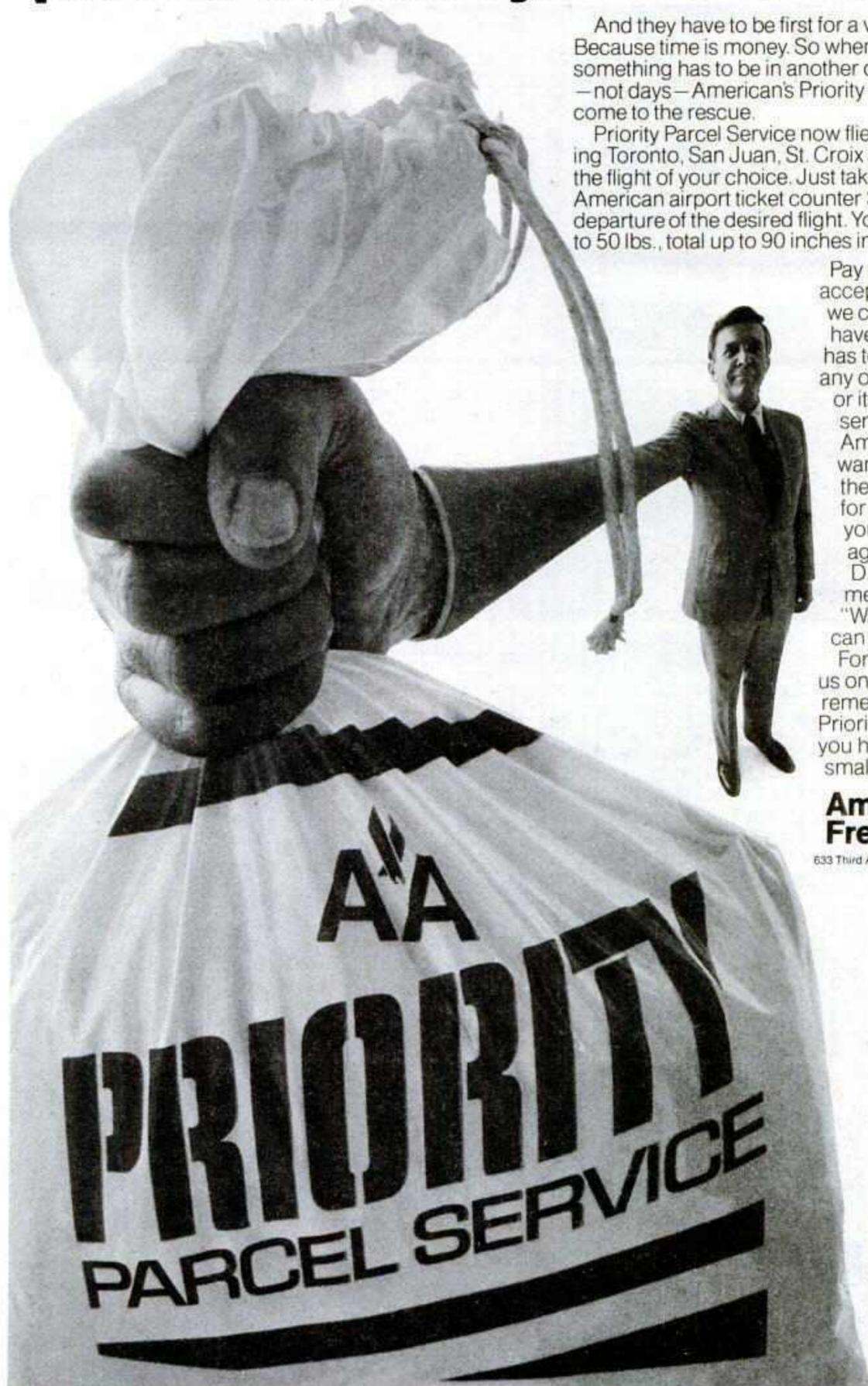
He says he was told by one record company that if he gave away 50 singles by an artist, it would effectively kill sales of the single in the market.

Sometimes, giving free albums to a station can backfire. Mark Damon, program director of WMAK in

(Continued on page 32)

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NOVEMBER 15, 1975, BILLBOARD

Free Albums For Stations a 'Can Of Worms'

• Continued from page 31

Nashville, says that MCA Records has been helpful with free albums... "everything you want other than Elton John. Elton John, you pay for."

WMAK has a morning radio show hosted by Phil Stanley that is doing quite well in the market so far as audience is concerned and Stanley, who dotes on trivia, gives away about an album every hour during his 9-noon stint.

There are quite frankly no price guidelines. Records given to stations have two purposes; first for airplay and second for promotional activities.

In the old days (meaning less than five years ago), labels were generous with records. Then along came the vinyl shortage of little over a year ago and labels cut back drastically. Even on records earmarked for airplay.

What's unusual is that several record companies still today have a rather casual attitude on the surface about "airplay" records for stations; three labels, including two majors, refused to admit to any dollar budget figure for such records. "We send out whatever it takes," says one man.

But the truth is that labels have been retrenching farther and farther on all records, including those sent out hopefully to gain the airplay needed to break as a hit seller.

Jim Roberts of WXBW in Milton, Fla., confesses to a problem with a shortage of records for his country music operation. Ken Jumper, program director of KERV in Kerrville, Tex., says: "We have a new broadcast facility, all new equipment, new staff and management, but no record service."

"We've written distributors and record companies, but to no avail. The problem seems to be that since we're so close to San Antonio no record company sees any sense in sending us the latest samples. Our general manager, Bill Vance, formerly of Houston, has talked to the distributors in Houston and we get a few of the records, but it's rather difficult to play all-hit music when we don't get it all."

KICG in Iowa City, Iowa, has record problems, according to Kenneth E. Bader, the music director of the progressive station whose potential audience includes 23,000 Univ. of Iowa students. "Our problem is getting the record companies to provide us with service." He says he has had limited success in getting records to date. In Statesville, N.C.,

Link Emery, program director of WDBM says that he has written "as many as 35 letters on two different occasions to record companies... trying to get better service on singles and albums. Our format uses the top 50 easy listening tunes, plus selected songs from top 60 on the Hot 100 Chart. We also preview new music."

On the other hand, WULA program director Jerry Claybrook, Eufaula, Ala., (population 12,000) gets excellent service. "There are a few that will not put WULA on a mailing list. However, when we need or want some records from those companies, all we have to do is call collect and ask. As of now, I know of only two major companies that may possibly be giving me the run-around."

Still, music director R. Jay Cortrecht at WVTS in Terre Haute, Inc., yells: "What does it take to get some promotional vinyl on a regular basis? I might understand why record companies wouldn't want new product played by a station with around 3,000,000 potential listeners... and, of course, what record company would want college students to hear new product?"

"But at least they might listen to me for two minutes and let me bore them with these facts about our over-sized walkie-talkie. After all, we're paying for the call. If we could get one or two pieces of plastic every month or airplay, perhaps one or two of our listeners might buy a copy... and the hard-time record companies might earn a nickel here and there."

A couple of years ago, one na-

tional program director at a major record company voiced the opinion that only about 150 Top 40 stations in the nation really accounted for influencing record sales of any caliber.

A while ago, record companies figured out that the expense of sending promotional records for possible airplay (for airplay is not assured today even on smaller market stations) didn't pay as the number of record sales in some markets didn't return the investment.

Thus, special departments were born and labels such as Columbia have services to sell records to stations in small markets.

Danny Davis, vice president of promotion for the music publishing firm of Screen-Gems-Columbia, says the answer for any program director suffering from record service is to contact music publishing companies. It's in their economic interest to achieve as much airplay as possible.

New Calls & Format At Iowa City FMer

IOWA CITY, Iowa—KXIC-FM has changed call letters to KICG and switched from an easy listening format to progressive rock, according to music director Kenneth E. Bader. The stereo station serves the Univ. of Iowa and Cedar Rapids.

Bader's major problem is shortage of records. "I mean we've got a zero record library for our format," he says. Last week, he was desperately trying to round up records to program.

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DJ Piotrowski Issues Own Album

CINCINNATI — Casey Piotrowski, air personality on WSAI here, is the latest disk jockey to have his own album. Like the LPs of Don Imus of WNBC in New York; Hudson and Landry of KFI, Los Angeles; Pat Patterson of WKIX in Raleigh, N.C.; and Gary Owens of KMPC, Los Angeles, the LP features material Piotrowski used largely on his radio show. Locally, the LP is selling for \$5.

LOS ANGELES—Bruce Earl sleeps, eats and breathes radio; to him, a transistor is prettier than a tulip and he really goes ape over a tube. And he's looking for two young engineers who feel the same way. Promises good pay. Call him at 206-223-3922. ... Jay Cook, program director of WFIL in Philadelphia, is okay and back at work half a day (for a program director, that means 9 a.m.-11 p.m.).

I spoke with Jack Armstrong and he's looking around. Been talking with several MOR stations and the money seems to be good. Jack, of course, is essentially a Top 40 personality and probably belongs on a Top 40 station more than anywhere else. His phone number is 412-279-2017 in case any station is looking for a good man. ... Rick Scarry has been promoted to program director at KGIL in Los Angeles; he'd been doing the music at the San Fernando Valley station, once a powerhouse until Dick Whittington cut the extension cord and left. Scarry vows to build the station back into prominence and is going a little more contemporary on the music, though still in the MOR vein. I think he's looking for a personality to join the station.

WLW, that clear channel monster in Cincinnati, needs a new nighttime personality. Send tapes and resumes to program director Mike O'Shea. This is a choice job; format is contemporary MOR. O'Shea is willing to consider a younger personality on the way up, so go ahead and bomb him out with airchecks. ... Gotta

note from Joe Ford at KNUZ, Houston; thanks, Joe. ... Jim Taylor will do the 6-10 a.m. show on KORA in Bryan, Tex., where he used to work; between time he'd been with WTAW. KORA is an FM country station managed by Dan Acree.

Reid Stott, who considers himself as a low-hype, personality-prone personality, was forced to drop out of Wake Forest Univ. to earn a living. Can any of you guys give him a job in a town near a school? His phone is 919-727-0598. ... Maurice H. Lehmann, executive vice president, Sigcord Records, Grand Rapids, Mich., would like information on a Guild Of Religious Announcers. Can anyone help him? ... The lineup at WVTS in Terre Haute, Ind., a rock station, Mike Dean 6-10 a.m., music director R. Jay Cortrecht 10 a.m.-3 p.m., Rich Dickerson 3-7 p.m., Trisha Phillips 7-midnight, and Chris Jensen midnight-6 a.m. He needs better record service.

WDBM, Box 1027, Statesville, N.C. 28677, also needs better record service. Send to program director Link Emery. ... The lineup at WXBW, FM station in Milton, Fla., includes Raymond 6-10 a.m., Otis the automation unit 10 a.m.-6 p.m., Terry Jones 6-9:30 p.m., Jim Roberts until 3 a.m., Robert Rogers 3-6 a.m., and Robert Michael Green and Chip Mapoles on weekends. It's a country music station with leanings toward progressive country in the evening, according to Roberts. Roberts refused to tell me how good Otis is at ad libbing. ... Ken Jumper, pro-

gram director of KERV in Kerrville, Tex., needs easy listening records.

I want to point out—courtesy of Danny Davis of Screen Gems-Columbia Music, Los Angeles—that any radio station that is not getting record service should write all of the music publishing firms. These are listed in Billboard's International Buyers' Guide, which subscribers get once a year. Music publishers get paid on airplay via ASCAP, BMI and SESAC. They will be happy to see that you get records because it's in their financial interest. Just to prove it, everybody write Davis, vice president, Screen Gems-Columbia, 7033 Sunset Blvd., Los Angeles, Calif. 90028. Then, publishers Ed Silvers, Herb Eiseman, Sam Trust, Al Gallico, Wesley Rose, Buddy Killen and Jack Stapp, Vic McAlpin.

There's a good friend of mine who also needs records. In fact, eight singles. The man's name is Steve Resnick, a promotion executive with ABC Records, Los Angeles, who just happens to be the world's second greatest rock record collector. Here's the singles that he needs to give him all of the Hot 100 Chart disks. I'm sure he'll be willing to make a trade deal if you're also a collector and happen to have what he needs.

The records are: "Why," Beatles, MGM; "Tonight You Belong To Me," Karen Chandler and Jimmy Wakely, Decca; "Can't Help Lovin' That Girl Of Mine," Excels, RSVP; "What Will I Tell My Heart," Harptones, Companion; "Oh, Mein Papa," Dick Lee, Blue Bell; "Yellow Dog Blues," Charles Magnante,

Dot; "The Poor People Of Paris," Russ Morgan, Decca; "Remember," Veloures, Cub. Steve, Jimmy Wakely lives in Los Angeles.

WNCI in Columbus, Ohio, has a new lineup. Todd Sebastian from Z93 in Atlanta does the all-night show; Michael O'Malley, formerly the program director of WRFD in Columbus, does the 6-10 a.m. show. Mike Metzger still does 10 a.m.-3 p.m., Steve Edwards from WROK in Rockford, Ill., does 3-7 p.m.; and Sean McKay from WTUE in Dayton, does the 7-midnight stint. Dave Anthony has left the air to concentrate on public relations for WNCK and Andy Carpenter is the new music director and handles a weekend shift on Sunday. E. Karl, of course, is still

(Continued on page 33)

-DJ COMEDY-

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Vox Jox

By CLAUDE HALL

Continued from page 32

the program director of the essentially-rock-formatted station.

WGAR in Cleveland is holding, again, its series of sessions dealing with communications. Free, the course is opening mostly to senior students interested in a radio career. General manager **Art Caruso**, chief engineer **Bob Reymont**, program director **Chick Watkins**, music director **Alan Resler**, production director **Art Wallis**, news director **John O'Day** and several other staff members get involved in the seminars and talk about everything from programming to advertising sales and promotions. . . . **Bob Coleman** is looking for an MOR or soft rock air personality job. Has a first ticket and nine years of experience. 218-764-2277. . . . **Cliff Sanders**, who may already have a job by now because I told at least one or two program directors about him being available, is located at 415-573-6463.

Brian Roberts and his lady **Patti** came down from San Francisco last week. Roberts, with **KYA** in San Francisco over three years, is now looking for a new position. 415-775-8737. Better hurry, because if no job comes through immediately, he's moving to Los Angeles to hang out until a job comes along. Then you'll have to contact him via **Gerry Peterson**, 213-659-6612. Now that's a real strange combination—Roberts and Peterson. If those two hombies are friends, it must be a yelling relationship.

Jerry Stevens, the long-time pro-

gram director of WMMR in Philadelphia, is ready to get back to work. He'd left the station to start a production firm and then the finances

were pulled out from under him. Stevens, incidentally, is one of the best production men in the business. And you can reach him at 215-922-

3833. . . . **Tom Clay** has written a book about his life as a disk jockey in cities ranging from New York to Buffalo and Detroit to Los Angeles.

Bill Wade, long-time air personality in Los Angeles on **KHJ**, has been named general manager of **KSOM**, Ontario, Calif.



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NOVEMBER 15, 1975, BILLBOARD

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—BLUE GUITAR, Justin Haywood & John Lodge, Threshold 67021 (London)
- 106—IT MAKES YOU HAPPY (But It Ain't Gonna Last Too Long), Rare Earth, Rare Earth 5058 (Motown)
- 107—DO YOU WONDER, Shawn Phillips, A&M 1750
- 108—PALOMA BLANCA, George Baker Selection, Warner Bros. 8115
- 109—TONIGHT'S THE NIGHT, S.S.O., Shadybrook 45019
- 110—USING THE POWER, Climax Blues Band, Sire 721 (ABC)

Bubbling Under The Top LPs

- 201—TOM WAITS, Nighthawks At The Diner, Asylum 7E-2008
- 202—FIRESIGN THEATRE, In The Next World You're On Your Own, Columbia PC 33475
- 203—FRANKIE VALLI, Inside You, Motown M6-852 S1
- 204—JIMMY CLIFF, The Harder They Come, Island ILPS 9202
- 205—10 cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 206—DAVID ESSEX, All The Fun Of The Fair, Columbia PC 33813
- 207—BILLY SWAN, Rock 'N' Roll Moon, Monument PZ 33805 (Epic/Columbia)
- 208—SPLINTER, Harder To Live, Dark Horse SP 22006 (A&M)
- 209—SAVOY BROWN Featuring Kim Simmonds, Wire Fire London PS 659
- 210—AZTEC TWO-STEP, Second Step, RCA APL1-1161

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Texas Explodes Into Concert Mecca

By BOB KIRSCH

Summit photo

Barely a week after its Nov. 1 opening, Houston's newest and largest (capacity 17,125) entertainment and sports arena is set for a year in which Jim Frangos, president of the Arena Operating Co., hopes to keep the facility filled a minimum of 225 nights.

The Summit opened its doors with a diversified night of the stars featuring Kirk Douglas, Peggy Fleming, Doc Severinsen, Andy Williams, the Harlem Globetrotters and vignettes from Ringling Brothers Circus.

"But this is only a beginning," says Frangos. "We are hop-

ing for a minimum of 45 concerts, centering on all kinds of music over the next year. And we have the Houston Aeros (WHA Hockey) and the Houston Rockets (NBA Basketball) playing all of their home games here. In addition, we will have college basketball, a variety of other sports, rodeos, and many other events coming in."

In the planning stages for two years, the Summit has permanent broadcast facilities in the building, with two screens running at all sporting events. Each 15 by 20 ft. screen (located at the ends of the building) will do exactly what a TV

Houston's 17,125 capacity Summit.

camera does—offer instant replay, slow motion action, freeze shots and so on. Six permanent Norelco color cameras and one hand held model are in use, and all equipment is available for concerts at the discrepancy of the artists and/or promoter. Concerts pay a fee for the use of the broadcast equipment, while the sports franchises will have regular use of them as part of their arrangement with the facility.

(Continued on page 38)

Showco, of course, has long been known as one of the premier, if not the premier, sound and lighting company in contemporary music—a full service on the road unit.

This year, however, Showco is into some new areas. Owner Jack Calmes points out that the firm has doubled its volume each year for the previous three years, and is predicting a 30 percent hike this year.

"One of the things we are moving into," he says, "is retail equipment such as our Pyramid speakers. And we will have a complete sound system available for discos, including patented speakers and a small control room. The speakers could also go into theaters as well as clubs. These are hi fi speakers, not a simple PA system. We will price the products competitively and we will handle the installation."

The important business for Showco, of course, is still its sound, lighting and set design aid to rock artists, aid which can run from \$2,500 to \$12,000 a night. Led Zeppelin, Eric Clapton, Bad Company, the Guess Who, Z.Z. Top, Three Dog Night, the Who and Paul McCartney, Robin Trower and Grand Funk are just a few of the artists the company has worked with this year.

Showco operates out of a 40,000 sq. ft. Dallas building (they are adding a 12,000 sq. ft. building for artists to try out their equipment next door) that includes a lighting depart-

Concert Firms Diversify

ment, research and development, woodshop, metal shop, drafting, testing rooms, electronic research facilities and offices. Close to 100 people earn their living at Showco. A computer is being added, so that there will be a ready to use complete analysis of the problems and benefits of various cities and auditoriums around the country.

"We can provide almost everything for a tour," Calmes says. We have a fleet of trucks, we send people with the artists (23 for the Zeppelin tour), we work the sound and lighting, we design monitors, we design sets and special effects and for the price we quote, we put up our crew as well as providing the services. We build and design sound boards, light boards and speaker enclosures, and one of the big things this year seems to be better stage monitors. Groups don't just want to hear the vocals now, they want it to sound like they're listening in the studio. They want the whole mix. So we kind of have to hang around the band so we can provide the customized services they want. We built an 11,000 watts RMS monitoring sys-

tem for McCartney for his British tour, and these were monitors off to the side of the stage. Most artists are trying to get away from floor monitors. As for our special effects, we have built a number of fog machines and recently sold some to the discos."

Showco also manages Freddie King, and runs Showco and Frances Publishing. The company is also willing to invest in upcoming groups as far as providing tour services, with Calmes pointing out that the loyalty and return rate in his kind of business is extremely high. "In five years, we've lost only three major accounts," he says, "and maybe we deserved to lose those."

"We are the biggest company of this type," he adds, "but that's because we perform so many functions. This is a very competitive business."

Showco currently averages between 150 and 200 shows a month, and Calmes says the concert business among headline acts is still as strong as ever. The acts that used to open, he says, do not go out as often as a result of the economy.

In the future, the company would like to get involved with some of the big name "easy listening" acts and provide them with the kind of dynamic sets rock groups have long used. TV is also in the future, particularly rock oriented shows. And there will be more emphasis on the fair market.

NOVEMBER 15, 1975, BILLBOARD

Allentown Fair & Honney Plot 1976 Rock Concerts

PHILADELPHIA—Bill Honney, who heads the local theatrical agency bearing his name and promotes pop and rock concerts throughout the East as Jennifer Productions, has joined forces with the Allentown Fair to promote rock concerts on the fairgrounds next summer.

While the Allentown Fair has been one of the biggest buyers of name talent in the fair field, it marks an unprecedented move on the part of the fair association to join in the promotion of rock concerts on its grounds.

Until this past summer, rock concerts had been banned on the fairgrounds. However, with successful promotions staged there by a Pittsburgh promoter tying in with Allentown's Council for Youth, the outdoor concerts are again in.

Present plans are for Honney's Jennifer Productions to stage four outdoor rock concerts next summer. With the dates firmed, he is now negotiating for top names. With the following night reserved as a rain date, the Fairgrounds will promote concerts May 30, June 20, July 18, and Sept. 5. During August, the annual Allentown Fair is staged from Aug. 4 to 18, with Honney booking in names for the rock shows for the grandstand during the fair dates.

While the fair itself will promote the rock shows, Martin H. Ritter, general manager of the Allentown Fair, assures the Allentown Council of Youth that the fair's date will not conflict with concert dates planned by the Council. Ritter explains that the decision to promote concerts on its own is to meet the need to realize more revenue from the fairgrounds. Fair officials also point out that the concerts it promotes will follow the same rules and guidelines set down for the youth council concerts or any other promoters. The rules will include barring "acid rock" groups and advertising the concerts outside the immediate Lehigh Valley.

Billboard
Hotline

Advance
Charts
and
Analysis

See page 57

ON EVE OF TOUR

Midler TV, Movie Pacts Into \$Mils

By JIM MELANSON

NEW YORK—A network television package for five specials and a deal calling for three feature-length films has been firmed for Atlantic recording artist Bette Midler, according to Aaron Russo, her personal manager.

Russo declines to name either the network or film company involved, but it's understood that the price tag on the TV pact is in the area of \$3 million, while the movie arrangement calls for \$15 million for Midler's services.

The spirited songstress is also about to embark on a 20-city concert tour of the U.S. Projected gross for the 80 performances involved is some \$4 million, says Russo.

Cities on the run are Seattle, San Francisco, Los Angeles, Chicago, Detroit, Philadelphia, Washington, D.C., Houston, Dallas, Portland, St. Louis, Boston, Denver, Pittsburgh, Buffalo, Cleveland, Vancouver, Tarrytown, N.Y. and Kansas City. Already received are over \$2 million in guarantees, Russo states.

So as to keep close rapport between the artist and her audiences, continues Russo, theaters used on the tour will be mainly 3,000-5,000 seaters. Ticket prices will vary from city to city but will basically fall between a low of \$6 and a \$15 top.

The show, carrying a few production numbers from Midler's "Clams On A Half Shell Revue" staged here earlier this year (the 'Revue' grossed \$1.8 million over a 10-week run), will be self-contained, with nine mu-

sicians and the Harlettes as back-up. There will be no opening act on any of the dates.

It's also expected that several numbers from a forthcoming album release (now slated to ship early December) will be feature material on the tour. According to Russo the LP, "Songs For The New Depression," contains 11 new songs. Notably, one cut, "Buckets Of Rain," has Bob Dylan and Midler singing a duet.

The tour and the recording of the album mark the end of a two-year hiatus in both areas for her.

As for the television specials, Russo says the first is scheduled for late 1976. The contract calls for one special a year through 1980. Parts of this tour might be videotaped for use on her debut special, Russo adds.

Russo, who has been with the singer for a little more than three years now, also says discussions are underway for a possible overseas tour. He would not elaborate.

L.A.'s Top Players

LOS ANGELES—NARAS will sponsor the Most Valuable Players Awards on Nov. 15, 11:30 a.m. at the Roxy Cabaret Theatre here.

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ALLMAN BROTHERS BAND PABLO CRUISE

Oakland Coliseum, Calif.

The 15,000 heavily drinking youngsters who turned out Oct. 24 gave the Allmans the same tumultuous reception they generally received in the Bay Area, and perhaps in anticipation of a high-energy feedback crowd, the Allmans decided to tape the proceedings, which delayed the start of their set by an extra quarter-hour.

The wait was worthwhile for the band assuredly got some inspired playing on tape, particularly from guitarist Dicky Betts, who was hotter than Fresno in July.

Apparently this crowd was an exception, for the Allmans cancelled their post-Oakland venues, including dates in Denver, Salt Lake and Sacramento, where ticket sales were slack.

The first half of the show opened with "Just Ain't My Cross To Bear" and included "Midnight Rider," "Ramblin' Man" and a fine version of "One Way Out," plus some material from the new album—"Win, Lose Or Draw," "Can't Lose What You Never Had" and "High Fall." It was clear throughout the show that the new material was inferior and that it was the old that sustained the crowd.

Betts' vocals can sound uncannily (and probably unconsciously) like Dylan's, but on "Ramblin' Man" and an earlier tune the vocals were harsh and near distortion. The playing—with Betts laying down a phrase and answering himself—was great, as it was in a different way on "High Fall," with interplay between guitar and drums.

The first three songs after intermission had Gregg on rhythm guitar and Dicky on slide. The group then moved into grand statements of Allman classics: "Statesboro Blues," "Jessica," "Stormy Monday," and the finale, Les Breres In A Minor, which had a monumental finish with Butch Trucks whipping a set of kettledrums and Betts delivering Wagnerian flourishes. Here, as on "Jessica," Betts showed his Clapton-like skill in layering and building a composition with a series of interior mini-climaxes. The encore, as usual, was "Whipping Post."

Pablo Cruise, reviewed in Billboard Oct. 4, opened. It offered several new songs and in general, did well, although in some respects it appeared it was not quite ready for so mammoth a gig.
JACK McDONOUGH

DAVID ESSEX MULEDEER

Roxy, Los Angeles

Essex, best known in this country for his top 10 "Rock On" single several years back and his starring roles in "That'll Be The Day" and "Stardust" motion pictures, made his local debut here Nov. 3. And, while he showed himself a competent singer and performer, he is still some distance away from the heights of super stardom he has apparently reached in England.

Essex' primary problem here may have been that too much was expected of him. The artist has been rather cold on the U.S. charts since "Rock On," yet he has run up a string of No. 1 records overseas. At the same time, we have been inundated with reports of "Beatlemania" type receptions during his British concert tours. The major problem here may have been that while Essex is a competent enough singer with good stage presence, there is no way the man could have generated the level of excitement most expected of him.

As mentioned, the singer's voice is good and he was helped by a nine-piece band headed by his producer, Jeff Wayne, on keyboards. The material, while it has topped British charts, was unfamiliar to local audiences and Essex might do well to seek out other writers as sources rather than relying totally on himself. While his stage presence is good (he is an accomplished actor, in both movies and legitimate theater), he depends too much on the "lift the mike" technique that Rod Stewart has perfected to a fine art.

Still, it is hard to knock an artist into the ground when he is better than average but simply fails to live up to expectations. As an actor, Essex has received fine reviews, and perhaps this is the medium he should concentrate on as the main part of his career. As a singer he is entertaining. What we really have here is a classic case of a good singer expected to be great—and unfortunately it does not come off. Don't write the man off, however. He has written a number of excellent songs, he is playing club dates for

the first time and it must be a bit discouraging to an artist to play huge halls to wild audiences on one side of the Atlantic and small rooms to somewhat less than frantic response on the other.

Muledeer, a comedian in the Steve Martin

style, opened the evening with a delightfully looney set that saw him playing several roles at once (with quick and slight costume changes for each) as newscasters, two boys trapped in a mine shaft and several other situations.

BOB KIRSCH

LITTLE ANTHONY'S IMPERIALS

Hotel Sahara, Las Vegas

The debut outing of Little Anthony's Imperials, minus the high voice of Little Anthony Gourdine, was a professional triumph for the

new group at the hotel's Casbar Theater. Reaching into newer jazz-rock areas of today, the trio scored a stunning two-week hit, held over from an original one-week set Oct. 20 by impressed hotel executives and packed lounge audiences.

(Continued on page 36)

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NOVEMBER 15, 1975, BILLBOARD

Talent In Action

• Continued from page 35

Clarence Collins, Bobby Wade and Harold Jenkins, as seasoned entertainers, put out a classy, fast-paced show.

The new act generated no less excitement

than did the beginnings of the Temptations with knock-out numbers such as K.C. and the Sunshine Band's "Get Down Tonight" and a rousing Tavares "It Only Takes A Minute." The one-hour sets take off musically and never come down as the trio reflects on past hits, "Tears On My Pil-

low" from 1958 and Tony Randazzo's smash "Going Out Of My Head" which firmly entrenched the old groups identity.

But it is the new sound of the trio—Clarence, 34, solo on Barry White's "Can't Get Enough Of Your Love," Bobby, 33, mellowing out a Stevie

Wonder hit, "All Is Fair In Love" and Harold, 34, leading the dancing as well as vocal on the Jackson Five "Dancing Machine"—which carries the excitement of a new group born.

The group can easily transcend audience participation to quiet solo material without losing

the show's pace. Back to past hit "Hurt So Bad" and out with Sedaka's monster "Laughter In The Rain," Little Anthony's Imperials scored a sensation once commonplace among the old Vegas lounges worthy of greater recognition as plans for a first independent record go forward.

HANFORD SEARL

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BLOSSOM DEARIE

Reno Sweeney's, New York

For the past few years, Dearie has carved out a living playing various clubs in the U.S. and Europe as a solo performer. While attendance is always very good, there now seems to be a new legion following her around at clubs such as this one in New York—and for good reason.

As a song stylist, Dearie ranks up there with the best of them. She can take a song like "Send In The Clowns" and turn it into her own vehicle, setting it apart from other versions. As she displayed in her Oct. 18 performance, it takes a special entertainer to play before a capacity crowd using only a piano and her lulling voice. Through her charisma, she pulls it off.

Many members of the audience remember her from her be-bop singing days, but much has changed since then. She is now content with singing great material that keys on lyrics, rather than music. These include the captivating and clever "I'm Hip," the amusing "I'm Shadowing You," the jazzy "Sweet Georgie Fame," the farcical "Peel Me A Grape," and her newest tour de force "My New Celebrity Is You." This last tune was written by her friend Johnny Mercer and should become a popular number, once she records it on her own Daffodil Records. **JIM FISHEL**

JERRY JEFF WALKER LOST GONZO BAND

Beacon Theater, New York

Although the Lost Gonzo Band started life as Jerry Jeff Walker's backup band, a new album on MCA and a solo set preceding Jerry Jeff's did a lot to change people's minds Oct. 24.

The Gonzos started their set to a quarter-full house by battling a horrible sound mix that all but ruined their first few numbers. Their sound gelled midway through their 40-minute set, however, and the subtle nuances of their laid-back approach became apparent.

Sax player Tomas Ramirez and lead guitarist John Inmen contributed short but solid solos, while pianist Gary P. Nunn combined technique and presence that gave the performance all the earthy looseness of a Band performance a few years back.

After helping the Gonzos finish their set on piano, Jerry Jeff strapped on his guitar and became the focal point the Gonzos lacked. Against Walker's tough baritone, harmonies by Nunn and Robert Livingston sounded especially rich.

After successfully whipping his audience into a frenzy with an all-stops pulled version of "Up Against The Wall Redneck Mother" and "Sangria," Walker opted for a complete change of dynamic with "Mr. Bojangles."

With that, Walker brought his set to a pre-mature climax. Using a sparse arrangement that spotlighted his expressive voice, Walker turned in a performance so honest and forthright, it overshadowed the rest of his set.

Walker and the Gonzos were brought out for an encore which was answered with "Plasin' In The Wind." It summed up Walker's gritty approach nicely.

The Charlie Daniels Band, who headlined this concert, were recently reviewed. **JOE BIVONA**

AZTEC TWO STEP BILLY MERNIT

Other End, New York

RCA thought enough of Aztec Two Step to invite half the world down to this Village night spot Oct. 23. The hoop-la was justified to some extent because Two Step was certainly not bad. They were, unfortunately, not exciting or different, either. What resulted instead was a pleasant, modulated set of '70s folk music.

Two Step's style of acoustic guitar work mixed with pleasing vocal harmonies was a familiar one but one that complemented nicely the small club setting. The predictability of the music was offset by some fresh, lucid lyrics that were free of excessive imagery. This accounted for a low-keyed, relaxing evening that hung lightly on the mind once past the door.

With the resurgence of clubs and small rooms as an arena for musical talent there is also a renewed demand for groups like Aztec Two Step, whose volume will not bust the fixtures. Taken

(Continued on page 37)

Harris Gigs At Colleges Set By Canning In Calif.

By FRANK BARRON

LOS ANGELES—R. G. Canning Enterprises of nearby Maywood, which a few weeks ago announced it is jumping back into the concert business with both feet, will launch a series of shows with Emmylou Harris throughout Southern California colleges, then eventually present similar concerts with Rory Gallagher and Brian Auger.

"An Evening With Emmylou Harris" will tour campuses in Irvine, Riverside, Los Angeles, Fullerton and Northridge, playing weekends, starting Nov. 8.

Promoter Randy Hall says Warner Bros. is helping in a big way,

with record giveaways, ads on radio stations, plus advertising in school publications. "We have done research on Emmylou and she should draw well," Hall comments. "She has a big college following."

Canning company specializes in staging swap meets as well as auto and motorcycle shows. Its concerts will be at smaller colleges which don't have big budgets and will charge only nominal ticket admission. Shows will take place in 700-seat clubs on campus and up to 2,000-seat gyms. Hall explains that each school would have paid more for Emmylou Harris had they bought her individually. "We want to help the schools make money, too."

Promoters won't make much off the concert tours, obviously, due to percentages, low ticket prices, plus sound system costs. "But eventually we'll go to bigger acts," says Hall. "We want to buy entire tours—which is what I wanted to do many years ago."

Canning will later promote Rory Gallagher (via ATI) for a series of smaller college dates, then repeat with Brian Auger. After these tours, Hall hopes, the acts will be headliners in major concerts which Canning will present.

He says Premier Talent in New York "wants us to work on secondary major acts such as Gentle Giant, 10cc, Peter Frampton and some others."

(Continued on page 39)

Talent In Action

• Continued from page 36
 exactly for what they are, Two Step proved to be enjoyable if not yet outstanding.

Billy Mernit opened the show with a set very similar to the one by Aztec Two Step. There were some differences, mainly that Mernit played piano and was backed by a small amplified group. His songs are close in style and tempo to the headliners and achieve much the same results.

LAWRENCE FROST

MONTROSE JOURNEY

Winterland, San Francisco

Montrose and Journey, two classy local bands with devoted Bay Area followings, teamed up for the opening of Bill Graham's Winterland fall-winter season Sept. 26-27, playing to sold-out crowds both nights. Montrose is also managed by Graham.

Journey, a quintet when it recorded its initial LP but now down to four, is spearheaded by the guitar of Neal Schon and the keyboards and vocals of Gregg Rolie, both of whom played formerly with Santana. The band is heavy on the instrumental work and Rolie's vocals more often serve as glue rather than meat.

Journey's sound is dominated by Schon, a 21-year-old whiz with a solid reputation among his fellow guitarists. Schon is a passionate player who has the knack of extending and opening up a piece with jazzy and unexpected turns while never losing touch with the grand and tuneful central melodies that make Journey's songs memorable.

Journey offered material from its already-recorded second LP, "Look Into The Future," to be released in January, but it was songs from the known album that most excited the crowd, which lustily called the group back for three encores.

(Continued on page 42)

Lease Expires, So Midnight Sun Dims

By MAURIE ORODENKER

PHILADELPHIA—The Midnight Sun Co., rock concert promoters shining brightly since they first entered into a lease with the suburban Tower Theater in October 1972, have learned that their sun will no longer shine at the movie-concert hall. Their lease runs out next month with no renewal.

However, the movie temple, with its capacity increased to some 3,000 seats this year, will continue as a rock music palace. The owners, A.M. Ellis Theater Co., are selling the house, located just outside the city limits in Upper Darby, to Midnight Sun's major competitor, Electric Factory Concerts.

After promoting concerts at the Central Theater in Passaic, N.J.; Mammoth Gardens, Denver; and Glassboro (N.J.) State College, Midnight Sun, headed by Rick Green, along with his brother Stu Green and Peter Wertimer, moved into the Philadelphia concert scene with a one-year lease on the Tower Theater.

The lease was renewed for two more years and was to have expired on Oct. 26. However, with a number of concerts booked in earlier, the lights won't be pulled on Midnight Sun until after Dec. 5 when 10cc will be the last one in.

Electric Factory Concerts, headed by Larry Magid and the Spivak brothers, concert promoters at the Spectrum and other halls here, are withholding official word on their

plans for the movie house until the bill of sale is signed, sealed and delivered, pending variances being granted for zoning and parking regulations.

Electric Factory, in addition to promoting its own concerts there, will also make the house available to all other promoters for all types of concerts and not just for rock. It is also expected that the Tower would continue to show movies as well.

Midnight Sun, which has chalked up 120 concerts for the Tower, starting off on Jan. 14, 1972 with David

(Continued on page 54)

A STARFOXX THANKS!

To the personnel of radio stations WEGL (Auburn University) and WRVU (Vanderbilt) for their recent interviews. Any other stations or jocks interested in taping an interview with STARFOXX should send a postcard with their station call letters and telephone number to:

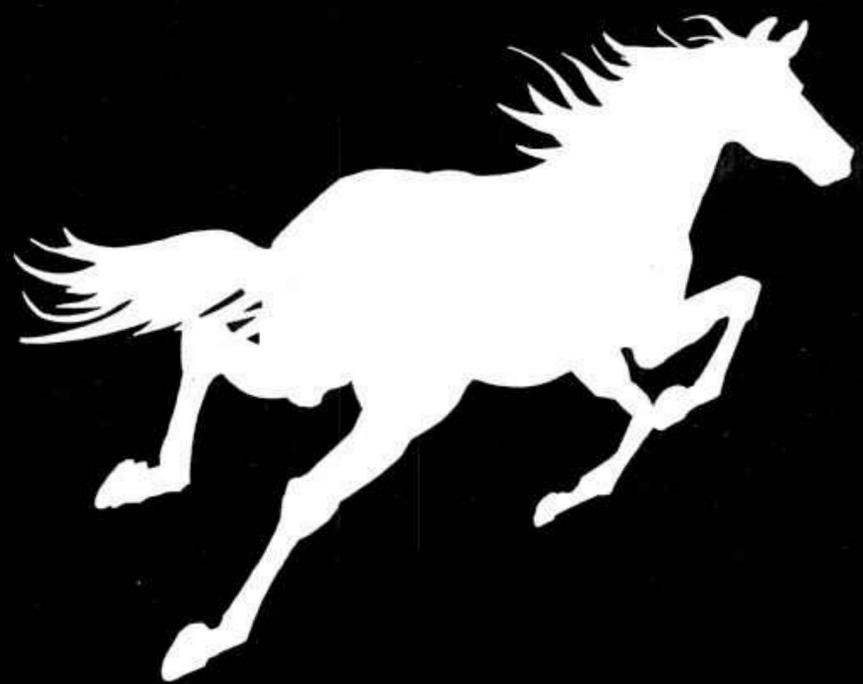
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CORRECTION

With our sincere apologies for not crediting Mercia Love, the songwriter of "Run On And On And On" on Shirley Bassey's new LP "Good Bad But Beautiful."

On United Artists Records & Tapes

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Discos

Lone Star State Explodes Into a Mecca For Talent

• Continued from page 34

"As for concerts," Frangos says, "we have every kind of music avail-

able in this area, from country to rock to classical to jazz to easy listening. And we want some of it all. What we have done is enter into an exclusive agreement with Pace Management, a firm that is liquid, solvent and reputable, to promote all concerts here over the next three years. A number of successful auditoriums around the nation, such as the Spectrum in Philadelphia, operate this way, and we think the exclusive set up has certain advantages."

What of the other features and facilities of the Summit?

"At no point in the auditorium is anyone more than 128 feet from the center point," continues Frangos. There are only two levels. The first is underground, or 30 feet below concourse level. The upper angle is not severe, yet it is not flat either. We feel that in designing this auditorium we have taken into consideration all possible events that could come in. And we have not spared on press and TV facilities. We have more than \$2 million invested in TV equipment alone, with the camera, the screens, two quad tape decks and a complete control room. If a network wants to come in, all they need is an announcer, a color man and a producer. There is no need for a remote, because we have a permanent loop in the building.

"The concessions will be handled by the Harry M. Stevens organization, and while there is no restaurant or private club, there are 20 Summit

Suites, or private boxes if you will. Outside contractors will be used for ticket taking, cleaning, security and so on. The broadcast facilities are a joint venture with MCI.

"As for tickets," Frangos adds, "we will have some control, but some obviously has to be left up to the discretion of the promoter and artist. We don't have ticketron here in Houston, but we have something better. We have the Foleys department store chain, eight of them. And they have 400,000 charge accounts. And anyone can charge a ticket to his or her account."

Isn't it a rather poor economical climate to be opening an \$18 million auditorium and planning on a yearly fill of 225 nights?

"In any other city but Houston," answers Frangos, "the answer would be yes. But we have the lowest unemployment of any major city in the nation and we are the petrochemical capitol of the world. For major cities, our economy is number one in the country. And we are a young, vibrant and growing city."

Why is there no smaller facility tied to the Summit, such as Madison Square Garden's Felt Forum (Frangos worked for the Garden for years)? "It's just not economical," he says. "I don't think the garden would put in another Felt Forum if they had it to do over again. Today, with the overall cost of doing business,

(Continued on page 41)

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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 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 3 CASANOVA BROWN, (Do It Yourself, How High The Moon)—Gloria Gaynor—MGM (LP)
- 4 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 5 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 6 SUNNY—Yambo—Montuno
- 7 CARAVAN/WATUSSI STRUT—Deodato—MCA (LP)
- 8 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
- 9 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
- 10 SALSOU—Salsoul Orch.—Salsoul (LP) all cuts except, Love Letters
- 11 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
- 12 FLY ROBIN FLY—Silver Convention—Midland Intl (LP)
- 13 LADY BUMP/THE LADY BUMPS ON—Penny McLean—(Jupiter Records—German import)
- 14 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst)
- 15 NOWHERE—Hocus Pocus—Black Music

Colony Records (New York) Retail Sales

This Week

- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
- 2 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 3 EXPERIENCE—Gloria Gaynor—MGM (LP)
- 4 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 5 SALSOU—Salsoul Orch.—Salsoul (Entire LP)
- 6 DISCO SAX—Houston Person—Westbound
- 7 THE ZIP—MFSB—Phila. Intl
- 8 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 9 SUMMER PLACE 76—Percy Faith—Columbia
- 10 FLY ROBIN FLY—Silver Convention—Midland Intl
- 11 JUST CAN'T GIVE YOU UP—Floyd Smith & The Salsoul Orch.—Salsoul
- 12 SUNNY—Yambo—Montuno
- 13 DATE WITH THE RAIN—Frankie Gee—Claridge
- 14 THEME FROM S.W.A.T.—Rhythm Heritage—ABC
- 15 VOLARE—Al Martino—Capitol

Downstairs Records (New York) Retail Sales

This Week

- 1 SEA LION—Grover Washington—Kudu (LP)
- 2 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 3 DELICIOUS—Duprees—RCA
- 4 MAHOGANY SOUNDTRACK—Motown (LP)
- 5 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
- 6 HEAVY LOVE—David Ruffin—Motown (LP)
- 7 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
- 8 I LOVE MUSIC—The O'Jays—Phila. Intl
- 9 NOWHERE—Hocus Pocus—Black Music
- 10 PEANUT VENDOR/FRENISI—Richie Family—20th Century (LP)
- 11 JOYCE—Papa John Creach—Buddah (LP)
- 12 NAME OF THE GAME—The Joneses—Mercury
- 13 I'M ON FIRE—Jim Gilstrap—Roxbury
- 14 TANGERINE—Salsoul Orch.—Salsoul
- 15 CHANGES—Donald Byrd—Blue Note (LP)

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

This Week

- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
- 2 FREE MAN—South Shore Commission—Wand (LP version)
- 3 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 4 SUNNY—Yambo—Montuno
- 5 I'M IN HEAVEN—Touch Of Class—Midland Intl
- 6 OUR DAY WILL COME—Frankie Valli—Private Stock
- 7 HEAVY LOVE—David Ruffin—Motown (LP)
- 8 UNDECIDED LOVE—The Chequers—Scepter
- 9 DISCO SAX—Houston Person—Westbound
- 10 AGGRAVATION—Martha Velez—Sire (LP)
- 11 SUMMER PLACE 76—Percy Faith—Columbia
- 12 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
- 13 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 14 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
- 15 DATE WITH THE RAIN—Frankie Gee—Claridge

Top Audience Response Records In Boston Discos

This Week

- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
- 2 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
- 3 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 4 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 5 UNDECIDED LOVE—The Chequers—Scepter
- 6 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 7 JUST THE RIGHT SIZE/BUS STOP—Salsoul Orch.—Salsoul
- 8 HANDLE WITH CARE—South Shore Commission—Wand (LP)
- 9 FLY ROBIN FLY—Silver Convention—Midland Intl
- 10 TELL ME WHAT YOU WANT/THE SAME OLD SONG—Armada Orch.—Scepter/Contempo (LP)
- 11 NOWHERE—Hocus Pocus—Black Music
- 12 SUNNY—Yambo—Montuno
- 13 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst)
- 14 BREAKAWAY—Ernie Bush—Scepter/Contempo
- 15 THE LITTLE DRUMMER BOY—Moon Lion—PIP

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

This Week

- 1 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 2 LOVE MACHINE—The Miracles—Tamla (LP)
- 3 FLY ROBIN FLY—Silver Convention—Midland Intl (Disco Edit)
- 4 I LOVE MUSIC—O'Jays—Phila. Intl
- 5 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK (LP)
- 6 DRIVE MY CAR—Gary Toms Empire—PIP (Disco Edit)
- 7 CHANGE WITH THE TIMES/EARTHQUAKE—Van McCoy—Avco (LP)
- 8 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 9 HOLLYWOOD HOT—Eleventh Hour—20th Century
- 10 BRAZIL/LIFE FASCINATION—Ritchie Family—20th Century
- 11 MONDO DISCO—El Coco—AVI
- 12 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 13 CASANOVA BROWN/DO IT YOURSELF—Gloria Gaynor—MGM (LP)
- 14 CAN'T TAKE MY EYES OFF YOU—Jerri Granger—20th Century
- 15 GIVE ME MY MULE—Commodores—Motown (LP)

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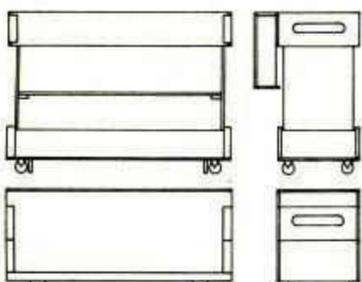
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\$90,000 In Lights, Sound At N.Y.'s Infinity Spot

NEW YORK—Infinity, touted as one of the largest discos ever, opened its doors to the dance public here Nov. 5.

The club, located in lower Manhattan on Bleeker and West Third St., has a capacity of some 2,000 and features a lighting and sound system installed by Design Circuits Inc. to the tune of \$90,000.

According to Bob Lodi, president

of Design Circuit, the lighting system alone features some \$12,000 worth of neon and another \$3,000 worth of track lights. Sound-wise, GLI equipment was installed by the firm. In all, it took six weeks to complete the job, says Lodi.

The club has a \$10 admission and will be open Wednesdays, Fridays and Saturdays. Bobby (DJ) Gutta-daro is the spinner.

Club Dialog

By TOM MOULTON

NEW YORK—Mercury has given out a few test pressings of the new Ralph Carter single and these are some of the reactions: Tom Savarese of 12 West and Richie Kaezor of Hollywood both say "Extra, Extra" is much stronger than his last disco smash, "When You're Young And In Love." The label is again releasing a short and long version and there will be special 12-inch test pressings made available to the Record Pool as well as other disco DJs around the country.

RCA is rush releasing a special single mix of "African Symphony" by Henry Mancini, taken from his just released "Symphonic Soul" LP. The production on this record is so full it sounds like it's from a movie—a very strong production by RCA's Joe Reisman. RCA is also releasing an updated version of the Chiffons hit "One Fine Day" by Julie Budd.

The record has the Gloria Gaynor sound with vocal backgrounds like "Dreaming A Dream"—a strong record. There are several other strong releases from RCA: The Main Ingredient's "Shame On The World," which is a lot like "This Will Be"; Vicky Sue Robinson's "Never Gonna Let You Go," a strong uptempo soul shouting song; and "Chloe," a standard done up disco style by Cy

Coleman. The latter sounds like something the Ray Conniff Singers should have done.

Brunswick has just released the new Maryann Farra And Satin Soul single "Never Gonna Leave You." This is the group's second release. They used to be known as De-Lit-Ful. The record has a very similar sound to the Joneses' "Sugar Pie Guy."

Event is releasing The Fatback Band single "(Are You Ready) Do The Bus Stop" which is about the current dance craze. It's from their new LP which will be released the first part of December. It is a very funky sound and a good dance record.

20th Century has just released a single by Gerri Granger—a version of Frankie Valli "Can't Take My Eyes Off You." Bob Crewe has done a fine production. It has a strong feel like "Swearin' To God." There will be a special 12-inch test pressing made for the discos of a special mix which is 8:52, and, it is mixed up just right for the clubs.

The Temptations new LP on Motown, "House Party," has two good disco cuts: "You Can't" (Continued on page 40)

Toledo's \$185,000 New Club

By ANNE DUSTON

TOLEDO—Hank LoConti, owner of the live entertainment Agora Clubs, is opening a disco jointly owned with 2001 Clubs at a former Agora site here Friday (14). Remodeling to include the 2001 computerized disco format was done at a cost of \$185,000.

LoConti says this does not signify that the other Agora rooms, located in Cleveland and Columbus, will turn disco, but that Toledo is strongly oriented toward the disco scene.

An association between LoConti and the Columbus-based 2001 clubs will continue, he says, with any live productions in the 2001 Clubs being produced by Agora Productions. A trial name act concert will be attempted in late January in the Toledo club.

The new club's grand opening will be broadcast live over WCWA. The 14,000-square foot area, with a 1,500 seating capacity, features computerized holographs, lighted dance floor, wallboxes and strobes. To the main floor is added a balcony area with fireplace and sunken bar, and a game room. The sound system has eight speakers and two Phase Linear amplifiers, and is also computerized.

The 2001 franchises include two clubs in Pittsburgh, one in Columbus, and one in Biloxi, Miss., plus two company-owned clubs, according to Dick Almay.

MARTIN LINE FLOURISHES

Club Demand Spurs Sale Of Components

By STEPHEN TRAIMAN

NEW YORK—Shipments of electronic disco components now represent as much as 10 percent of the overall volume of Martin Audio/Video, one of the largest distributors for more than 200 lines of products, Larry Grossberg reports.

Disco sales also represent the fastest growing area of business for the company, which is equipping the first "Vamps" locations for the Steak & Brew chain, with uniform sound component packages.

In the approximate \$3,500 range, the Vamps equipment includes a Bozak CMA 10-2 DL mixer, twin Technics SL-1500 turntables, BGW 500D and 750A power amps, Bose 800 professional speakers, plus customized accessories.

Packages already have been shipped to the first two locations at

Framingham, Mass., and Carle Place, L.I., with orders being assembled for Danbury, Conn., and Willow Grove, Pa., installations. While there is no exclusive agreement with Steak & Brew, Grossberg hopes to continue as the chain's prime audio supplier, designer/installer Steve Lowe.

Martin also has supplied equipment to approximately 50 discos in the New York metro area, with Grossberg mentioning such familiar names as Ipanema, Tropicalia, the new Nirvana, Blue Angel, Factoria and the Design Circuit. He also recalls the company's involvement in what he claims was the first of the city's "new discos," Le Entredit in the Gotham Hotel around 1966. Package supplied then included a Thorens turntable, McIntosh amp, JBL speakers and a custom mixer.

Equally important to Martin's growth has been its authorized factory service center with technical expertise necessary to minimize downtime on heavily used disco components. Grossberg emphasizes that every disco has to consider the service aspect as a vital ingredient of any component purchase.

He also sees a growing disco export business for the company, with its recent involvement in several installations for the Club Mediteranee, first in the Caribbean and now in Mexico.

Harris At Colleges

• Continued from page 37

Promoters will stage their first major show at the end of November with Jefferson Starship at Swing Auditorium in San Bernardino.

Hall, who claims he was the first promoter to bring Rod Stewart to the West Coast and also presented a few early Alice Cooper shows, crosses his fingers for a parting remark: "We just hope if the artists hit it big, they'll remember us for big concerts later."



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Laser Beam Visuals On the Way N.Y. Company Hopes To Introduce System Next Year

By JIM MELANSON

NEW YORK—Laser beam visuals may soon become a part of the disco world, as the firm Laser Images, creator of Laserium, eyes entry into the dance scene.

While a decision hasn't been made on whether to franchise or to look for joint venture arrangements, the company is projecting that its equipment will hit the disco market within the next five-six months, says Michael Levin, vice president, corporate development.

Also in the works, says Levin, is the debut of a home entertainment laser unit. Its unveiling is scheduled for mid-1976, with an initial production of some 200 units.

At first, the unit will carry a high-end price tag of \$2,500 but long-range marketing plans call for an eventual list of \$500 on the unit. Marketing feasibility on the later price is targeted for sometime during 1977, says Levin.

Meanwhile, Levin says the firm is optimistic over the use of the laser in discos at a much earlier date.

Ideally, Levin continues, the company would prefer to open totally new discos with the right capital funding. He says that the laser units alone would run close to \$150,000 to build and to install.

Select franchising is also being considered, but with tight controls. He explains that the firm's main concern on franchising the equipment would be to protect its tech-

nological improvements from competitors.

The concept is to create a visual laser show for dancers which wouldn't be possible with conventional lights, says Levin. It would be best to beam any laser program on a floor to ceiling screen (at least 12 feet high) and within a large room, he explains.

The laser unit would be programmed, both musically and visually, by Laser Images for use at any respective club. Levin states that the music would be geared to appeal to a contemporary disco crowd and would be changed periodically. Several individual 15 to 20-minute "sets" could be programmed for use in the unit.

Levin also visualizes having a number of "down" periods during an evening when a club disk jockey would take over for more personalized contact with the dance audience.

Formed by Ivan Dryer in 1973, Laser Images' track record in the virginal field of laser entertainment has been impressive. At present, the company's Laserium production, billed as a "cosmic light concert," is playing planetariums in seven U.S. cities. Most cities average 14-15 "concerts" a week.

To date, says Levin, some 1.3 million persons have paid to see Laserium, bringing home a gross in excess of \$3.6 million. Tickets average \$2.75 per person.

Plans call for introduction of Laserium into an additional eight cities by the middle of next year. Levin estimates that by that time an average of 65,000 persons a week will be viewing on a planetarium's ceiling to the accompaniment of a music track.

Levin also feels that their concerts provide the industry a degree of promotion as the musical numbers used and disk identification are listed in the program given out at the concerts.

In fact, Levin states that Laser Images is discussing the possibility of creating an original score for the show, with an eye on marketing a Laserium album, either independently or through a label deal. The show runs 60 minutes.

Negotiations are also underway for the construction of a domed theater in Kyoto, Japan as a home for Laserium there," Levin adds.

Club Dialog

• Continued from page 39

Stop A Man In Love," uptempo and very melodic, and "Keep Holding On," which is much harder sounding and more of an r&b record.

Chocolate City Records, a new label distributed by Casablanca, has just released its first single "Find My Way" by The Players. It sounds a lot like "Dreaming A Dream."

Also just released is "Shake Me Wake Me" by Barbra Streisand (Columbia).

Ex-Disco DJ Shifts To Manufacture Of Hardware

LOS ANGELES—John Sultan, a former disco disk jockey, has turned disco hardware manufacturer.

According to Sultan, he has developed Sultan Sound, a quality system for \$5,000 which offers sophisticated tonal quality, but sports other unique advantages.

Security in offering a back-up system ensuring against potential breakdowns is a main feature.

Also offered are systems which are convertible, moving from a fixed disco unit to a portable system. Sultan claims the sound quality is in no way affected by the conversion.

He says everything needed to operate a complete system is provided, including record and equipment transit cases for the portable model,

to an outline of mixing techniques and disco stunts and gimmicks.

He explains that "until recently, disco operators had a choice of two kinds of equipment, the \$20,000-\$30,000 job or an inexpensive system that lacked the fine sound quality so important to rock music buffs."

Sultan, who is an engineer from England, says he has placed his units in two London discos, while the systems were in their experimental stages.

Using Sultan's systems are London's Samantha's and the Revolution.

Sultan claims his units are not adapted from any existing stereo sound equipment, but built specifically for the disco market.



ICPR photo

ZZ MANIA—ZZ Top has been calmly going around the U.S. breaking attendance records. So a lot more of the same was to be expected when they returned home to Texas for a first full-scale tour in three years. But what you're seeing above is part of the crowd that showed up only to buy tickets for an Arlington Stadium date.

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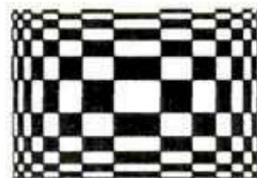
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CBS photo

COLLEGIATE INGENUITY—CBS Records' college rep Rich DeMaio of the Univ. of Florida in Gainesville devised a method to artistically enrich his campus, while at the same time helping to promote the new Jimmie Speeris LP. He hired a local painter to do a mural capturing the theme of the new album. As a tie-in to this cultural promotion, the school's WGVL ran a "Dragon Is Dancing" contest. DeMaio's ingenuity was part of Epic's college priority push on the Speeris album.

IN CHICAGO

Label Acts Spark Loyola Radio Meet

CHICAGO—The introduction of talent showcases with label acts and a conference guidebook with industry support are two approaches being utilized for the first time at the sixth annual Loyola National Radio Conference that begins here Nov. 21.

This year's three-day confab is expected to draw a record number of more than 500 college students from schools throughout the U.S.—a change from year's past, when attendance was usually limited to Midwestern campuses.

More than 20 comprehensive workshops have already been scheduled covering a wide assortment of topics. These include: various of programming, coverage of campus news and sports, trafficking, the expectations of record companies, equipment maintenance and personnel management.

Slated to participate on these panels are Bill Haniford, of Earth News in San Francisco; Debbie Newman of CBS Records; collegiate department Gunther Hauer of Atlantic Records' collegiate department, Joe McClurg of the newly-formed World Jazz Assn., Bob Michelson of Marvel Comics Radio series, Paula Johnson of Chicago-based Dharma Records, Dr. Hugh T. Martin of CBS Radio, Bob Sirott and John Ghron of WLS, Terri Hemmert of WXRT, Earnest James of WBMX, Bob Foskett of WBEE, Kathy Dorhman of WBEZ, Steve Tomashfsky of Chicago-based Delmark Records, John Catlett of WBBM and Armand Chianti of WJKL.

Artists scheduled for showcase presentations include Proctor and Bergman (Columbia), Streetdancer (Dharma) Cecilio and Kapono (Columbia), Larry Jon Wilson (Monument), Gabriel Bondage (Dharma),

Eddie Boy Band (MCA) and Chicago's own Alliota, Haynes and Jeremiah.

According to the conference's executive coordinator Jann Lawson, the showcases will not be limited to a minimal amount of time.

"Rather than presenting conventional showcases of 10 minutes or so of performance time, the minimum amount of time a group or individual will play is half an hour," she says. "We feel this to be best for our conference so that the students will be able to know each group and appreciate their individual talents."

This year's newly-devised guidebook will contain a listing of stations attending the convention, as well as articles on broadcasting. More than 1,000 stations are expected to receive this booklet, since many stations not attending the meetings will receive it by mail.

Chicago WXRT is again tying in with the meetings with its sponsorship of a contest. Stations in a 100-mile radius of this city will be judged on their air abilities and the winning deejay will be given airtime on the station during the convention.

As in the past, many record companies will be represented at the convention, as will equipment manufacturers and various news services.

All of the meetings will take place at Loyola's downtown Lewis Towers campus. Record company hospitality suites will be located at the Towers Hotel (formerly the Playboy Towers).

"We at Loyola take pride in being able to provide an opportunity for students from coast-to-coast who, like ourselves, feel a desire to come together in our common bond," Lawson says.

NYU's Station In \$ Jeopardy

NEW YORK—One of the nation's most creatively-programmed college stations WNYU is facing extinction, unless a new source of sustaining funds is uncovered by New York Univ. The station will disappear from the airwaves in March, unless new funds are secured, because university president John C. Sawhill cut the station's budget by \$25,000 beginning in March.

Sawhill informed WNYU's student management in a memo that

unless "a new and continuing outside source of funds is identified for the direct operating expenses by March 1... the university will begin taking steps to divest the station."

The yearly subsidy normally covers all operation costs, vital equipment repairs and audio/technical supplies.

Following an emergency advisor-management meeting Oct. 6, station manager Richard Roth said the stu-

(Continued on page 76)

Texas Explodes

• Continued from page 38

the added cost of that type of operation is simply prohibitive. Besides, Houston already has facilities that size."

Houston, of course, does have a number of excellent and established facilities, which will no doubt continue to thrive. The Sam Houston Coliseum holds some 10,000 and has been the home of many concerts of all kinds for years, as has the 10,000 seat Hofheinz Pavillion, which plays hosts to such super groups as Rod Stewart & Faces. The Music Hall holds some 2,500, and the Astrodome, though mainly a sports facility, has played host to a number of oh, mch nd bountry concerts.

What of Pace Management, the firm which will promote a minimum of 90 concerts over the next three years at the Summit?

"We've been in the concert business before," says Allen Becker, president of the firm, "but not to any great extent. We promoted the Capricorn concert at the Super Dome in New Orleans and we've done rock shows at the Astrodome, but our prime business has been thrill shows and events in major stadiums in cities like Pittsburgh and New York.

"However," he continues, "we feel we are a promotion and marketing company and to run the full gamut of these fields, we need to get more involved in concert promotion. So, we began actively pursuing the Summit deal as soon as we heard the facility was going to be built. A number of other major auditoriums have this kind of exclusive arrangement, and we think it is a viable one. So we went to the Summit with the idea and we got the contract.

"Like any other promoter we will be taking risks," Becker says. "And we must guarantee to use the facility for a minimum number of dates. And the Summit has the chance to make more than they might in the more standard landlord/tenant relationship. Now, while they have no actual contractual say over the kind of music we present, we will still work closely together."

Pace must book a minimum of 30 dates, but "we can book as many as are available to us," Becker adds. "We'd like to shoot for around 45, and I think we will be off to a good start with the Who. There is a definite advantage for us in being exclusive promoters here, because there is a grapevine among artists, managers and booking agents. If we can do a good job here, I have to feel that major acts will seek us out. And, since we have to do a certain number of dates, we can gain the experience in a year that it takes many people several years to gain. I feel that what we lack in experience, we make up for in enthusiasm and a willingness to learn."

Becker sees many other types of shows coming into the summit over the next year besides rock. "I would like to bring in three or four major black package shows, such as the one we did at the Astrodome," he says. "We drew 37,000 there with the O'Jays and the Temptations, so we could theoretically put them into the Summit twice. And I'd love to bring in three or four major country shows a year as well. Names like Willie Nelson, Freddy Fender, Waylon Jennings, Jessi Colter, all those people would do wonders for us. Black gospel is a possibility, as are some of the big easy listening artists.

"As for the economy," he continues, "there were 67 major concerts in Houston last year and most of them did well. The economy is good here. And we are going to try and keep top ticket price to \$7.50, though a major

(Continued on page 42)

By BOB KIRSCH

LOS ANGELES—At Larrabee Sound here, Jerry Butler is in working with producer Sam Brown. Marc Piscitelli and Jim Hilton are handling the mixing. Ted Knight of the Mary Tyler Moore Show is in working with producer Jackie Mills, and Crackers are in with Mike Curb producing and Lenny Roberts engineering. Curb is also working with Sammy Davis Jr. Hush is working with producer Robie Porter and Sonny Bono is in producing himself. Lola Falana is cutting new material with producer Norman Ratner and Snuff Garrett is producing James Daren. Roger Williams has also been in, with Al Capps handling production. In addition, Larrabee goes 24-track within the next week or so.

★ ★ ★

At Davlen Studios in Los Angeles, Lesley Gore is in with producer Quincy Jones (who produced all of her early hits) and engineers Tom Bahler and Joan DeCola. The Hudson Brothers have been in with Bernie Taupin producing, and Rita Jean Bodine was in with Bobby Thomas. Phil Schnee is wrapping up the quad mix on Art Garfunkel's most recent LP and Les Dudek is being produced by Boz Scaggs. Dudek was once a member of Scaggs' band.

Also in the Los Angeles area, Paul Lewinson and Gavin Murrell have been at the Silvery Moon Studio working with Jon Buckley for Farr Music, Inc. Kenny Kerner and Richie Wise are working with Steve Marriott (ex-Small Faces, ex-Humble Pie) on an LP. Guests include Greg Ridley (Humble Pie), Ian Wallace, Mickey Finn (T. Rex), Carmine Appice, Buddy Miles and Bad Company.

★ ★ ★

In New York at Secret Sound Studio, Bob Dylan was in recently to cut a duet with Bette Midler. The pair cut Bob's "Bucket Of Rain" with Moogy Klingman producing the session. Midler's next LP is now down to the mixing stages and is expected to be released within a few weeks. Klingman has been handling production, with assistance on that end as well as engineering from Jack Malken. Gail Kantor has cut several of her songs with John Siegler and Ralph Schuckett producing. Jan Rathbun and Malken were the engineers.

★ ★ ★

In notes from around the country, John Hartford is cutting an LP at the Sound Shop in Nashville, with steel man Buddy Emmons and mandolinist Sam Bush lending helping hands. Smokie is working on its second MCA LP with producers Nicky

Chinn and Mike Chapman at Whitney Studios in Glendale. Bohannon has wrapped up his next set at the Sound Pit Studios in Atlanta.

At the Producers Workshop in Oklahoma City, Bill Lendrum is cutting an album, and Charlie Shaw has finished his first set for the Homa label. Other artists in lately have included Jerry Tanner and Tony Teebo. Mickey Sherman of Homa has produced an LP featuring Verna Lee. Musical production is from Don Johnson, with strings arranged by David Powell.

★ ★ ★

At RCA Recording Studios in Los Angeles, David Cassidy is in with Bruce Johnston producing. Bill House is in for Equinox Productions and John Livigni is in working with Bob Cullen.

At Quadrafonic Sound Studio in Nashville, Dick Rivers, has been cutting with producer Philippe Rault and engineers Stephen Hodge and Gene Eichelberger. Bobby G. Rice and Cecilia Yancey were in cutting for GRT, with Dick Heard producing. Marcelle Dadi arrived from France to work with producer Jean Michael Gallois Montbrun. And Rusty Weir has been in, with Glenn Spreen producing.

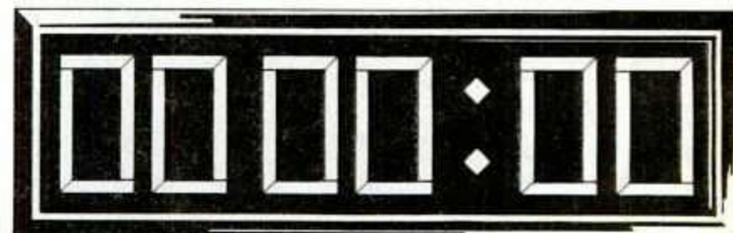
Bert de Coteaux and Tony Silvester are set to produce Margo Thunder in New York. Katy Moffatt is in the Columbia Recording Studios in Nashville recording her initial effort for the label. Bill Sherrill is producing.

Gospel/bluegrass group Steve, Leroy and Brother Dave have wrapped up an LP at Whitney Studios in Glendale, Calif., with Hal Spencer producing and Frank Kejmar working the boards.

★ ★ ★

At Wally Heider's in Los Angeles, Valarie Carter has been in laying tracks, as have Earth, Wind & Fire. George Massenburg handled engineering for both sessions. Hal Davis has been producing himself. Val Johns, in for Marc Gordon Productions, has been doing overdubs with Sy Mitchell working the boards. Charo came by to do some vocal overdubs, with Tony Camillo producing and Ed Stasium engineering. Brent Maglia is laying tracks with engineer Mike Fast, and the remote crew was at the Roxy to record Bruce Springsteen for Mike Appel of Laurel Canyon Management with Jimmy Iovine working the controls. The crew also visited San Jose to cut Buffy Sainte-Marie for Mike Bortman and for an upcoming documentary on the singer. Ken Caillat was the

(Continued on page 54)



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Lone Star State Explodes Into a Talent Mecca

• *Continued from page 41*

group—can dictate their own prices.”

Pace pays for security, tickets, ticket taking and other incidentals, but Becker feels that with the steady staff the Summit has contracted, “It will all be more efficient in the end. That staff is going to know that building, just like a ballpark staff knows the park. Ads we pay for also, but we have that continuity factor going for us again.”

Becker will probably promote 10 or 12 shows away from the Summit during the coming year, trying to build a small circuit for it. And he adds that “we are not taking on Concerts West or anyone else. The ideal is for all of us to work together, be-

cause they have people they work with and so do we. And there is no need to be enemies. I feel this whole arrangement will work to the benefit of everyone involved.”

DALLAS—Showco, of course, has long been known as one of the premier, if not the premier, sound and lighting company in contemporary music—a full service on the road unit.

This year, however, Showco is into some new areas. Owner Jack Calmes points out that the firm has doubled its volume each year for the previous three years, and is predicting a 30 percent hike this year.

“One of the things we are moving into,” he says, “is retail equipment such as our Pyramid speakers. And

we will have a complete sound system available for discos, including patented speakers and a small control room. The speakers could also go into theaters as well as clubs. These are hi fi speakers, not a simple PA system. We will price the products competitively and we will handle the installation.”

The important business for Showco, of course, is still its sound, lighting and set design aid to rock artists, aid which can run from \$2,500 to \$12,000 a night. Led Zepelin, Eric Clapton, Bad Company, the Guess Who, Z.Z. Top, Three Dog Night, the Who and Paul McCartney, Robin Trower and Grand Funk are just a few of the artists the company has worked with this year.

Showco operates out of a 40,000 sq. ft. Dallas building (they are adding a 12,000 sq. ft. building for artists to try out their equipment next door) that includes a lighting department, research and development, woodshop, metal shop, drafting, testing rooms, electronic research facilities and offices. Close to 100 people earn their living at Showco. A computer is being added, so that there will be a ready to use complete analysis of the problems and benefits of various cities and auditoriums around the country.

“We can provide almost everything for a tour,” Calmes says. We have a fleet of trucks, we send people with the artists (23 for the Zeppelin tour), we work the sound and lighting, we design monitors, we design sets and special effects and for the price we quote, we put up our crew as well as providing the serv-

ices. We build and design sound boards, light boards and speaker enclosures, and one of the big things this year seems to be better stage monitors. Groups don't just want to hear the vocals now, they want it to sound like they're listening in the studio. They want the whole mix. So we kind of have to hang around the band so we can provide the customized services they want. We built an 11,000 watts RMS monitoring system for McCartney for his British tour, and these were monitors off to the side of the stage. Most artists are trying to get away from floor monitors. As for our special effects, we have built a number of fog machines and recently sold some to the discos.”

Showco also manages Freddie King, and runs Showco and Frances Publishing. The company is also willing to invest in upcoming groups as far as providing tour services, with Calmes pointing out that the loyalty an return rate in his kind of business is extremely high. “In five years, we've lost only three major accounts,” he says, “and maybe we deserved to lose those.”

“We are the biggest company of this type,” he adds, “but that's because we perform so many functions. This is a very competitive business.”

Showco currently averages between 150 and 200 shows a month, and Calmes says the concert business among headline acts is still as strong as ever. The acts that used to open, he says, do not go out as often as a result of the economy.

Talent In Action

• *Continued from page 37*

Ronnie Montrose, also a stellar guitarist who had worked with Edgar Winter, Van Morrison and Boz Scaggs before forming his own high-powered band, has a more classic, straightforward style which is of course reflected by his band.

It presented more of the star rock 'n' roll image, accented by the sexy stances of the players and the intense beams of light from Winterland's newly upgraded lighting system that shot off Montrose's guitar during solos, sweeping out impressively to the upper reaches of the hall. New vocalist Bob James did an admirable job.

JACK McDONOUGH

SANDY BULL

Old Waldorf, San Francisco

Bull, who has not put out any recorded product in four years and has made no appearances outside New York in three, surfaced at this 125-seat club Oct. 14-18. Bull's absence was due to a long heavyweight bout with heroin, which he seems to have won by a knockout.

Oct. 15 Bull, looking healthy, relaxed and boyish in jeans and tennis shoes, opened with an exhilarating, almost-movie-music oud piece that mixed Eastern scales with a Western beat. This he followed up with a Bach minuet on Ovation acoustic. For the rest of the set he played oud, pedal steel and Fender electric guitar to a prerecorded tape on which he had laid down rhythm, bass and percussion tracks, sometimes moving from one live instrument to another within a particular piece. To some of the songs, such as “Love Is Forever,” he added some repetitive, atmospheric vocal lines.

The vocal mike was not so good, the tape sound too hollow and jangly, and Bull's move-

(Continued on page 54)

Signings

Jim Weatherly, writer of “Midnight Train To Georgia” and a string of other major Gladys Knight hits, to ABC. He was previously on RCA and Buddah. . . . Paris to Capitol. Trio consists of former Fleetwood Mac guitarist-singer Bob Welch, former Jethro Tull bassist Glenn Cornick and former Nazzy drummer Thom Mooney. . . . Don Vincent to April Twenty-Two Productions of Hollywood as a writer. He was Wayne Newton's conductor-arranger for 11 years.

Waylon Jennings and Willie Nelson renewed their contracts with Neil Reshen's Media Consulting Corp. . . . Salsa group Conjunto Candela to Rico Records. . . . Songwriter-producer Brian Gari to Vanguard. . . . Bluesman Albert King to Utopia Records, with his first LP slated to begin production by mid-November. . . . Janis Ian to CBS International for exclusive publishing

throughout the world, except the U.S. and Canada.

Sammi Smith to Elektra Asylum after several country hits on Mega. . . . Styx to A&M. The Chicago group hit big with “Lady” last year on Wooden Nickel. . . . Shades of Blue, soul fem trio that has backed Aretha Franklin on tour, also to A&M.

The Memphis Horns, long-established studio quintet, to RCA. . . . John Hartford to Flying Fish Records. . . . Katy Moffatt to Columbia. The progressive country artist is being produced by Billy Sherrill and managed by Chuck Morris who owns Denver nightclub Ebbets Field.

The Cate Brothers to Elektra/Asylum with first album produced by Steve Cropper. . . . Walt Mills to Myrrh Records. . . . Lorri Morgan, 16, to Four Star Records of Nashville. She's the daughter of Grand Ole Opry's George Morgan.

NOVEMBER 15, 1975, BILLBOARD

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This is the first Red Carpet Inn to open in the area, and being one of the larger motel operations in the state. With a staff of over 100 employees and an annual payroll in excess of a quarter million dollars.

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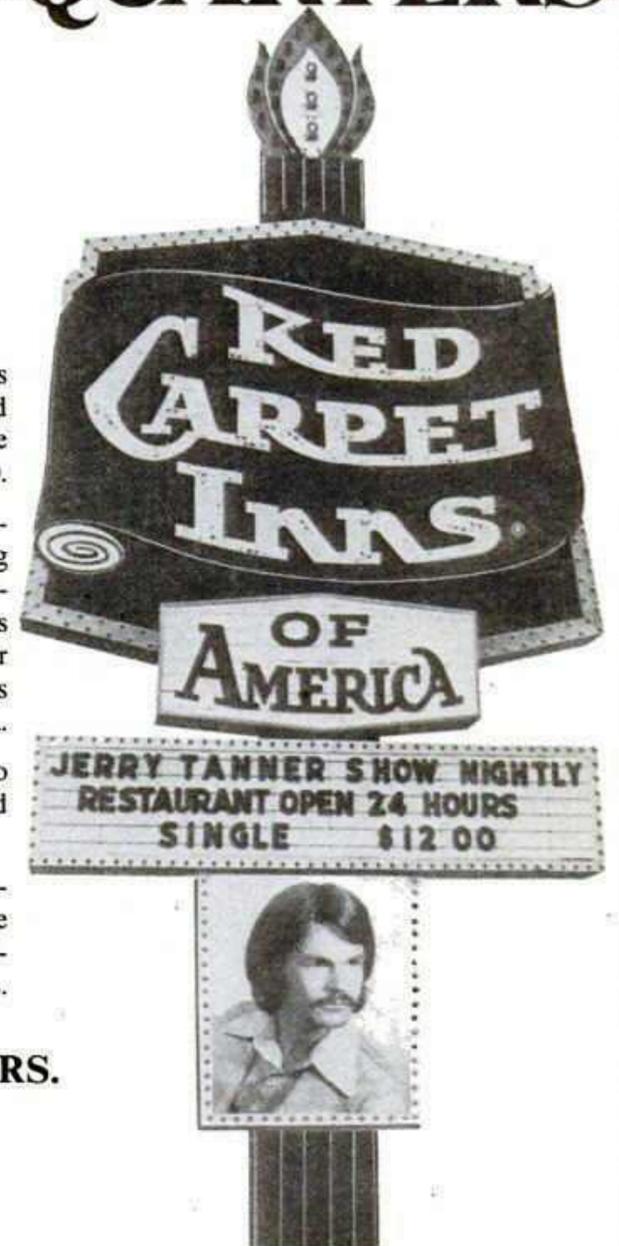
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Texas Is Music

London photo

Yet State Remains Basically Untapped

By BOB KIRSCH

Texas and music. The two words are almost synonymous. Virtually every kind of music can be found within the confines of the state, yet Texas remains one of the few basically untapped musical mines in this country.

There has been the Detroit Sound, Nashville Sound, Macon Sound, New York Sound, Memphis Sound, New Orleans Sound, the list goes on and on. But what is the Texas Sound?

The answer is, a little bit of everything. It is difficult to imagine another area in this country where one can find rock, soul, country, Cajun, easy listening, bluegrass, classical, Latin and almost every other kind of music within a day's drive.

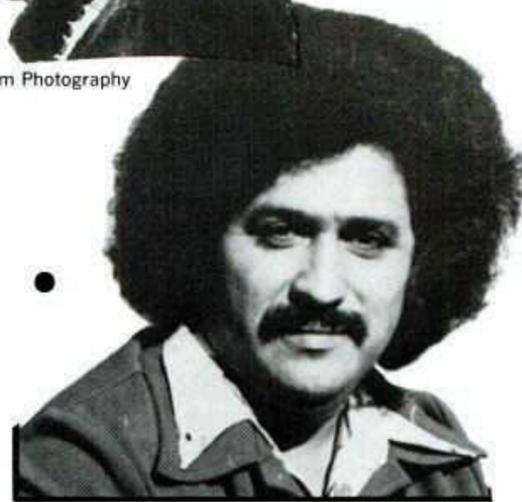
The problem in the past, however, has been that when an artist, writer or producer begins to hit it big he has made the pilgrimage to New York, Nashville or Los Angeles. This year, though, the Texas music scene is beginning to show strong signs of moving around the country, giving everybody a listen and then returning home.

The list of Texans making it big in the world of music—and remaining in Texas, is an impressive one indeed. Freddy Fender still lives in Texas and his producer, Huey P. Meaux, has never left. Ray Price is once again firmly entrenched in Dallas, and Willie Nelson remains in his beloved Austin. Jerry Jeff Walker headquarters in Texas, as do Asleep At The Wheel, Sam Neely, Gene Watson, Charley Pride, Z.Z. Top (one of the biggest rock groups in the world), Bobby "Blue" Bland, the Lost Gonzo Band, Mickey Gilley, Johnny Rodriguez and countless others.

Equally important, there is a growing studio scene in Dallas. While Dallas has always been recognized as one of the commercial and jingle capitals of the world, with Pams, T M and others, leading the way, there are now a number of studios whose express purpose is to develop local musical talent and keep that talent in Texas.

Dallasonic in Dallas works with Jim Rutledge (formerly of Bloodrock) and Michael Rabon (formerly of the Five Americans). Both artists are native Texans who have hit it big in the past. This time around, they plan to remain at home. Autumn Sound, built last year by Glen Pace, is devoted to cutting music, with Willie Nelson, Lee Pickens, Bloodrock and Bobby Smith among the artists who have already worked there. Local

Photo by Englander/Form Photography



ABC/Dot photo

talent is also being developed. Brian's in Tyler records Z.Z. Top, and though the studio is heavily involved in commercial work, there is a major thrust this year to bring in record acts, particularly local talent. Huey Meaux's Sugar Hill Sound in Houston is the home of Freddy Fender, as well as other upcoming artists like Donny King, Sherri Jerrico and Tracy Balin. Odyssey Sound in Austin concentrates on recording artists. And studios such as January Sound in Dallas and Sundance in Dallas keep their hands in commercial work while also developing strong artist records as well as exploring new areas like video.

In Houston, Sugar Hill draws a great deal of local talent. And one corporation in Houston has so much confidence in the enthusiasm for music of Texans that it will book music

(Continued on page TO-13)

... But So Is Oklahoma



Jim Halsey stops on the Strip where he is framed by marquees featuring his acts (Frontier has Roy Clark and former Halsey act Diana Trask, while Tommy Overstreet is at the Silver Slipper).

Jim Halsey, Inc. photo

Halsey Picnic Now Draws \$5,500

By JOHN SIPPEL

If you'd want to investigate how Jim Halsey's business is progressing, attend his annual Partners' Party in late summer at the Circle R Ranch near Mounds, Okla.

What started as a non-alcoholic Sunday afternoon picnic four years ago for a couple hundred friends and folks turned out 5,500 Sept. 21. The five partners, Roy Clark, Hank Thompson, Mack Sanders, Wayne Creasy and Halsey, had 250 rooms reserved in nearby Tulsa for out-of-town attendees. The event at the 5,000-acre ranch now requires almost as many catering and parking attendants as the total attendance in 1971.

Halsey and his four partners staged the first and subsequent picnics as a thank-you gesture. A large segment of the 1975 crowd were "benefactors" of the two country-programming radio stations owned by the quintet. The radio wing of Jim Halsey Inc. under the aegis of Sanders has prospered. And well it should. Sanders started out as a country disk jockey in the late forties, scoring among the top five in Billboard's country poll annually. In the interim years, he built his own multi-country station empire. No one but Sanders would have the savvy and guts to open twin (AM and FM) Tulsa stations programming country in the face of established bigger-wattage country competition. Aptly, KTOW-AM and KGOW-FM are billed "Proud Country Radio."

Selecting seasoned professional associates marks Halsey's growth. Latest target of the growing Halsey complex is music publishing. "The more we got into the talent booking and management picture, the greater the need for good songs for our acts," Halsey points out. Professional manager of the publishing firms is Red Steagall, based in Nashville. Nucleus for the writer catalog were the Hank Thompson companies: Brazos Valley Music (BMI) and Texoma (ASCAP), which has 600 songs dating back to the mid-forties. Roy Clark Music (BMI) is primarily composed of his guitar instrumentals. Halsey recently purchased Amos Music, a complex of nine firms from Jimmy Bowen, veteran a&r executive and producer. More than 750 songs are already in the less-than-a-year old entity. And Halsey has feelers out for other publishing firms. He's inking writers, too.

The vortex of the Halsey hurricane is still talent. Halsey admits it all started when John Hitt went into professional booking early in 1952. Hitt was managing Thompson at that time. Hitt and Thompson both suggested Halsey take over as Thompson's mentor. The link is now 23 years old. Clark is 15 years with Halsey, while Minnie Pearl is in her 10th year. The

(Continued on page TO-10)

Copyrighted material

Houston Heartland Of Untapped Texas Recording Scene—Huey Meaux

"Every hit record I ever had had a bunch of mistakes in it, because if you work too hard to get it just right, you lose the feeling. A hit record is just a big fat emotion."

Huey P. Meaux, "The Crazy Cajun," ought to be an authority. For while he is now riding high as the producer of Freddy Fender, Meaux has been one of rock and country's most consistent hitmakers over the past 15 years and one of pop's most colorful and well liked figures.

And the story of Meaux, from the bayous of Louisiana to a "career" as a barber to his production work with names like B.J. Thomas, Barbara Lynn, Doug Kershaw, Dale & Grace, Joe Barry, Doug Sahm, Ronnie Milsap, Jivin' Gene, Rod Bernard, Peggy Scott & Jo Jo Benson, Sunny & The Sunliners, Roy Head, T. Bone Walker, Jimmy Hughes and countless others reads like a who's who of the top rock, country and blues names of the last two decades.

Today, as the owner of Houston's Sugar Hill Studios, producer of Freddy Fender and owner of the Crazy Cajun and Starflite labels, Meaux reflects on one of contemporary music's most fascinating careers with a blend of musical knowledge and genuine love for music, a rare combination in today's somewhat hardened industry.

"I've always loved music," Huey says. "My father played accordion and when I was a kid in Louisiana, we used to play house dances and pass the hat. We did that for a few years until I ran into a friend of mine who had a Cajun radio show in Port Arthur, Tex. Well, he asked me and my daddy to come play on the show, and they taped the thing, with us calling ourselves the Ramblin' Aces. And that's how I found out about tape. We did this show on a Thursday and we were driving along somewhere the next Saturday when this show came on and we were hearing ourselves. It just blew my mind, because I didn't know anything about tape recording. So I drove over to that station and discovered how that thing worked."

Meaux had a song on that tape called "I Call My Life A Misery," with a singer named Rodney Le June. The requests poured in from the airplay and Meaux, along with Floyd Smith and Bill Platt pressed the cut as a single. "It sold about 500 copies," he says, "which was a Cajun smash. We released it on JIN Records, which was named after Floyd's wife Jinny."

Huey became even more interested in the wonders of tape after that, and bought himself an old Magnacord unit. And then came his first bit of production work. "A cat came in one day," he says, "and said his name was Jivin' Gene and he'd like to cut some rock 'n' roll with our band. I told him I didn't know anything about that, but I'd give it a try. So we cut 'Breakin' Up Is Hard To Do,' leased it to Mercury and hit the national charts. I got involved with Johnny Preston next, because he was my act. I didn't produce 'Runnin' Bear,' but we cut it in the studio next door to the one I have now, the same studio where George Jones and the Big Bopper cut their early things."



Houston's Huey Meaux (second from left) with (others from left) Jim Fogelson, Freddy Fender, Mickey Moody, Sam Herro.

Photo by Lawless & Son

In the meantime, Meaux was doing a local radio show, "screaming and hollering like I do now and people would write and ask for the Crazy Cajun. That's where we got the name for the publishing company and the label. And then I started to produce more. We cut Rod Bernard's 'This Should Go On Forever' and Big Sambo's 'The Rain's Came' (which Huey wrote). The last one wasn't a big hit because of the cat's name, but that's what he wanted to call himself.

"People were coming to me by then," Huey continues, "but I was busy going to little joints, just like I still do. I always did like originality, man, and I never looked for a professional musician. I just looked for a feeling, for people who played because they love to play. The quickest way someone can run out of my studio is to come in and ask when they're going home. I'll send him then. I'd rather take a secondary musician who loves to play than a cat who is the greatest guitar player on earth and just wants to pick up some bread.

"I want the story up front," he continues, "so you can understand the words and the story. I'm a sucker for love ballads, and I think you have more sad and sentimental people in the world than anything else, and these songs express what a guy or girl is embarrassed to tell their boy or girlfriends. If the harmony part is the title, like in 'How Can You Mend A Broken Heart,' that's all the public needs to remember. I tell a cat to write that way. And I've always felt a hit record is a hit right from the start, even before the singer comes in. It's all a package and a flow, and that's the philosophy I still have today."

But, back to the Huey Meaux story. "I cut Joe Barry doing 'I'm A Fool To Care,'" he says, "and we couldn't press them fast enough. I was distributing the single out of my car on Mondays, because that's the day the barbershop was closed. I'd just drive around and replenish whatever the stores had sold. I didn't even know what a distributor was. Anyway, I drove from Beaumont to Houston one day to find some more places to sell records and I passed a place with jukeboxes in the window. I thought, well, jukeboxes need records, so I went in and asked if they wanted to buy some records, just like I was peddling turkeys. The place turned out to be United Rec-

ords Distributors, and the guy asked how many records I had. I said a bunch and he said he'd take 5,000. Well, I had a hundred. So he called the pressing plant, got me credit and that was that.

"Anyway," he says, "we had the Joe Barry single really breaking by then, and we couldn't handle it on JIN. Pappy Daley told me to call Mercury, so I did, talking to Irving Green, the Mercury president. I was scared to death with Pappy standing next to me and kicking me in the leg and telling me what to say. Charlie Fach eventually called me and said he'd take the record on a new label Mercury was starting. I told him the single was a smash, and that's how Smash was born."

Next, Huey went down to Cosmos in New Orleans and cut Barbara Lynn's "You'll Lose A Good Thing." "Everybody turned it down," he says, "but Henry Fincher at

Jamie heard it and said he'd take the record. I asked for \$650, which seemed like a fortune to me, and after the record became a big national hit, I got a check for \$48,000. Well, I took it to the bank, where the biggest deposit I'd ever made was \$75, and the next day the IRS, the narcotics bureau, everyone was on my tail asking me to prove where the money came from. It was the biggest mess I'd ever seen and they put me through misery for a year and a half.

"Then," he says, "came Sunny & The Sunliners and Dale & Grace. I took that one, 'I'm Leaving It All Up To You,' to New Orleans, and they said, oh oh, here comes Huey and his bathtub sound again. My record really sounded terrible, because I didn't have the money to do any better, which is probably just as well. If I used good equipment I probably wouldn't have had any hits. Anyway, I played it for a group of people in a hotel room and they said, you're really full of it and you blew it this time. So I took it to a station in San Antonio, asked them to play it five times and if the phones didn't light up I wouldn't come back for six months. Well, the phones lit up and we had a No. 1 record.

"Then came the British musical invasion," he says. "I had about six records on the charts and the Beatles and the Stones knocked them all off. I thought, hell, I've got to find a way to make a living. So I took a little Philips phonograph, bought all the Beatles LPs, went to a motel with a case of Thunderbird wine and sat down to figure out what these cats were into. After two days of drinking and listening, I got it. They were playing the beat on the beat. So I called Doug Sahm and had him come over and played the stuff. I told him to write me a song like that and start growing his hair, and he came back in a few weeks with 'She's About A Mover.' We put it out on London's Tribe label and we called them the Sir Douglas Quintet because they sounded British. Then we did the Hullabaloo show and the host was Trini Lopez, who knew us all. Trini just fell on the floor laughing when he saw us and introduced us as the Sir Douglas Quintet from Manchester via San Antonio."

(Continued on page TO-10)

A Billboard Spotlight On Texas/Oklahoma

November 15, 1975, BILLBOARD

Fender One Of Hottest Acts Coming Out Of Texas

Texas seems to spawn at least one major musical talent each year, and this year that talent is unquestionably Freddy Fender.

Known throughout the Southwest and Mexico for the past 15 years, Fender suddenly crashed through the pop and country charts this year, with "Before The Next Teardrop Falls" reaching the No. 1 slot on both listings and "Wasted Days & Wasted Nights" going No. 1 country and top 10 pop. His first ABC-Dot LP has already turned gold, and his second effort is currently climbing both pop and country.

So where did this 15 year "overnight sensation" come from, with his charming blend of English and Spanish lyrics interwoven on his records and his immediately engaging stage personality?

Born Baldemar Huerta some 38 years ago in San Benito, Tex., Fender began singing at the age of 10, started learning his distinctive country blues guitar by the time he was 11 and was in the Marines by 16. Out of the service in 1956, he and his combo hit the Texas beer joint trail.

For the next four years, Fender cut on a succession of small labels in Texas, enjoying a hit with a Spanish version of "Don't Be Cruel" and even hitting some charts with an early version of "Wasted Days And Wasted Nights."

In 1960, however, Fender was playing Baton Rouge "when the police came up on the bandstand and busted me for grass. They found some seeds in the house I was staying in and I ended up with a five years in jail. I served three, played my music on weekends and when I got out I continued to play."

For the next eight years, Fender continued to play through the Southwest, becoming somewhat of a local legend. True blue fans will remember a Doug Sahm LP from the late '60s on which he dedicated "Wasted Days And Wasted Nights" to the "great Freddy Fender."

By 1971, Fender was still playing, but he was also going to college studying sociology and planning to work with juveniles and ex-convicts. "Since I'd been in the pen," he reflects, "I figured nobody was in a better position than me to do that kind of thing."

That same year, however, the artist met up with Huey P. Meaux, the legendary Texas producer who had countless chart records to his credit—and the two began what was to be a three year building process together. LPs were cut from Meaux's Crazy Cajun and Starflite labels, and, in 1974, "Before The Next Teardrop Falls" was released on Crazy Cajun. Dot picked it up and the rest, so they say, is history.

Fender's music is a wonderful mix of country, blues, rock, soul, Latin and even a tinge of MOR. Both he and Meaux like the "born loser tunes," with Fender feeling these are "the kind I can sing best and identify with" and Meaux believing there are "more sentimental and sad people in the world than anything else."

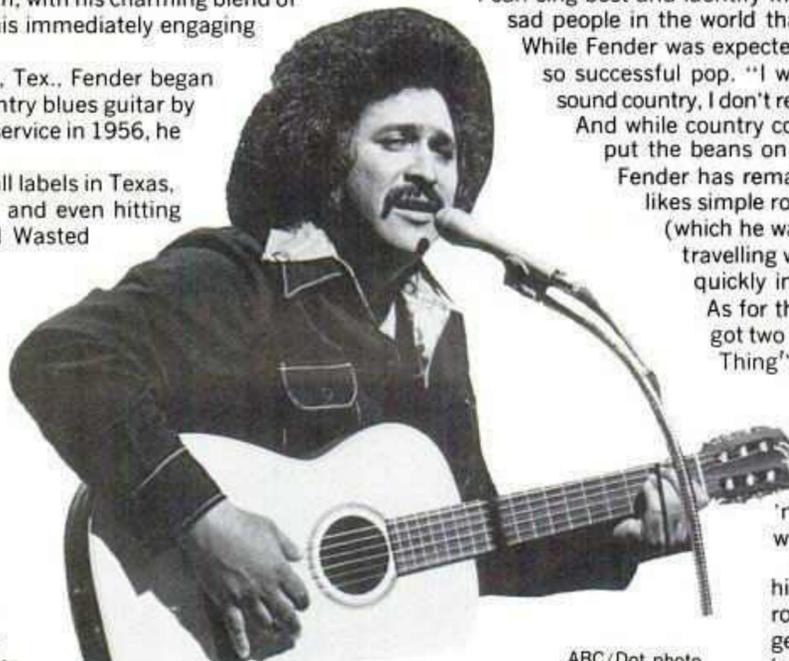
While Fender was expected to be a mammoth country star, few expected him to be so successful pop. "I was a bit surprised," Fender admits, "but while my songs sound country, I don't really have a country voice. I think the way I sing helps crossover. And while country comes first, I'd be stupid not to try and hit pop. That helps put the beans on the table."

Fender has remained remarkably unaffected by his huge success. He still likes simple rock, will not abandon his blend of English and Spanish lyrics (which he was doing long before last year) and still feels he's better off travelling without a band because of the economy. And he likes to cut quickly in Meaux's Sugar Hill Studios in Houston.

As for the future, Freddy will continue his heavy TV exposure (he's got two "Tonight" shows, five shots with Dinah Shore and a "Music Thing" under his belt in the past few months) and continue to keep his hectic road pace.

As a 15 year veteran, he did not have to develop a stage act when he hit big. But he does seem to gain a stronger rapport with his audiences each time around. Set for release later this month is an LP dubbed "Rock 'n' Country," featuring old rock and soul hits done Freddy's way.

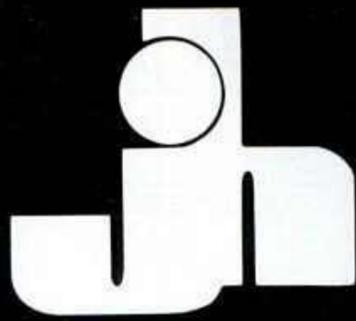
Above all, the man has lost neither his sense of humor nor his sense of loyalty with his current success. When a dressing room guest recently attacked Meaux, Freddy grinned, shrugged and shot back with "It takes a broken down producer in a broken down studio working with a broken down singer to be a success."



Freddy Fender.

ABC/Dot photo

The Jim Halsey Co., Inc. Tulsa, Oklahoma

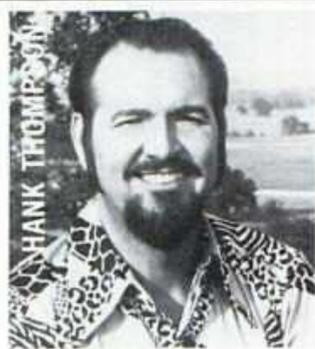


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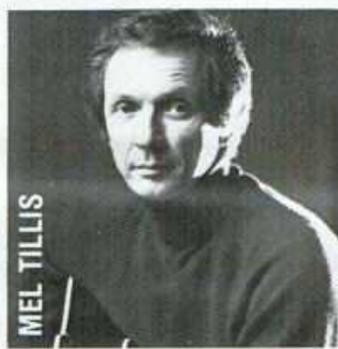
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FREDDY FENDER



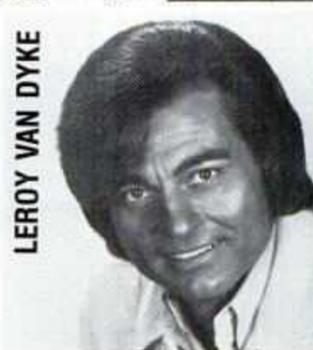
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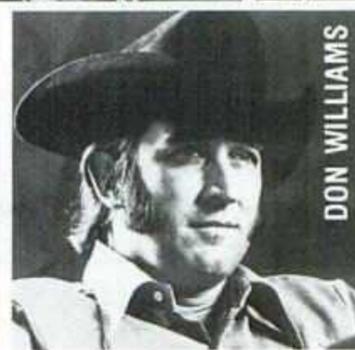
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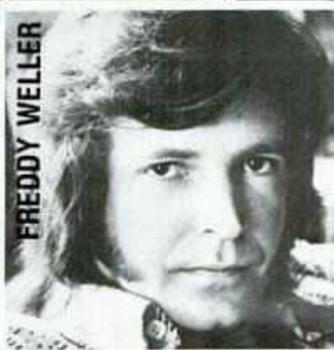
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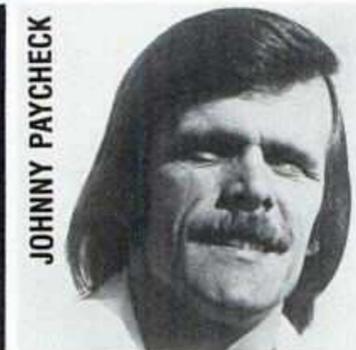
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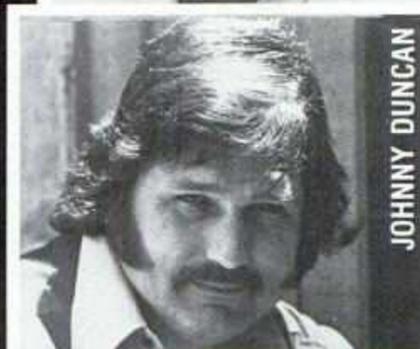
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Autumn Sound photo



Photo by Carl L. Dunn



Sundance Productions photo

A Billboard Spotlight On Texas/Oklahoma

November 15, 1975, BILLBOARD

Dallas has long been famous as one of the commercial and jingle capitals of the world, but there is a new breed of studio in that city and surrounding areas that show as much interest in music and video as they do in the time honored commercial business.

Though not all brand new, Dallasonic, Autumn Sound and Sundance in Dallas and Briens in Tyler are all seeking to make Texas a musical as well as commercial capital. Dallasonic has been in existence as a studio for three years, under the guidance of owner Don Smith. The studio kept busy doing primarily commercials and independent productions for labels. In the past year, however, the direction has changed.

Artists recording in the studio include Michael Rabon (formerly of the Five Americans and Jim Rutledge (onetime leader of Bloodrock). Knifewing Productions has been formed as well as Knifewing Publishing and a label that goes by the same name. And while the studios will continue to work on jingles and other projects, the new artists will become the major product.

"We want to get into video as well," Smith says, "doing both musical shows and films along the 'Easy Rider' line for the 18-35 age group.

"We'd also like to turn Dallas into a real music center," says Rabon. "The musicians are great to work with down here and it's not as stiff as in Los Angeles, Nashville and New York. And more movies are being done here as well, especially since the governor appointed a commission to bring movies into the state."

Rutledge adds that "The entire music thing is growing in Texas. A lot of the recording called the Austin Sound was really cut here, and we have every kind of music in this area. But we're going to do this thing one step at a time and make sure we do it right. There have been lots of Texas labels but only a few have worked because the people involved just weren't that knowledgeable about distribution, publishing, collection and so on. We're going to take all of our experience, combine it and avoid the mistakes we've made in the past."

Everything will be in house at Dallasonic, including the LP art for product from Rutledge and Rabon (who will tour together but as two separate acts), commercial spots for the product, publishing, production, management, booking and tour plans. Pressing is handled by Capitol.

"We're not going to waste money on things like billboards and unnecessary promotions," Rutledge adds. "We will try and sell our product to major labels, but we will also work through Knifewing. And we're willing to hire independent promotion people ourselves."

Also heavily involved in the project is Roland Bond III, an investment counselor who "sees this as a big growth industry. Here I saw the right time and ingredients and decided to do it. I look at this as the early days of the oil business, which I was involved in. I had done some production work at Dallasonic in the past and Michael and I used to play together, we're all friends."

"We'd all been thinking separately for five years on these projects," Rabon says, "and we've finally come together."

Dallasonic features an MCI 16-track board, Dolbys and is planning on building a mastering room.

"We'd like to keep good talent here," sums up Rutledge, "rather than see them split for Nashville or L.A."

Autumn Sound, owned by Glen Pace, Ray Dewey and Phil Otin, has been opened barely 10 months and has already played host to Willie Nelson, Lee Pickens, Bloodrock, Bobby Smith and a house rhythm section lead by Jimmy Pritchett. Phil York has moved over from Sumet Bernet Sound Studios as engineer.

Pace built studios in Los Angeles for a decade, including Devonshire Sound, and moved back to his home state of Texas last year after deciding there was a need for local studios emphasizing music.

"We bought a shell on the outskirts of Dallas," he says, "and put in an MCI 24-track board designed for quad, a Stevens 24-track machine, Mastering Lab monitoring systems, Dolbys, Bosendorfer piano, drum booths with active trap above, three isolation booth for singers and we're building a conference/playback room."

The studio was built with the intent of keeping local talent in Texas, and Pace points to Willie Nelson, who cut his No. 1 LP and singles there, as an example. "Willie heard about us,

Dallasonic's Ken Sutherland, Jim Rutledge, Michael Rabon (from left standing), Roland Bond III and (far right) Don Smith. Sharp interiors and exteriors of Texas studios are typified by Autumn Sound (left) and Sundance (right).

came in, liked it and we did it all here, including strings, mix and overdubs. We also want to develop local groups, who don't have the money to go hang around Nashville or L.A. until somebody notices them."

Pace will also build an overdub/mixdown studio next door to the current facility, and has launched two publishing companies—Autumn Leaves (ASCAP) and Red Leaves (BMI). Pace also manages Playboy artist Bobby Smith, as well as producing him. Publishing will be stressed, with Pace actively looking for staff writers.

"Tucson and Steven Wright are good examples of good local talent we are working with," Pace says. "And these are people who might have left town had new facilities not been around."

Pace, who was also instrumental in building Denver's Applewood Studios, has put in a drum kit and an amp specifically designed for steel guitar. "And," he adds, "we're only 10 minutes away from Arnold Morgan Music, the second largest musical instrument store in the nation."

"I honestly consider this the best studio I've ever built from a pure sound point of view," Pace continues. "We've had as many as 18 instruments in here at one time, and we've found that a lot of jingle players, who haven't really had the chance to express themselves in commercials, are damn good studio people. We hope more name studios crop up here and we expect them too. We'd get more good musicians and keep the ones we have."

Autumn is currently involved with a contemporary religious TV show, called "Way Of Life," which is aimed at prime time syndicated TV. All music is prerecorded at Autumn.

Sundance was built by Rush Beasley five years ago working with jingles, commercials and LPs. Beasley had been involved in the ad agency business, and his first Sundance clients included Frito Lay and Dr Pepper. Then came artists, followed by a management and booking company.

"All of a sudden," says Tom Whitelock, "there were a load of offshoots. We even got into sound systems and began installing them into clubs and offering a consultation business. So we'd done a bit of everything."

"We had a radio division offering jingles and new concepts and we worked heavily with two artists called Shane & Kitty. So we had a lot of little successes but maybe we were a bit too diversified. In any case, we thought so. So things are narrowing down and aiming right at the video market. Video is open and we face literally no competitors in this part of the country. And we're being serious, because we're looking at an investment in excess of \$1 million."

"A lot of very film oriented people are now getting into video," he continues, "because it cuts time and costs and offers more mobility. Video just seems like the right area for us. We're going to have the right equipment, we spent a lot of time testing the cameras and we have the best editing equipment possible."

"First," Whitelock continues, "we're getting into the kind of work we know best, which is commercial work. We can do the audio, video, script, cast actors and actresses, write and arrange the music, run off dubs and so on. All we need is a story board. We also want to get into various programming concepts, be it offering pilots for networks of syndication spots. Everyone here has dabbled in video, but we are making a full commitment."

Sundance is also looking ahead to the videodisk, assuming that most film firms will be placing their best product on the new medium and feeling record labels will do the same with top acts. "The hardware is going to be on display," Whitelock says, "and right next to it will be the software."

Sundance is moving away from the artist end of the business, though they will stick with Shane & Kitty. The total video thrust is the thing at the time, a "full turnkey operation" as Whitelock puts it. "We will be ready to tape a concert, work with the artist and producer on editing and deliver the complete package. And we are now looking at buses and vans for mobile work. We will be adding to the staff."

"We will not," he sums up, "abandon our commercial and jingle work, because this is our bread and butter."

Sundance is also looking to expand to neighboring states and, when the video facilities are totally set this spring, will be hoping to cover rock festivals.

Brian's, in Tyler, has long been known as one of the top commercial studios in Texas, but, under owner Robin Hood Brian, the studio has a history of hit records behind it and will continue its thrust of bringing in major groups, such as ZZ Top, who currently records there.

"The big push now," says Brian, "is to put in new gear. We've put in new 4-track equipment, new stereo gear, new graphic equalizers have trapped the ceiling and we're ready to remodel the control room. We will probably go 24-track in the near future as well. And automated remix is likely to come in the next year or so."

"As for being in Tyler," he says, "it's my home for a start. But it's also relaxed and away from the hustle of a big city. People come here for the same reason they went to Muscle Shoals. We're only 85 miles from Dallas and there are 88 flights in and out each week. So it's easy to bring in symphony or horn players or session musicians anytime. We're away, but not too far away."

In commercial work, Brian, along with Rand Fouts, has done Wilson Meats, Lone Star Beer, Philips 66, Farah slacks and others in recent weeks. "There is a move to big stars in commercials now," he says.

Brian tries not to book sessions back to back, and says that while there is a thrust to bring in recording artists, there will be no slacking off on commercial work. The trend to modernization and updating of equipment will also continue, recession or not.

The studio is 16-track (with rates at \$75 per hour), and features Dolby as well as studio instruments. Hotels in the area often offer group rates for artists coming in for extended periods of time, though Brian says that if the recording business becomes heavy enough, he would consider building a guest house or buying an old home in the area.

"We built our reputation for commercials by coming to Dallas and going to Nashville, Houston, Beaumont and Little Rock and showing we could do a good job," he says. "We built the artist to commercial ratio to 50/50. Randy and I have our own production company, we have a publishing company and while we used to have more hit records per year than we do now, we now make more money."

"As for the commercial business," he continues, "we start from scratch. 'I like writing commercials, because it disciplines me for writing songs. And you have to say it in a short period of time and say it right, because you can't blame lack of airplay for a flop commercial. So we do the scripts, lyrics, music, provide announcers, actors, arrangements and production. More and more clients want it all done for them, and they just give us the copy points they want mentioned. We're bringing in video sync equipment as well, which will allow us to be more creative and creditable in our commercial work. The business is more competitive now."

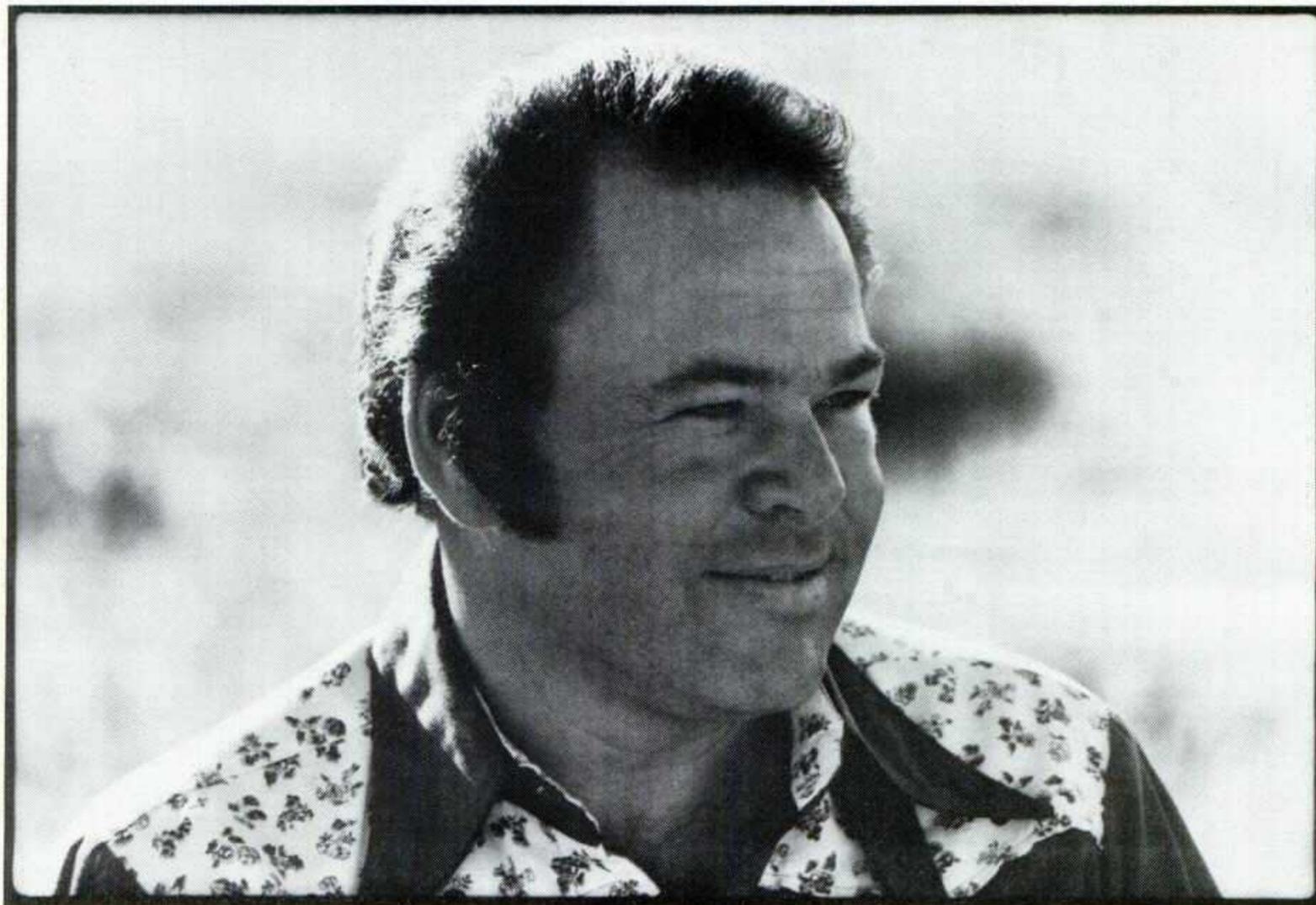
Still, Brian looks at the next six months for a major thrust into the record business. Hits by Jon & Robin, John Fred, Five By Five, Tony Douglas, the Southwest FOB, Nat Stuckey, the Five Americans and the Unique have been cut in the past, and ZZ Top are regulars now.

"We want artists who write," he says, "because labels today don't want masters, they want artists."

There are other studios in Dallas, such as January Sound, which are also making strides toward more involvement in music. Willie Nelson is supposedly set to cut at January. Pams and TM have dabbled in video, but also continue to be in the forefront of the commercial and jingle business. And Sumet Bernet Sound is also moving heavily into the music business with its three studios.

All told, Dallas is becoming one of the major studio hotbeds in the southwest, and may soon be known as much for cutting hit records as hit commercials. The talent is there, and now, so are the studios.

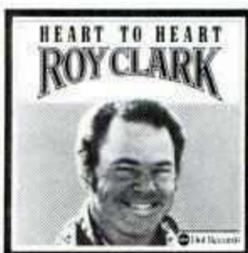
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Austin Boosters Proud Of Music Growth

By PAUL ZAKARAS

There is a lot of Texas pride in Austin's music community these days. Just look at the past year, say the boosters, counting off the high points:

Willie Nelson's Columbia album "Red-Headed Stranger" and his single "Blue Eyes Crying in the Rain," both hit the top of the Billboard Charts this fall.

KOKE-FM was given Billboard's Trendsetter Award for the progressive country format pioneered by station manager Ken Moyer and program director Rusty Bell.

Armadillo World Headquarters, the huge live-music temple which can pack in more than 19,500 of the local faithful, achieved a national prominence that was symbolized by its nomination for *Performance* magazine's "Facility of the Year" and "Club of the Year" awards.

There is a wealth of talent in town—everything from the traditional country yodelling of Kenneth Threadgill to the suddenly popular jazz of young Mike Mordeca and his Starcross group. A dozen Austin acts have contracts with national record companies and many others are recording on local labels.

And there are plenty of clubs around to expose local and visiting performers to the area's enthusiastic audiences. "When we opened the Armadillo in 1970," says Eddie Wilson, president of Armadillo productions, "you could count on one hand the places in town that were showing original local talent. Now there are 38."

The list goes on: several new record companies and studios, a pair of highly successful music festivals, a new law—universally welcomed by club owners—extending the city's drinking hours to 2 a.m., a Texas-wide television series featuring local talent. All of this in the past year.

"It's quite a change from 1970," recalls Armadillo's manager Bobby Hedderman. "There were only three of us then. This fall we've got 130 employees here and we feel we're just getting off the ground."

"That's our big news for the year," adds Wilson. "We're fi-



Armadillo's founding trio: Bobby Hedderman, left; Eddie Wilson, center; and Mike Tolleson, far right.

was given an important one-two boost by KOKI-FM's decision to program progressive country music and by the arrival of Willie Nelson.

KOKE-FM, which started broadcasting its progressive format on New Year's Eve of 1972, helped create an audience for the "Austin Sound" by introducing primarily rock-oriented young listeners to such artists as Willie Nelson, Jerry Jeff Walker and Waylon Jennings. "We became a full-time outlet for people who were being played sporadically on rock stations," says Moyer.

Photo by Norm Beitch

nally solid financially. Used to be we worried about lasting through the next six months. Now we're making plans for the next five years. Our goal over that time is to build the finest production center in the country between Los Angeles and New York. Audio, film, TV—we want to do it all."

As a step toward that goal, Wilson has recently revived Armadillo Records which is releasing a single by Balcones Fault this month. Recording for the release was done at the brand new Armadillo-based Onion Audio, whose primary function is to record live performances from the hall's stage.

Part of Armadillo's success may be attributed to its ability to attract several different kinds of audiences. "We're the only place in the whole world where you can drink beer and eat nachos and watch ballet," says Wilson. A look at the club's program list for the past year shows that the converted—and just remodelled—armory has offered a wide variety of acts, ranging from the Austin Civic Ballet, which holds regular monthly performances, to such national attractions as Bruce Springsteen, Commander Cody, Frank Zappa, Freddie King, the Pointer Sisters and many others.

"On the average we have two major acts and four locals here very week," says Hedderman. "Recently we've introduced jazz to our audiences and it's gotten good acceptance. This is the first year we've tried it and I'd say about 10 per cent of our shows are jazz now."

Three years after Armadillo opened, the Austin music scene

"At first we had lots of folk and folk-rock in our programming," he adds, "but as our listeners became more familiar with country music we've been able to start playing a lot more of the old country. There's a new-found respect among young audiences for performers like Bob Wills. They're realizing that some great music was played in the past. Look at Willie's new album: that's old cowboy music basically. Ten years ago young people wouldn't have paid attention. Now it's arrived."

Willie Nelson's arrival—both as Austin resident in 1972 and as an artist of national prominence in '75—has worked as a magnet for the local scene. Originally it helped attract other performers to Austin. Lately, it has drawn increasing national attention to Austin music.

Texas fans will be seeing less of Willie in the future, though. Riding the crest of his newly won fame, he will travel to Europe in April. After appearing at the Webley Festival of Country Music in London, he is scheduled to tour the Scandinavian countries and Germany. Next summer, according to his New York manager and spokesman Neil Reshen, Willie will appear at major fairs and rodeos all over the U.S.

Reshen says that Willie's travels this fall are taking him to major clubs in such metropolitan centers as Denver, New York, Los Angeles and San Francisco. "He's really in demand," says Reshen. "His show in Ebbets Field in Denver sold out the house for an entire week."

(Continued on page TO-12)

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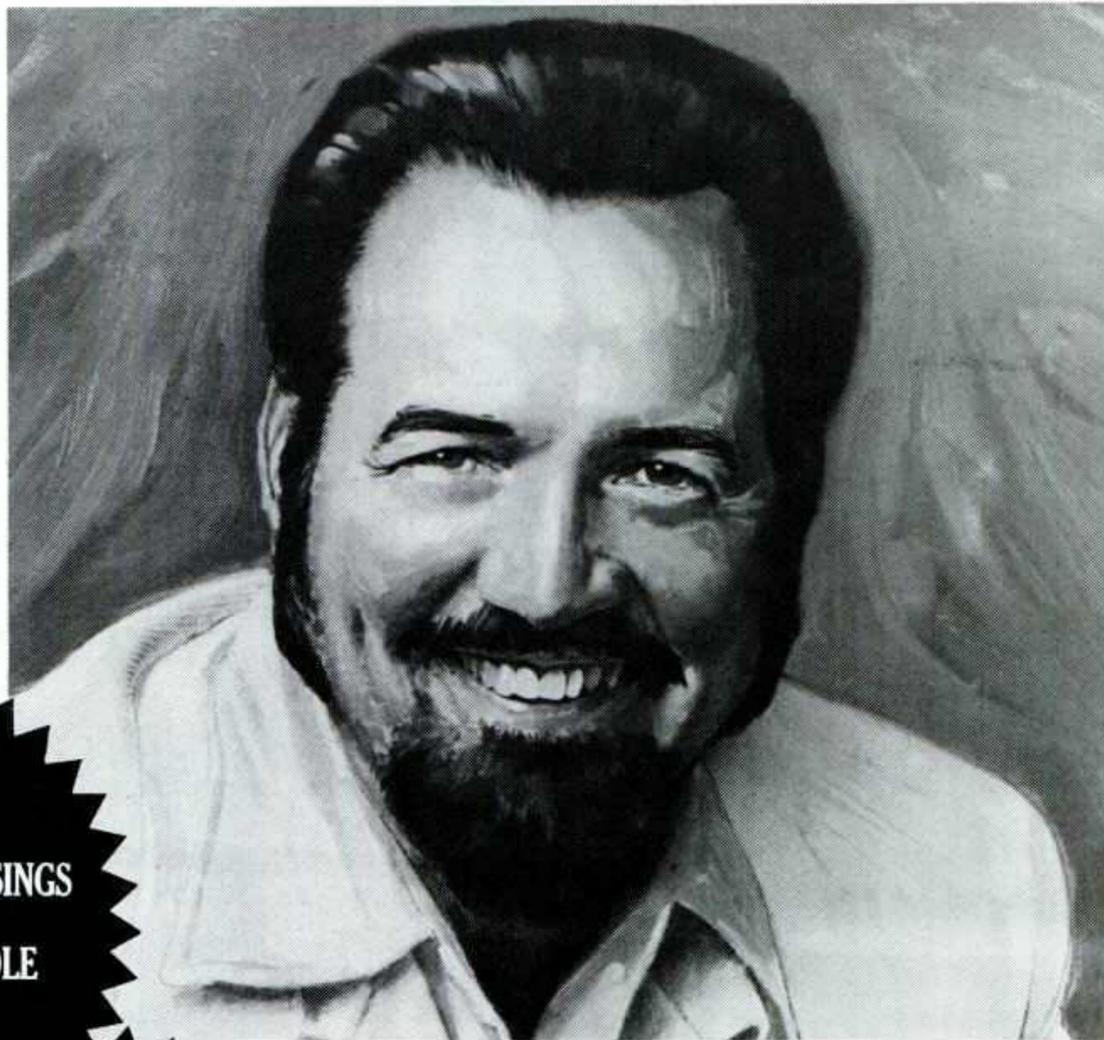
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Texas Untapped—Meaux

• Continued from page TO-4

Next, Huey cut B.J. Thomas' "I'm So Lonesome I Could Cry" in Pasadena, Tex. "B.J. didn't want to do it because he didn't want to be called country. But he did it, along with the 17 tunes he brought in. I was asleep at the time, and when I heard the tape, there was B.J. saying 'let's cut this and get Huey off our tails.' And that was the only hit from that session. We put it out on Pacemaker and released it to Scepter and it went top 10."

It was around this time, in 1966, that Huey was indicted for conspiracy to commit the Mann Act and began a two year court fight. He moved to Mississippi to avoid the controversy in Houston, and cut hits with Peggy Scott & Jo Jo Benson and Archie Bell & The Drells. On May 4, 1968, Huey went into the penitentiary to begin a three year sentence, one eventually cut to 14 months. "There were people who were real good to me and my family while I was away," he says, "and have never received public credit. But Shelby Singleton, Jerry Wexler, Irving Green, John Sippel, Charlie Fach, Leonard Chess and some others were just beautiful."

"I came out of jail crazy and bitter," Huey says, "with no feelings and a shield all around me. I couldn't feel my songs, because music is a joy and when you're bitter you can't feel it. I got out in '69 but it took me three years to put it all back together. I knew the bitterness would go but I just knew it would take time."

Meanwhile, Huey bought Sugar Hill Studios out of bankruptcy court, having worked there in the past and liking the feel. He brought his publishing companies, Crazy Cajun and Swamp Music in, as well as his Crazy Cajun, American Playboy and Starflite labels in, and brought in Mickey Moody, who plays virtually every instrument and arranges the Fender product.

"I'd been working with Freddy since 1972," Huey says, "and we'd had some Latin hits. I knew it was just a matter of time until we hit it really big, and we did when we sold 'Before The Next Teardrop Falls' to Dot."

Huey's production methods have changed little over the years. "I like to give the artist the chance to do his own thing,"

(Continued on page TO-14)

CREDITS

Special issues editor, Earl Paige. Major writing and editorial planning, Bob Kirsch, country music West editor. Other staff writers: Claude Hall, Colleen Clark, John Sippel. Independent writers, Paul Zakaras, Stoney Burns, Lupe Silva, Richard Fricker. Copy editor, Dave Dexter. Cover photo, Carl Dunn. Cover art, Daniel Chapman. Production, John Halloran.

Halsey Picnic Draws \$5,500

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Halsey artist roster also includes: Freddy Fender, Mel Tillis, Leroy Van Dyke, Barbara Fairchild, Don Williams, Freddy Weller, Susan Haney, the Brooks, Johnny Duncan, the Oak Ridge Boys, Tommy Overstreet, Don White, the Spurrllows, the Plainsmen, Debbie Campbell, Skip Devol, Sugar and Buck Trent.

The artist group sounds like a most-seen-on-TV list. That's Halsey's objective. "Nothing exposes an act to greater numbers of people simultaneously than TV," Halsey says. For example, Clark is set for his fourth Johnny Carson replacement host bit in late 1975. And it isn't left to chance. Dick Howard staffs the Los Angeles Halsey office. He was selected because he's a veteran in TV talent coordination.

And the Halsey office feels a TV booking isn't a success unless it's backed by a 10,000-piece mailing to prospective buyers and other interested parties in the U.S. The booking corps goes to work on the phone to let everybody know about the TV gig. Hitt came to Halsey as chief of that department six years ago. Along with Hitt and Charles Hailey, Terry Cline, Dayton Arvidson and Diana Pugh, who often total \$7,500 collectively in a month of long distance calls. And longtime publicity chief Leo Zabelin pitches in to aid his weight to the continual promotion.

There is much activity in Las Vegas, where Halsey's got Country Music USA working as a continual feature at the Landmark. Walter Kane, the exacting talent chief for the Hughes hotels there, put the experimental country package in first of this year and Halsey keeps changing headliners regularly and the packages keep drawing. In addition, Halsey talent often dots the marquees of the Sands and Riviera hotels. "I hope we're as good for Vegas as Vegas is good for our acts," Halsey says. He feels a country act improves its pacing tremendously when they play the Nevada casinos. "The competition forces an act to do its best or there's no return date. There are no stage waits. That corny talk they normally use is out."

Halsey's personal crusade right now is to stop the erosion of country radio playlists. His own two stations in Tulsa are playing 50 to 60 records and about 20 extras. "We've never had a bigger, more golden opportunity than now. Young producers and new talent have broadened our base. Yet a station like WMAQ, Chicago, cuts down to 25. Luckily competing WJJD has a much larger playlist. Never before have there been more labels, good, established labels releasing country music. Radio should be working to increase the exposure for that great music."

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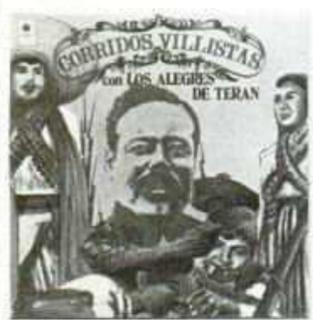
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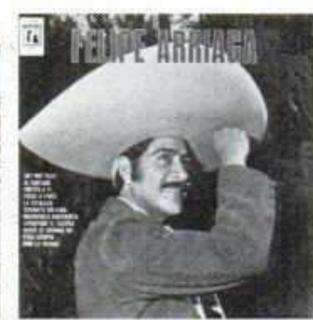
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Austin Boosters Proud Of Music Growth

Continued from page TO-8

During the past summer, Willie drew a Texas-sized crowd to his Third Annual Fourth of July Picnic and music festival, and took time out from his club and concert rounds to start a new record company. The label, Lone Star Records, has a distribution agreement with Columbia and is recording Milton Carroll, Billy C., Wendell Atkins and the Geezenslaw Brothers. Willie is scheduled to release a gospel album on Lone Star in January.

Currently, Willie is host of the once-a-month television series, "The Lone Star Cross Country Music Specials," which highlights Texas-based performers in hour-long sessions shown throughout the state. The October program featured Willie, Sammi Smith and Kenneth Threadgill and was sold to 14 different markets, including Dallas, Houston and San Antonio.

The six-part TV series was filmed on location at a number of Texas clubs, including Austin's Alliance Wagon Yard managed by brothers Bruce and Dave Robbins. A little-known newcomer only a year ago, the Alliance has become a leading showcase for progressive local groups, picking up much of the trade lost by the New Texas Opry House which closed its doors late last year because of tax difficulties. Like most other club

owners, Dave Robbins is delighted by Austin's new liquor law: "No question it's one of the most important development of the past year," he says. "We expect to increase our business volume by 50 percent. It's good for the clubs, for musicians, for the whole Austin scene."

The Alliance and two other popular night spots, the Soap Creek Saloon and Castle Creek, are known primarily as "listening" clubs which draw a good portion of their audience from the pool of 40,000 students at the University of Texas. Soap Creek's Carlyne Majer, who co-manages the club with George Majeski, believes that Austin's young music fans have greatly diversified their tastes in the past several years.

"We used to book mostly progressive country," she says, "but the younger crowd is going for all kinds of music lately. This area has more than 50 working bands and there's a tremendous amount of innovation going on. In the past year we've had jazz and blues groups in here as well as many others that are impossible to label. The important thing is that they're talented and exciting and our audiences keep asking for them. The trend seems to be toward greater sophistication. Young people here are paying more attention to quality in music, less attention to what category the music supposedly fits."

Traditional country music in Austin can be heard at the Split Rail and at such "dancing" clubs as the Broken Spoke and El Paso Cattle Company. Broken Spoke's co-owner Lena Baland says that typical acts at her place are young local stars like Alvin Crow and his Pleasant Valley Boys as well as national names like Ernest Tubb. "We even had Pop Nelson—that's Willie's daddy—playing in here a while ago," she offers. The Chapparral and the Rockin' M, also large dance clubs, vary their attractions to appeal to both Mexican and old-style country tastes.

As for talent, Michael Murphey has departed for Colorado but other well-known names remain. Included are such prominent acts as Jerry Jeff Walker, Doug Sahm, Asleep at the Wheel, Greezy Wheels, Rusty Wier, B.W. Stevenson and Steve Fromholz.

Wier, Stevenson and Fromholz are managed by Larry Watkins, head of Moon-Hill productions and all three have contracts with national record companies. Stevenson, newly signed with Warner, will have his "Jerry's Bar and Grill" album out in December. Fromholz, now on Capitol, is due to release his first album with that label in January.

Among the more impressive new acts on the scene are three popular jazz groups: Starcross, Steam Heat and 47 X It's Own Weight. The groups are handled by BBA management, brainchild of Mike Mordecai who plays trombone for Starcross, and all three are releasing albums this month on the new Fable label, having done their recording at Odyssey Sound.

Odyssey, owned by Jay Podolnick and Stephen Shields, remains Austin's leading studio. Doug Sahm's brand new Mars Records has recorded a Rocky Erickson single at Odyssey this fall, and Roy Montgomery's Darva Records has recently prepared three country singles releases there. Other Austin studios are Malcolm Harper's Reel Sound, specializing in location work, and Pedro Gutierrez' PSG Studios, which does much of the dubbing work for local ad agencies. New in town are the Onion Audio at Armadillo, headed by Hank Alrisch, and the MacAdams Brothers Studio, owned by Mike and Alan MacAdams, which opened this past spring and now has an 8-track capability.

Austin's most successful record company to date has been Title Records, which recently signed Mel Tillis' band, the Statesiders, to a recording contract. Title's general manager Mike Gamble, says the group will release it's first album this month.

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State Remains Untapped

• Continued from page TO-3

into the new 17,000 seat Summit at least 20 percent of the time.

Promoters such as Concerts West and Pace Management have become major forces around the Southwest as well as in Texas.

Showco, located in Dallas, is probably the major sound and lighting company in the nation, and the firm is also involved in working with new talent.

Word Records, probably the major white gospel label in the nation (and also in the midst of a thrust into secular music) headquarters in Waco.

Texas labels such as Country Sunshine, Knifewing, Le Cam, Crazy Cajun, Starfite, Jet Star, Mulberry Square Records and many other labels are on the verge of making national breakthroughs.

Bud Daley has recently opened one of the world's largest retail outlets in Houston, with plans for other supermarket styled stores around the state.

The Texas club and auditorium scene is also a healthy one, with the Summit, Sam Houston Coliseum, Liberty Hall, the Music Hall and Hofheintz Pavillion in Houston, the Armadillo World Headquarters in Austin, clubs such as Gilley's in Houston and Willie Nelson's new facility in Dallas, Faces, the Astrodome, the Electric Ballroom, TCCC, and a number of other major facilities throughout the state.

Also located in Dallas is Arnold Morgan Music, the second largest musical instrument store in the nation.

Radio is also growing in Texas, with stations such as KOKE-FM zeroing in on the progressive country format.

Dallas, of course, has its symphony, which is another musical area. And there are countless clubs where fine Latin, Tex Mex and blues are performed.

What does all of this mean? It simply means that Texas is a major musical center that has remained, for the most part, undiscovered. But with new talent that is prepared to stay in the state and work, the studios that are gearing themselves to just such talent, the established stars returning to Texas, the healthy club, radio and movie scene (the Governor has appointed a commission to attract movie makers to Texas), it does not look as if the state will remain undiscovered much longer.

Will there ever be a Texas sound? Unlikely, because the Texas sound is all sounds. In the future, however, it is safe to say that the makers of these sounds will remain within the borders of their home.

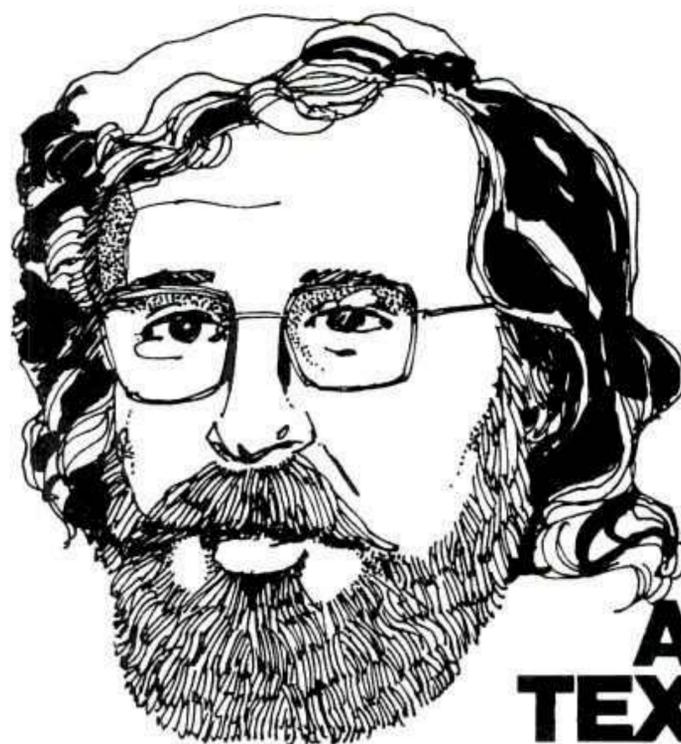
See Talent section for expanded coverage of Texas concert business.

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Texas Untapped—Meaux

• Continued from page TO-10

he says. "I'll help pick out tunes, and listen to what they come up with. If any changes are needed, then I make suggestions. I like to cut quick, and almost every hit I've ever had has been the first take. I don't even tell them we're cutting. I just say run it through. If you warn an artist you're cutting, they either overshoot the runway or don't quite make it."

Meaux is really the only thing happening in a creative way musically in Houston these days, but he'd like to see others come in. "We need more people. If I was a major label, I'd open an office. Within 200 miles of here you have Latin, soul, pop, rock, country, you name it. I've had hits on every chart and that's not bragging. It's just that the opportunities are here. Houston is one of the few untapped areas left in this country."

"I've turned down offers to move to New York and Nashville he says, "because I'm basically a country boy. I like it down here. I have a library of tracks cut, so I'm never caught with my pants down. If an artist comes in, we can put him or her right to work. I cut tracks in a chick's key or a guy's, and I change musicians all the time so an LP doesn't sound like it came off an assembly line. We use a custom 16-track board and we don't use noise quieters. If you have a hit, you don't need all of that equipment."

As one of the pioneer producers of Tex Mex music, how does Huey define it? "I call it blues country," he says. "I always loved country songs, but I couldn't sell them. So I put in a little blues hoping it would sell, and they did—to the black and white markets. As for Freddy cutting in English and Spanish, I wanted him to do it. Spanish has always been a very sexy language to me. And as for Freddy, he's like a James Brown or a Mick Jagger. Nobody sounds like him and that's what separates the men from the puppies. Freddy is 38, but kids today don't care about age or looks. They want talent. And that's what we try to give them."

So, from a bayou to a Beaumont barbershop to the producer of one of rock and country's biggest artists with lots of hits in between. A long journey for Huey Meaux, who today is working with Kinky Friedman, Tracy Friel, Sherri Jerrico and, of course, Fender. His independent labels are still active, and he continues to work with the majors. His rereleases of talent he found in their formative years are collector's items. And he's a man doing what he enjoys and earning his living from it.

"I've made a lot of money," he says, "but when you put the money over the music, then you blow it."

BOB KIRSCH

Tulsa Talent Upbeat

Talent bookings in Tulsa have taken an upswing with predictions for the coming year calling for an even healthier concert and club business in 1976. Several factors have combined to make the outlook promising.

The availability of club rooms and desire on the part of owners and managers has certainly been one of the determining agents. Presently there are several using major or marginal talent. The Magicians Theater, The Copa Hilton, Nine Of Cups, and Cains Ballroom are the most active in the booking area.

Revis Productions is one of the more promising booking and production companies to emerge in the Tulsa area during the past year. Revis is comprised of Scott Munz and Bob Burwell. Their first ventures include a concert date with Shawn Phillips. Following that engagement they booked Asleep At The Wheel, Commander Cody and Jerry Jeff Walker for club dates at Cains Ballroom, which is considered by most in this area as the home of Western Swing because it served as the base of operations for Bob Wills during years he and the Texas Playboys were top names in country music.

Dick Carson of Carson Attractions has termed the year thus far as "great." Carson acts as ticket agent for concerts booked into nearly all the concert halls in the city. He arranges ticket sales, seating, some promotion and other concert needs. In exchange for these services Carson receives a percentage of ticket sales.

In addition to the already functioning rooms others have emerged and appear to be making progress. Mothers, Cains and Whiskers are the three prime movers in this area. Mothers has received good response to the Jim Sweeny-Ann Bell group. The group is a strong collection of seasoned musicians who have acted as sidemen for various groups through the years.

Considering the national economic situation it would seem unlikely that an independent label without a national distribution arrangement could have much success. But Homa Records under the leadership of Randy Sherman and his father Mickey has shown not only moderate success but has managed to expand into the recording field.

Sherman contends there is a place in the record business for such companies as Homa because they can explore local talent that may otherwise go unnoticed in the business. While they are not financially able to offer large advances, they do however offer the artist some advantages such as being able to work closer with him or her, give a standard sales percentage of record club sales and closer contact with those areas where a record is doing well.

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Rock Singles Best Sellers

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As Of 11/3/75

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

- | | |
|------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 1 BAD BLOOD —Neil Sedaka—Rocket 40460 | 21 MY LITTLE TOWN —Simon & Garfunkel—Columbia S-10230 |
| 2 ISLAND GIRL —Elton John—MCA 40461 | 22 THAT'S THE WAY I LIKE IT —K.C. & The Sunshine Band—TK 1015 |
| 3 FEELINGS —Morris Albert—RCA 10279 | 23 DANCE WITH ME —Orleans—Asylum 45261 |
| 4 WHO LOVES YOU —4 Seasons—Warner Bros./Curb 8122 | 24 LOW RIDER —War—United Artists 706 |
| 5 LYIN' EYES —Eagles—Asylum 45279 | 25 I'M ON FIRE —5000 Volts—Philips 40801 |
| 6 MIRACLES —Jefferson Starship—Grunt 10367 | 26 SATURDAY NIGHT —Bay City Rollers—Arista AL 4049 |
| 7 MR. JAWS —Dickie Goodman—Cash 451 (Private Stock) | 27 BRAZIL —Ritchie Family—20th Century 2218 |
| 8 GAMES PEOPLE PLAY —Spinners—Atlantic 3284 | 28 OUR DAY WILL COME —Frankie Valli—Private Stock 45043 |
| 9 I'M SORRY —John Denver—RCA 10353 | 29 GET DOWN TONIGHT —KC & The Sunshine Band—TK 1009 |
| 10 ROCKY —Austin Roberts—Private Stock 45020 | 30 FAME —David Bowie—RCA 10320 |
| 11 THE WAY I WANT TO TOUCH YOU —Capt. & Tennille—A&M 1725 | 31 SECRET LOVE —Freddie Fender—ABC/Dot 17585 |
| 12 SKYHIGH —Jigsaw—Chelsea 3022 | 32 FLY ROBIN FLY —Silver Convention—Midland International 10339 |
| 13 HEAT WAVE —Linda Ronstadt—Elektra 45282 | 33 BLACK SUPERMAN/MUHAMMAD ALI —Johnny Wakelin & The Kinshasha Band—Pye 71012 |
| 14 BALLROOM BLITZ —Sweet—Capitol 4055 | 34 JUST TOO MANY PEOPLE —Melissa Manchester—Arista 0146 |
| 15 NIGHTS ON BROADWAY —Bee Gees—RSO 515 | 35 YOU —George Harrison—Apple 1884 |
| 16 LADY BLUE —Leon Russell—Shelter 40378 (MCA) | 36 THIS WILL BE —Natalie Cole—Capitol 4109 |
| 17 I ONLY HAVE EYES FOR YOU —Art Garfunkel—Columbia 3-10190 | 37 FEEL LIKE MAKIN' LOVE —Bad Company—Swan Song 8413 |
| 18 SOS —Abba—Atlantic 3265 | 38 SKYBIRD —Tony Orlando & Dawn—Arista 0156 |
| 19 BLUE EYES CRYIN' IN THE RAIN —Willie Nelson—Columbia 3-10176 | 39 IT ONLY TAKES A MINUTE —Tavares—Capitol 4111 |
| 20 RHINESTONE COWBOY —Glen Campbell—Capitol 4095 | 40 SINCE I MET YOU BABY —Freddie Fender—GRT 031 |

Rock LP Best Sellers

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As Of 11/3/75

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|-----------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| 1 WINDSONG —John Denver—RCA Asylum 7E-1039 | 21 SEDAK'S BACK —Neil Sedaka—Rocket 463 |
| 2 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 22 ALIVE! —Kiss—Casablanca NBLP 7020 |
| 3 ROCK OF THE WESTIES —Elton John—MCA 2163 | 23 HONEY —Ohio Players—Mercury SRM-1-1038 |
| 4 RED OCTOPUS —Jefferson Starship—Grunt BFL1-0999 | 24 HEARTS —America—Warner Bros. BS 2852 |
| 5 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY —Elton John—MCA 2142 | 25 GREATEST HITS —Tony Orlando & Dawn—Arista AL 4045 |
| 6 WISH YOU WERE HERE —Pink Floyd—Columbia PC 33453 | 26 BORN TO RUN —Bruce Springsteen—Columbia PC 33795 |
| 7 CLEARLY LOVE —Olivia Newton-John—MCA 2148 | 27 LAZY AFTERNOON —Barbra Streisand—Columbia PC 33815 |
| 8 GREATEST HITS —Elton John—MCA 2128 | 28 BETWEEN THE LINES —Janis Ian—Columbia PC 33394 |
| 9 PRISONER IN DISGUISE —Linda Ronstadt—Asylum 7E-1045 | 29 IV —Led Zeppelin—Atlantic SD 7208 |
| 10 STILL CRAZY AFTER ALL THESE YEARS —Paul Simon—Columbia PC 33540 | 30 THE FACES I'VE BEEN —Jim Croce—Lifesong LS 900 |
| 11 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 31 DIAMONDS & RUST —Joan Baez—A&M SP 4527 |
| 12 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot D0SD 2020 | 32 STRAIGHT SHOOTER —Bad Company—Swan Song SS 8413 |
| 13 BREAKAWAY —Art Garfunkel—Columbia PC 33700 | 33 DARK SIDE OF THE MOON —Pink Floyd—Harvest ST 11163 |
| 14 GREATEST HITS —John Denver—RCA CPL1-0374 | 34 THE HEAT IS ON —Isley Bros.—T-Neck PZ 33536 |
| 15 BACK HOME AGAIN —John Denver—RCA CPL1-0548 | 35 MINSTREL IN THE GALLERY —Jethro Tull—Chrysalis CHR 1082 (Warner Bros.) |
| 16 KC & THE SUNSHINE BAND —TK 603 | 36 EXTRA TEXTURE —George Harrison—Apple SW 3420 |
| 17 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 37 ATLANTIC CROSSING —Rod Stewart—Warner Bros. BS 2875 |
| 18 CAT STEVENS' GREATEST HITS —A&M SP 4519 | 38 WIND ON THE WATER —David Crosby/Graham Nash—ABC ABCD 902 |
| 19 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 | 39 BLUES FOR ALLAH —Grateful Dead—Grateful Dead GD-LA494-G |
| 20 FANDANGO —Z.Z. Top—London PS 656 | 40 BY NUMBERS —Who—MCA 2161 |

Bicentennial Song On the Nets

NEW YORK—A bicentennial song has been recorded by Scott-Textor Productions, featuring Jim Campbell, for the Metropolitan Life Insurance Co. for network radio.

The one-minute spot which will figure prominently in Metropolitan's late fall radio campaign will be heard on ABC, CBS, Mutual and National Black networks, as well as on 89 stations in 28 markets.

Jukebox Programming

Mo. Court Rules Ops Not Liable For Receipts Tax

By ANNE DUSTON

CHICAGO—Operators in Missouri will be refunded 15 months worth of a 3 percent sales tax on gross receipts of coin operated machines. The Missouri Supreme Court has ruled that the Revenue Dept. had no authority to collect the tax.

The sales tax law, enacted in 1937, specifically exempted coin machines, and upheld that decision again in 1939 and 1941 when amendments to include the machines were rejected.

Member companies of the Missouri Coin Machine Operators Assn. brought simultaneous declaratory judgment suits against the revenue department in both the city of St. Louis and the county, and under the guidance of lawyer Gary Morris, continued to pay the tax under protest. Morris estimates the tax involves \$1 million statewide.

The suit contends that a rule promulgated by the Revenue Dept. was invalid and unconstitutional, contrary to the intention of the legislature, and was an attempt by the department to set law.

After the circuit court of St. Louis ruled in favor of the operators, Attorney General John C. Danforth, representing the department of revenue, appealed directly to the Supreme Court which upheld the St. Louis trial court.

Morris foresees an attempt by the department to draft legislation that will bring coin machine receipts under the sales tax law. "In that case, we will depend on strong lobbying among all operators in the state to defeat such a law," he says.

The plaintiffs in the St. Louis circuit court suit were L & R Distributing, Advance Distributing, Morris Novelty Co., Musical Sales, and Wonder Novelty Co.

Junk Old Ideas For New Ones, Collins Urges

CHICAGO—"The future of the coin machine business lies in using sound business procedures and improving on them," claims Fred Collins Jr., retiring president of the MOA speaking during the recent association's exposition.

"We need to get away from business practices that are over 30 years old. The only consistency is change—in methods and attitudes. An improved industry image will naturally follow from improved business practices," said Collins.

Spiraling costs are slowing down the profits in the jukebox area, but some steps that Collins has taken in his own operations at Collins Music Co., Greenville, S.C., to decelerate the profit drain include flat rate rentals for locations such as apartment complexes and department store record departments, restructuring of the commission schedule, newer and more equipment, more speakers with crossover networks, and reaching for 1/25-cent play. "The seven-year straight line depreciation is antiquated. It makes more sense to use five-year accelerated depreciation on music, and four-year, double declining balance on used equipment."

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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	FLY, ROBIN, FLY —Silver Convention (S. Levay, S. Prager), Midland Int'l. 10339 (RCA) (Midson, ASCAP)	33	35	7	WHAT'S THE WORD FROM JOHANNESBURG? —Gil-Scott Heron (Gil-Scott Heron), Arista 0152 (Cayman/Brouhaha, ASCAP)	87	87	2	WE GOT TO GET OUR THING TOGETHER —Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)
★	5	6	LET'S DO IT AGAIN —Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	★	43	5	LOVE MACHINE Part 1—Miracles (W. Moore, W. Griffin), Tama 54262 (Motown) (Jobete/Grimora, ASCAP)	70	73	5	COME TO MAMA —Ann Peebles (W. Mitchell, E. Randle), Hi 2294 (London) (Jec, BMI)
3	4	11	SAME THING IT TOOK —Impressions (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	35	19	12	LOVE DON'T COME NO STRONGER (Than Yours and Mine) —Jeff Perry (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)	71	56	11	WHEN YOU'RE YOUNG AND IN LOVE —Choice Four (V. McCoy), RCA 10342 (Wren, BMI)
4	1	10	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)	36	41	13	(I'm Going By) THE STARS IN YOUR EYES —Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	72	72	8	CAN'T STAY AWAY —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0107 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
★	16	4	THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	★	45	4	I'M ON FIRE —Jim Gilstrap (A. Evers), Roxbury 2016 (Pocket Full Of Tunes, BMI)	★	90	2	VALENTINE LOVE —Norman Connors (M. Handerson), Buddah 499 (Electrocord, ASCAP)
6	3	9	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)	38	20	15	GIVE IT WHAT YOU GOT/PEACE PIPE —B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)	74	79	4	WE'RE ON THE RIGHT TRACK —South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)
7	7	10	I WANTA DO SOMETHING FREAKY TO YOU —Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI)	39	29	13	I GET HIGH ON YOU —Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)	75	78	5	I DESTROYED YOUR LOVE —Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)
★	10	6	CHANGE WITH THE TIMES —Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner-Tamerlane, BMI)	41	32	9	SHOTGUN SHUFFLE —The Sunshine Band (H.W. Casey, R. Finch), TK 1010 (Sherlyn, BMI)	76	64	8	NEED YOU —Harlem River Drive (S. Vincent), Arista 0142 (Laser, BMI)
★	21	3	I LOVE MUSIC (Part 1)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	42	36	10	THERE'S A RED NECK IN THE SOUL BAND —Latiimore (Latiimore, Alamo, Clarke), Glades 1729 (Sherlyn, BMI) (TK)	77	71	6	GOOD OLD FASHIONED LOVIN' —Brenda Lee Eager (B. Bowles, B.L. Eager), Playboy 6047 (Hy-Rese, BMI)
10	6	14	TO EACH HIS OWN —Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	43	33	17	THIS WILL BE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	★	88	2	GOTTA MAKE A MOVE —Individuals (Smith, Singleton, Dowden, Anderson), PIP 6510 (Barbam/Mr. T, BMI)
11	9	15	SO IN LOVE —Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	44	34	18	WHAT A DIFFERENCE A DAY MAKES —Etha Phillips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI) (Stanley Adams, ASCAP)	★	NEW ENTRY	NEW ENTRY	WALK AWAY FROM LOVE —David Ruffin (C. Kipps), Motown 1376 (Charles Kipps, BMI)
★	18	6	HAPPY —Eddie Kendricks (L. Caston, K. Wakefield), Tama 54263 (Motown) (Jobete, ASCAP) (Stone Diamond, BMI)	45	37	11	FAME —David Bowie (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Ceilidh, ASCAP)	★	80	6	GRANDFATHER CLOCK —Bo Kirkland (M.J. Kirkland, R.L. Kirkland, F. Slay, Claridge 409 (Claridge/Bokirk, ASCAP)
13	14	10	THIS IS YOUR LIFE —Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	46	47	7	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY —G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP)	81	81	4	WORTH YOU WEIGHT IN GOLD —Modulations (B. Currington, T. Lester, W. Lester), Buddah 497 (Buddah/Potomac, ASCAP)
14	11	15	LOVE POWER —Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	47	52	6	I TAKE IT ON HOME —Bobby Bland (N. O'Dell), ABC 12133 (House of Gold, BMI)	82	75	8	HE CALLED ME BABY —Nancy Wilson (H. Howard), Capitol 4117 (Central Songs, BMI)
15	15	10	I ONLY HAVE LOVE —Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour), Hi 2295 (London) (Jec, BMI)	★	77	2	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)	83	89	5	TONIGHT'S THE NIGHT—s.s.o. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)
16	8	13	THE AGONY AND THE ECSTASY —Smokey Robinson (W. Robinson), Tama 54261 (Motown) (Berlan, ASCAP)	49	49	10	I GOT CAUGHT —Clarence Carter (R. Hatcher, C. Carter), ABC 12130 (Blackwood, BMI)	★	NEW ENTRY	NEW ENTRY	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)
17	12	16	THEY JUST CAN'T STOP IT (The Games People Play) —Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3284 (Mighty Three, BMI)	50	59	3	ALL I DO IS THINK OF YOU —Jackson 5 (M.L. Smith, B. Holland), Motown 1356 (Gold Forever/Stone Diamond, BMI)	★	NEW ENTRY	NEW ENTRY	ONCE YOU HIT THE ROAD —Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
18	17	8	LEFTOVERS —Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)	51	54	7	STAY WITH ME —Edwin Starr (E. Starr), Granite 528 (ATV/Zonal, BMI)	86	76	5	WE CAN LOVE —King Floyd & Dorothy Moore (E. Floyd, S. Cropper), Chimneyville 10207 (TK) (East/Memphis, BMI)
★	24	11	WE ALL GOTTA STICK TOGETHER —Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rail, BMI)	52	58	5	LAY SOME LOVIN' —On Me—Jeannie Reynolds (C.R. Cason), Casablanca 846 (Double Sharp, ASCAP)	87	91	2	AFRODESIA —Lionie Smith (L. Smith), Groove Merchant 1034 (PIP) (New York Times, BMI)
★	20	5	CARRIBEAN FESTIVAL —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Deightful/Gang, BMI)	★	80	2	DECEPTION —The Dynamic Superiors (N. Ashford, V. Simpson), Motown 1365 (Nick-O-Val, ASCAP)	★	NEW ENTRY	NEW ENTRY	SCHOOL BOY CRUSH —AWB (White, Stuart, Ferrone, Gornie), Atlantic 3304 (Average, BMI)
21	25	8	LOVE INSURANCE —Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)	53	53	6	IT'S ALRIGHT —Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty Four, BMI)	88	NEW ENTRY	NEW ENTRY	CREOLE —The Crusaders (W. Felder), ABC/Blue Thumb 267 (Four Knights, BMI)
22	22	7	IS IT LOVE THAT WE'RE MISSIN' —Quincy Jones (G. Johnson, D. Smith), A&M 1743 (Kidada/Gouligris, BMI)	55	31	11	MESSIN' WITH MY MIND —LaBelle (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI)	89	92	3	HEY THERE LITTLE FIREFLY —Firefly (K. Nolan), A&M 1736 (Sound Of Nolan/Chesca, BMI)
★	51	3	PART TIME LOVE —Gladys Knight & The Pips (D. Gates), Buddah 513 (Kipahula, ASCAP)	56	60	7	HOLLYWOOD HOT —The Eleventh Hour (B. Crewe, C. Bullens), 20th Century 2215 (Heart's Delight, BMI)	★	NEW ENTRY	NEW ENTRY	WHOLE LOTTA LOVE —Tina Turner (J. Page, R. Plant, J.P. Jones, J. Bonham), United Artists 724 (Superhype, ASCAP)
24	28	5	GIVE ME YOUR HEART —Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)	57	42	11	(If You Want It) DO IT YOURSELF —Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robin Song/Tomeja, ASCAP)	90	NEW ENTRY	NEW ENTRY	I'M IN HEAVEN (Part 1) —Touch Of Class (M. Steats, M. Steats), Midland International 10393 (RCA) (Diagonal/Steals Bros., BMI)
25	30	6	KING KONG, Part 1 —The Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 45-3295 (Impire, BMI)	★	69	2	DRIVE MY CAR —Gary Tombs Empire (J. Lennon, P. McCartney), PIP 6509 (Maclean, BMI)	91	99	2	SIMPLE THINGS —Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50166 (Columbia) (DickieBird, BMI)
26	26	8	NO REBATE ON LOVE —Dramatics (J. Abaston, S. Petty), Mainstream 5571 (Fratelli/Blackwood, BMI)	★	NEW ENTRY	NEW ENTRY	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)	92	98	2	SPECIAL DELIVERY —Polly Brown (G. Shury, P. Swern), Ariola America 7603 (Capitol) (Almo, ASCAP)
27	23	8	FANCY LADY —Billy Preston (B. Preston, S. Wright), A&M 1735 (Irving/WEP, BMI) (Jobete, ASCAP)	61	65	3	NAME OF THE GAME (Part 1) —The Joneses (G. Dorsey), Mercury 73719 (Landy/Unichappell, BMI) (Phonogram)	93	NEW ENTRY	NEW ENTRY	YOU'RE EVERYTHING GOOD TO ME —Tomorrow's Promise (L. Pittman), Mercury 73700 (Phonogram) (Astronomical, BMI)
★	55	3	FULL OF FIRE —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)	62	44	18	YOU SEXY THING —Hot Chocolate (Brown Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	94	NEW ENTRY	NEW ENTRY	BAD LUCK —The Atlanta Disco Band (V. Carstarphen, G. McFadden, T. Whitehead), Scorpio 5000 (Mighty Three, BMI)
29	13	9	MR. D.J. (5 For The D.J.) —Aretha Franklin (A. Franklin), Atlantic 3289 (Pundit, BMI)	63	46	17	DO IT ANY WAY YOU WANNA—Peoples Choice (L. Huff), Tsp 8-4769 (Epic/Columbia) (Mighty Three, BMI)	95	83	5	CHANGE (Makes You Want To Hustle) —Donald Byrd (L. Mizell), Blue Note 726 (United Artists) (Aubry, ASCAP)
30	27	9	IT'S TIME FOR LOVE/HERE I AM —Chi-Lites (E. Record, C. Allen), Brunswick 55520 (Julio-Brian, BMI)	★	85	3	IT ONLY TAKES A MINUTE —Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	★	NEW ENTRY	NEW ENTRY	DON'T BURN NO BRIDGES —Jackie Wilson & The Chi-Lites (R. Anderson), Brunswick 55522 (Hog/Monard, ASCAP)
★	39	6	SOUL TRAIN "75" —Soul Train Gang (D. Gniffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	65	48	15	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)	96	97	3	IT'S TOO LATE —Johnny "Guitar" Watson (J. "Guitar" Watson), Fantasy 752 (Jowat, BMI)
★	40	5	SUPERBAD, SUPERSLICK Part 1 —James Brown (J. Brown), Polydor 14295 (Dynatone/Beinda/Unichappell, BMI)	66	74	7	BRAZIL —The Ritchie Family (A. Barros), 20th Century 2218 (Peer, BMI)	97	NEW ENTRY	NEW ENTRY	ALONE TOO LONG —Darryl Hall & John Oates (J. Oates), RCA 10436 (Unichappell, ASCAP)
				67	50	17	LOVE ON DELIVERY (L.O.D.) —The Reflections (J.R. Bailey, K. Williams), Capitol 4137 (A-Dish-A-Tunes, BMI)	98	NEW ENTRY	NEW ENTRY	
				68	86	3	EIGHTEEN WITH A BULLET —Pete Wingfield (P. Wingfield), Island 026 (Ackee/Uncle Doris, ASCAP)	99	100	2	
				★			WHAT'S COME OVER ME —Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	100	NEW ENTRY	NEW ENTRY	

NOVEMBER 15, 1975, BILLBOARD

Music Matic

Trolley Music (ASCAP)

by Brick IRDA119

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Soul

PLAYBOY'S R&B

Label Moves Into New Field With Local Promo Strategies

LOS ANGELES—Playboy Records has a freeze on new signings and the hiring of additional personnel. But, says Eli Bird, director of marketing and sales, Playboy has a major push coming on r&b product in early '76.

Bird also admits that the label, which is not known for its r&b product, will now give Hillery Johnson, national r&b promotion director, the support which he says is necessary to push soul product.

Johnson feels strongly in favor of additional promotion personnel. He says that regional promotion persons have become necessary. And he is not waiting for the first of the year to initiate his program.

Johnson has started by eliminating his regional staff and lining up prospective local representatives.

"The record business has come to where regional people are not as important as local," he says.

He further contends that regional people cannot familiarize themselves thoroughly with markets because they have too many to cover. He adds that it's necessary for promotion persons to make certain contacts daily.

In order to tighten promotion on product, Johnson says he intends to reduce Playboy's roster of acts and concentrate on a few.

He claims that in order to make his plan a successful reality, as he eliminates his regional force, ap-

Crusaders' Ploy To Drop Jazz From Name Pays Off

LOS ANGELES—"We initially got our asses kicked when we decided to broaden our audience by appearing in concert with rock groups after dropping the word jazz from the Crusaders," says Joe Sample, a member of the group.

He confides that "jazz musicians have for many years had the reputation of being late for gigs, not showing up at all and even getting thrown out of countries. This has definitely given jazz a bad name. We have tried to rid jazz of this type of publicity. But when we dropped the title jazz, many jazz musicians freaked out and blasted us.

"We deal with jazz as being a flexible sponge without a structure."

Contrary to reports, the Crusaders, who now appeal to the youth market, claim they have not necessarily changed their style. They are now "letting it all hang out," says Sample.

Six Hooper, percussionist in the ensemble, explains the difference in style is that the group is now playing what it wants which encompasses gospel, pop, blues, r&b and jazz, as

proximately three local representatives must be added. "But in this way I know that my product is being thoroughly worked," he says.

Still not waiting for the first of the year to roll around to begin flaunting Playboy's acts, Johnson recently staged a showcase featuring Brenda Lee Eager, recently signed to the label.

Johnson contends the showcase will become a major part of getting his acts before the public eye. The major problem which Johnson and Bird claim will be shortly eliminated is a small staff. The hiring of local promo people is the answer.

"Playboy is presently working with a staff of 12 persons including secretaries to handle all product including pop, country and r&b," says Bird.

He indicates that in the past, the label was not run by record people, and over a period of three years it has lost \$4 million.

"Since we are taking the label in a new direction, we expect to soon see a profit in sales," notes Bird.

He says Tom Takayoshi, president of the label, has now been given the power to run it.

"Unfortunately, all of us must wear five different hats which spreads us pretty thin, but with our new program we hope to make Playboy a major label for r&b acts," Bird says.

opposed to what was expected of the Jazz Crusaders.

The group has moved from smoke-filled jazz rooms to the prestigious Dorothy Chandler Pavilion in Los Angeles, and to 20,000-seat stadiums.

"We will not isolate danceable music from our repertoire, because we like to play music that feels good," says Hooper.

The two admit the move has cost them fans; however, that number has doubled with their new audience.

ABC Records' merchandising plan apparently includes giving the Crusaders the same exposure accorded rock groups.

They are now touring the world with combos ranging from the Rolling Stones to Roberta Flack.

They are also visiting retail record outlets which cater to rock fans. And r&b radio stations have become a major attraction for the group.

Hooper cites the group's "Southern Comfort" and its latest album "Chain Reaction" as epitomizing

(Continued on page 76)

Soul Sauce

New York's WWRL In a Disco Whirl

By JEAN WILLIAMS

LOS ANGELES—Sonny Taylor who joined the WWRL, New York, staff as program director in February says discos have influenced his market to where WWRL has been forced to lean in that direction.

No disco record before noon is a prerequisite at WWRL. Although the remainder of the day is heavily populated with high energy music, Taylor has given disco music a timetable.

From 12 p.m.-7 p.m. one disco record is aired each hour, 7 p.m.-11 p.m. four each hour and 12 a.m.-5 a.m. two an hour.

"I have found that our audience still wants to wake up to an announcer giving information, as opposed to hearing loud music," says Taylor.

Taylor speaks of jazz/rock categories for housewives as being updated monthly. "Throughout the day we drop in Quincy Jones, Hubert Laws, Stanley Turrentine, Grover Washington, Bob James, Carole King and even Jimi Hendrix on our audience," he explains.

Two oldies are aired each hour by WWRL's personality announcers.

Taylor acknowledges that many r&b stations across country are eliminating personality announcers, but he says, "In black radio we need personality.

"Black people identify with announcers and will tune in just to hear what their favorite announcer has to say.

"My only demand on my staff is that when they say something over the air, it is in the interest of the audience."

According to Taylor, the station's ratings are up in the teen and female markets.

"I have made a study of why the ratings are up with women and teens 18-34 and not with men and discovered that men will not sit through several minutes of unfamiliar music, which causes station hopping.

"Women, on the other hand, are more tolerant, and because they may favor the announcer, they will stay tuned in," says Taylor.

Although the station is geared to playing hits, occasionally an unknown will slip through.

Taylor's playlist consists of 26-28 singles with a special disco list of eight in addition to 8-10 LP cuts.

Enoch Gregory hosts the 5:30 a.m.-9 a.m. show; followed by Bobby Jay 9 a.m.-12 p.m.; Jeffery Troy 12 p.m.-3 p.m.; Gerry Bledsoe 3 p.m.-7 p.m.; Hank Spann 7 p.m.-11 p.m.; and Gary Byrd 12 a.m.-5:30 a.m.

ABC Records' 5th Dimension who are losing Marilyn McCoo and Billy Davis after 10 years of togetherness, have Eloise Laws and Danny Beard waiting in the wing.

It is reported that McCoo and Davis have decided to leave the group to pursue careers in other areas of entertainment.

The Bicentennial Commission wants Isaac Hayes to do a symphonic score of an overview of black music for the past 200 years.

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

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	14	KC AND THE SUNSHINE BAND TK 603	32	31	12	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSO 6022
2	6	15	INSEPARABLE Natalie Cole, Capitol ST 11429	33	36	4	CITY OF ANGELS Miracles, Tamia TG-339 S1 (Motown)
3	7	9	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	34	44	2	JOURNEY TO LOVE Stanley Clarke, Nempor NE 433 (Atlantic)
4	4	19	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	35	33	6	EXPERIENCE Gloria Gaynor, MGM M3G 4997
5	3	13	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	36	38	8	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
6	1	8	AL GREEN IS LOVE Hi HSL 32092 (London)	37	55	2	MAKING MUSIC Bill Withers, Columbia PC33704
7	8	6	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800	38	25	11	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895
8	5	12	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	39	48	2	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
9	9	7	THIRTEEN BLUE MAGIC LANE Blue Magic, Atco SD 36-120	40	50	2	YOU ARE BEAUTIFUL Stylistics, Avco AV 69010
10	13	15	PICK OF THE LITTER Spinners, Atlantic SD 18141	41	34	6	ACTION SPEAKS LOUDER THAN WORDS Chocolate Milk, RCA APL1-1188
11	19	6	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curtom CU 5005 (Warner Bros.)	42	47	5	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)
12	17	4	MAN-CHILD Herbie Hancock, Columbia PC 33812	43	NEW ENTRY	MOVIN' ON Commodores, Motown M6-848 S1	
13	18	3	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639	44	42	18	ODE TO MY LADY Willie Hutch, Motown M6-838 S1
14	11	12	MELLOW MADNESS Quincy Jones, A&M SP 4526	45	45	5	COOLEY HIGH/ SOUNDTRACK Motown M6-840 S1
15	12	9	BOOGIE DOWN, U.S.A. People's Choice, TSOP KZ 33154 (Epic/Columbia)	46	35	14	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
16	14	15	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	47	40	5	MUSIC KEEPS ME TOGETHER Taj Mahal, Columbia PC 33801
17	15	22	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	48	NEW ENTRY	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916	
18	10	11	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite DEP 2016 (PIP)	49	NEW ENTRY	FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044	
19	22	6	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BDL1-1196 (RCA)	50	NEW ENTRY	LUCILLE TALKS BACK B.B. King, ABC ABCD 898	
20	16	9	PHOENIX Labelle, Epic PE 33579 (Columbia)	51	54	2	REINFORCEMENTS Brian Auger's Oblivion Express, RCA APL1-1210
21	20	15	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)	52	53	3	HIGHER THAN HIGH Undisputed Truth, Gordy G6-972-S1 (Motown)
22	28	3	THE DISCO KID Van McCoy, Avco AV 69009	53	51	15	IN THE CITY Tavares, Capitol ST 11396
23	21	8	WATERBED Herbie Mann, Atlantic SD 1676	54	NEW ENTRY	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1	
24	41	2	HIGH ON YOU Sly Stone, Epic PE 33835 (Columbia)	55	37	9	FIRST CUCKOO Deodato, MCA 491
25	24	6	THE SOUND OF SUNSHINE The Sunshine Band, TK 604	56	NEW ENTRY	WHO I AM David Ruffin, Motown M6-849 S1	
26	27	6	BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic 1675	57	52	5	DARYL HALL & JOHN OATES RCA APL1-1144
27	27	19	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSO 6021	58	60	2	GOOD, BAD BUT BEAUTIFUL Shirley Bassey, United Artists UA-LA542-G
28	29	5	IN THE SLOT Tower Of Power, Warner Bros. BS 2880	59	59	2	BIG MAN—LEGEND OF JOHN HENRY Cannonball Adderley, Fantasy F 79006
29	30	4	DREAMING A DREAM Crown Heights Affair, De-Lite 2017 (PIP)	60	57	3	EVERYBODY WANNA LOVE ON Masqueraders, Hot Buttered Soul ABCD 921 (ABC)
30	23	6	EVERYBODY'S DOIN' THE HUSTLE & DEAD ON THE DOUBLE BUMP James Brown, Polydor PD 6054				



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TK RECORDING ARTISTS

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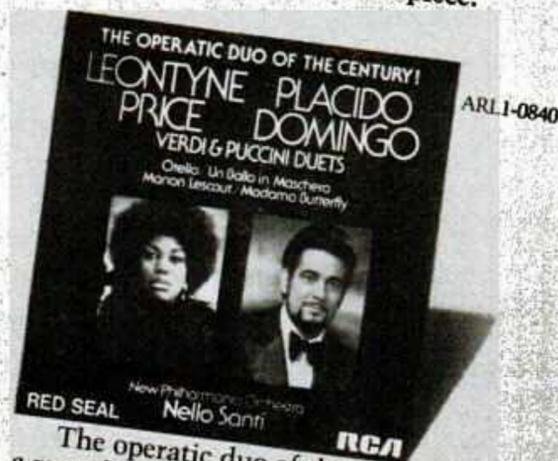
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RCA Records and Tapes

Classical Advent Records Sets Up Sponsorship Plan

NEW YORK—Advent Records, label based in Cleveland, has formalized a sponsorship recording program to advance the careers of young artists, to promote the music of contemporary composers and the performances of well-known professional musicians, and to bring to the recorded repertoire little-known recorded compositions.

Four forms of sponsorship are being offered under the plan. These are a project totally sponsored by the artist or patron; a project jointly sponsored by the artist and patron; project sponsored by special funds or grants; a joint sponsorship by Advent and second parties.

Regarding promotion and distribution, an Advent bulletin claims that 10 primary publications are sent complimentary review copies; 50 complimentary radio promotion copies are sent to classical radio stations in the U.S.; direct mail solicitations are sent to the 1,900 members of the Music Library Assn., with additional mail-order advertising available; all releases are listed in Schwann Catalog; sales promotions to 70 plus retail outlets in U.S. that carry Advent Records; distribution also through the New Music Distribution Service in New York.

Based on a rough estimate, the project's cost for a solo artist's recording would be \$2,900, on a minimum production of 1,000 pressings. This would include full-color

albums, recording expense, specified advertising, radio and review copies.

For projects in which Advent Records is not involved in partial sponsorship of the recording, the company has endorsed the following method of investment recovery: For all records sold by direct mail, \$2.00 per record is returned to the sponsor; for all records sold to dealers, \$1.25 per record is returned to the sponsor. This method remains in effect for three years, or until the sponsor recovers his total investment, whichever comes first.

Advent doesn't guarantee that the total investment will be recovered and reserves the right to discontinue the album from its catalog after three years. If an album is discontinued, whatever stock remains would be turned over to the sponsor. If Advent continues an album past the three-year period, the method of recovery would continue in effect for as long as the album remains in the catalog. After the total investment has been recovered, further payments to the artist or sponsor would be based on an 8 percent royalty of the adjusted list price for each record sold, for as long as the album remains in the catalog.

Artists and sponsors who have been or are currently involved in some facet of the Advent program include Metropolitan Opera Madrigal Singers/Metropolitan Opera Guild, members of Cleveland Orchestra String Quartet and the Ohio State University Chorus and Orchestra. Advent Records producer is Robert Woods.

DG Offerings For November

NEW YORK—The final release of Deutsche Grammophon and Archive recordings for 1975 was sent out during the first week of November, and consists of 10 albums with preponderance of Schubert and German songs, and covering modern western music from Monteverdi's 1610 "Vespers of the Blessed Virgin" to a disk of choruses from Verdi operas.

Karl Bohm's performance of Mozart's "Cosi fan tutte" leads off the releases. This is the performance Dr. Bohm led at Salzburg and is the first live Salzburg Festival recording ever released. In addition, Bohm's recording of the Beethoven Second Symphony, coupled with the "Creatures of Prometheus" overture, is offered.

DG's new group, the Melos Quartet of Stuttgart, contribute the first three string quartets of Schubert. At the other end of the age scale, Wilhelm Kempff, who has just become 80, plays two Schubert piano sonatas. A further Schubert disk is Fischer-Dieskau's performance of "Die Schone Mullerin," with Gerald Moore.

Further contributions in the area of German song are provided by Edith Mathis and Peter Schreier, who, with the aid of Karl Engel and the Chorus of Radio Leipzig, traverse more than 60 of Brahms' folk song settings. Again in the vocal tradition come 10 of Verdi's great choruses, with Claudio Abbado leading La Scala's chorus and orchestra.

From Archive come three albums: additions to the Renaissance Lute Music Series of Konrad Ragossnig and to the Dance Music Series; and the first integral recording of Monteverdi's seminal "Vespers of the Blessed Virgin" with its two Magnificats and Mass.

National Symphony Bicentennial Disk

WASHINGTON—To celebrate the nation's 200th anniversary, the National Symphony has released its bicentennial recording, "Be Glad Then, America." All the music performed on the record is based on hymns by William Billings, born Oct. 7, 1746, the first native-born American composer. The featured work is the orchestra's first bicentennial commission, "The Fun and Faith of William Billings, American," by Robert Russell Bennett, first performed and recorded last spring. The album is the official souvenir recording of the John F. Kennedy Center for the Performing Arts.

The album, recorded by London Records, is the first to be wholly owned by the National Symphony. Proceeds from its sale will go into a recording fund to insure the continuation of the orchestra's recording projects. The orchestra has made nine records for the London label. Yet to be released are orchestral excerpts from Wagner operas, and the music of Debussy.

In addition to "The Fun and Faith," the disk contains three a cappella hymns: "When Jesus Wept," "Chester," and the record title, "Be Glad Then, America," sung by the University of Maryland Chorus, Paul Traver, director. The chorus also appears in the Bennett work. "New England Triptych" by William Schuman completes the record. Premiered in 1941, the work is orchestral.

"Be Glad Then, America," is available only from the National Symphony, for \$6.50.

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	5	ROSSINI: Barber Of Seville Sills, Milnes, Gedda, Angel SCLX 3761 (Capitol)
2	2	31	SCOTT JOPLIN: The Easy Winners Perlman, Previn, Angel S 37113 (Capitol)
3	1	27	MOUSSORGSKY: Pictures At An Exhibition Isao Tomita, RCA Red Seal ARL1-0838
4	9	5	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
5	10	5	VERDI: I Masnadieri New Philharmonia Orchestra (Gardelli), Philips 6703.064 (Phonogram)
6	3	17	MASSENET: La Navarraise (Complete) Ambrosian Opera Chorus & London Symphony Orchestra (de Almeida), Columbia M 33506
7	6	27	ROSSINI: The Siege Of Corinth London Symphony Orchestra (Schippers), Angel SCLX 3819 (Capitol)
8	5	22	GOLDEN DANCE HITS OF 1600's Siegfried Behrend, Siegfried Fink, Ulsamer College, DGG Archive 2533.184 (Polydor)
9	NEW ENTRY		LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
10	16	14	MAHLER: Symphony #6 Stockholm Philharmonic Orchestra (Horenstein), Nonesuch HB 73029 (Elektra)
11	8	9	THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN National Philharmonic Orchestra (Herrmann), Phase 4 SPC 21137 (London)
12	14	5	CHOPIN: Etudes (Op. 10 & 25) Ashkenazy, London CS 6844
13	7	74	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
14	26	5	FOOTLIFTERS: A Century Of American Marches Columbia All-Star Band (Schuller), Columbia M 33513
15	15	5	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
16	25	9	19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
17	20	5	RACHMANINOFF: Symphony #1 London Symphony Orchestra (Previn), Angel S 37120 (Capitol)
18	31	5	MASSENET: La Navarraise London Symphony Orchestra (Lewis), RCA Red Seal ARL1-1114
19	17	14	ORGAN ORGY (A Wagner Sound Spectacular) Anthony Newman, Organ, Columbia M 33268
20	35	5	JULIAN BREAM: Concertos For Lute & Orchestra RCA Red Seal ARL1-1180
21	24	5	SAINT-SAENS: Intro & Rondo Capriccioso; HAVANAISE: CHAUSSON: Poeme; RAVEL: Tzigane Orchestre de Paris (Martinon), Angel S 37118 (Capitol)
22	NEW ENTRY		SIBELIUS: Symphony #5 & Symphony #7 Boston Symphony Orchestra (Davis), Philips 6500.959 (Phonogram)
23	36	5	BACH: Complete Lute Music on Guitar Williams, Columbia M2 33510
24	13	22	ORFF: Street Song BASF HC 25122
25	NEW ENTRY		MAHLER: Symphony #5 Kindertotenlieder, Berlin Philharmonic Orchestra (Karajan), DGG 2707.081 (Polydor)
26	NEW ENTRY		GERSHWIN: An American In Paris Cleveland Orchestra (Maazel), London CS 6946
27	30	27	RODRIGO: Concerto di Aranjuez John Williams, guitar, English Chamber Orchestra (Barenboim), Columbia M 33208
28	12	17	RAVEL: Daphnis et Chloe Cleveland Orchestra (Maazel), London CS 6898
29	32	5	HERRMANN: Music From The Great Film Classics London Philharmonic Orchestra (Herrmann), Phase 4SP 44144 (London)
30	39	5	RIMSKY-KORSAKOV: Scheherazade Los Angeles Philharmonic (Mehta), London CS 6950
31	29	36	AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
32	18	44	STRAVINSKY: Rite Of Spring Chicago Symphony (Solti) London CS 6885
33	28	9	DEBUSSY: Complete Orchestra Music, Vol. 5 French National Radio Orchestra (Martinon), Angel S 37068 (Capitol)
34	NEW ENTRY		BOULEZ CONDUCTS RAVEL: Daphnis Et Chloe (Complete) New York Philharmonic (Boulez), Columbia M 33523
35	11	17	RAMPAL: Festival Of Flute Concertos Paillard Chamber Orchestra (Paillard), I Solisti Veneti (Scimone), Erato CRL2-7003 (RCA)
36	NEW ENTRY		JOAN SUTHERLAND & LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor London OSA 26437
37	38	5	KARAJAN CONDUCTS WAGNER ALBUM Angel S 37097 (Capitol)
38	21	22	RALPH VAUGHAN WILLIAMS: Sir John in Love (Complete) John Alldis Choir & New Philharmonia Orchestra (Davies), Angel SCLX 3822 (Capitol)
39	22	40	ALBINONI: Adagio & Other Pieces Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
40	NEW ENTRY		JULIAN BREAM: Rodrigo; Berkeley RCA Red Seal ARL1-1181

Classical

Classical Notes

The New York Philharmonic's first pension fund concert of the season, Monday (10) will be devoted to a celebration of women composers. Sarah Caldwell, founder and artistic director of the Opera Company of Boston, makes her first appearance conducting the Philharmonic. . . . In a dramatic turnaround, the Dallas Symphony Orchestra ended the 1974-75 season in the black. Earnings were 50 percent above the budget, and expenses were under projected figures. . . . The American Composers Alliance named composer Nicolas Roussakis as president

WNCN Honors N.Y.C. Opera

NEW YORK—Radio station WNCN devoted the weekend of Nov. 8 and 9 as a salute to the New York City Opera, featuring City Opera stars, a tribute to the late baritone Norman Triegle and a talk on the Opera's history and its plans. Julius Rudel, the City Opera director, hosted the discussions on the Opera and held an interview with Beverly Sills. Four complete operas were broadcast, which included a live performance of "I Puritani." It marked the first live radio broadcast of City Opera from the New York State Theater.

Listeners were supplied with a hot line number to the State theater to subscribe for the spring season and to talk to Opera performers manning the phones. A behind-the-scenes tour was conducted, via the telephone, of an opera production.

to succeed Charles Dodge. Francis Thorne was elected executive director of ACA.

John DeMain was made Texas Opera Theater music director. . . . Boosey and Hawkes will publish Jack Beeson's new opera "Captain Jinks Of the Horse Marines." RCA is scheduled to record it. Libretto is by Sheldon Harnick. A galloping start for the opera, one would say. . . . Josef Alexander's "Gitanjali" gets world premiere at Manhattan School of Music on Friday (14). It will be performed by the Manhattan Percussion Ensemble conducted by Paul Price. . . . Mallory Walker replaced William Cochran last week in Bruckner's "Te Deum," performed by the Cleveland Orchestra and Chorus, Robert Page, conductor, at Severance Hall, Cleveland.

Some 137,000 people paid nearly \$4 million to see the Salzburg Festival's month long events. . . . The Friends of the New York Philharmonic marks its 25th anniversary with a luncheon Nov. 25 at the Waldorf-Astoria, in New York. . . . Music from Marlboro opened its winter concert series at Alice Tully Hall, New York, Nov. 3. . . . American conductor James De Preist named music director of the Quebec Symphony Orchestra. ROBERT SOBEL

Snare Schifrin

LOS ANGELES—Lalo Schifrin has been signed by ATV-GCC to score "The Voyage," with Harry Shannon assisting in writing its theme. The film will be shot in Spain in November.

Flack Dispute To L.A. Court

LOS ANGELES—Erstwhile TV talent coordinator Susan Richards is suing Roberta Flack in superior court here claiming she is owed money for salary and damages in an alleged personal management deal with the singer.

Richards claims she made a deal with Flack to manager her Dec. 5, 1974, in which it was allegedly agreed that she would receive no less than \$60,000 annually. The pact was terminated by Flack March, 5, 1975. Richards asks the court to grant her \$15,000 salary, plus \$60,000 in salary she lost when Flack breached their pact. In addition, she asks \$1 million cumulative damages.

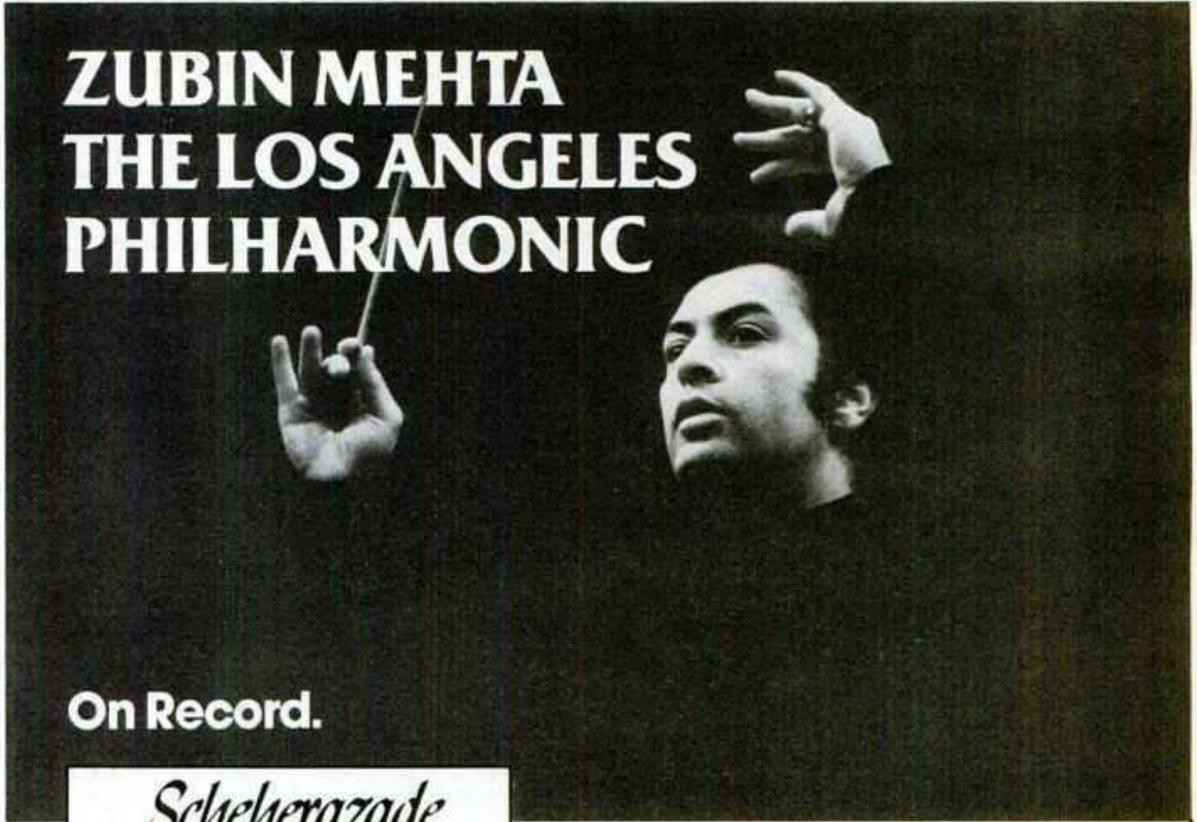
Foxx Will Produce

LOS ANGELES—Redd Foxx will produce the new musical, "Selma," opening at the Huntington Hartford Theater Nov. 21.

Co-producers are Joe Hubbard and Tommy Butler, who has also written the book, music and lyrics.

AFM Aids Military

NEW YORK—For the eighth consecutive year, the AFM will play Santa Claus to the American military stationed around the globe, when it will pay all telephone charges on stateside calls during the three-day holiday period, Dec. 24-26. The 330,000-member union will pick up all the charges for calls placed through special AFM facilities—from 12:01 a.m. Dec. 24 through 12 midnight Dec. 26.



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Nov. 12, 13, 14, 15	Iowa State University
Nov. 16	Auditorium Theater
Nov. 17	Western Michigan Univ.
Nov. 18	.....	Memorial Hall
Nov. 20	.....	University of Mich.
Nov. 21	.....	Museum of Art
Nov. 22	.....	Academy
Nov. 23	.....	Island Concert Hall
Nov. 24, 26, 29	Carnegie Hall
Nov. 25	Bushnell Hall
Nov. 28	Kennedy Center
Nov. 30	Symphony Hall

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NOVEMBER 15, 1975, BILLBOARD

'Q' Still 'Alive & Kicking'

• Continued from page 3

market from the Quadulator by year end, with test cuts by Stephen Michael Schwartz, David Gates and Carly Simon demonstrating markedly better reproduction. JVC confirmed that it will be getting two of the first production models, with at least two others going to RCA Nashville and Los Angeles studios.

The JVC Cutting Center was demonstrating the first LP cut on its new Mark III system, Graham Central Station's "Ain't No Bout-A-Doubt It" on WB. Also announced was a special fall season sale through December of single selections from its six three-disk CD-4 quad import packages that till now had been offered only at \$19.95 through its dealers and direct mail.

Each of the 18 LPs, ranging from "spectacular" samplers to easy listening, movie themes, Latin, jazz and classics, is offered at \$7 for one, \$6 each for two, \$5 each for three or more, and a seventh disk free with each disk purchased.

The new consumer demodulator, (Continued on page 52)

AES GOES DISCO 25% Of Exhibitors Aim For Growing 'New Sound' Mart

• Continued from page 1

Audio/Video, through hefty power amps from BGW, Sansui and Scientific Audio Electronics (SAE), to cartridges from Stanton and Shure and mikes from AKG, Electro-Voice and Beyer.

Considering that the audience was hardly the typical disco-oriented entrepreneur, the favorable comments from virtually every exhibitor in the field reflects the keen interest of the "nuts and bolts" side of the industry in the growing importance of top quality—and workhorse—sound reinforcement components that are the keystone of any viable disco package.

A sampling of comments from some of the more involved companies:

- Elpa Marketing's John King, U.S. distributor for Thorens, notes that the improved TD 125AB Mark II turntable is being "disco-modified"—on top of its suggested \$410 retail price—due to its predecessor's success.

- Stanton Magnetics' Dan Collins reports substantial interest in the 681 SE cartridge that is finding a widening circle of recommendations for inclusion in many custom packages at a suggested \$66 price.

- BGW's Barbara Wachner notes virtually equal interest in all three of

the relatively young firm's, power amps, with the model 750A probably getting the most play due to its real "take-it" reputation.

- Shure Bros.' John Phelan reports the company has found a surprising new market for its low-priced SCB5C cartridge (\$24) plus replacement stylus (\$8), apparently due its rugged construction and smooth sound, and is finding its unidirectional 515BG mike at about \$55 a widely used package component.

- SAE rep Ron Meyerowitz (Somerset Associates) says he can't get enough of the Mark 2500 power amps at \$1,250 (300 watts RMS) for his 13-14 dealers in metro New York, and notes equal interest in the new Mark 2400 introduced at AES for delivery soon at \$750 (200 watts RMS power).

- Meteor had as much interest in its display of the new custom portable disco desk as parent Revox had in its new A77 tape deck applications, notes Tom Misiak. "Who would believe disco at AES," was his observation, shared by many other pleasantly surprised exhibitors. He also notes several Beyer Dynamic mike models, also distributed in the U.S. by Revox, were gaining favor.

- Audio Transport Systems, a major disco packager, was "a little apprehensive" about going up against the basically high-end AES component displays. But Rick Mansur found the show "much more than we figured" and solid interest in the custom DC-202 system incorporating their own mixer, Technics tables, Shure and AKG mikes at \$2,325, with a portable version coming soon.

- GLI's Tom Schwartz called it "a good move to come to AES" for the Brooklyn firm founded to meet the needs of workhorse sound components for the disco market. Firm picked up several reps and installers and swapped ideas with a number of speaker manufacturers as well.

- Sansui sees the avid interest in its Definition series BA5000 and BA3000 big power amps as definitely the way to go for other hi fi firms eyeing the disco field, with Jerry LeBow noting the still-common complaint of "blowouts" by basically consumer components that don't make it in discos.

- Bozak's Chuck McGregor reports much interest in the new model TD-1 Time Delay Unit for disco use,

with early 1976 delivery at \$500 for the dual-channel, fixed 20-millisecond "sound expansion" add-on. A home unit is also planned, with the pro model shown last week at the Philadelphia High Fidelity Music Show.

- Electro-Voice, again presenting its demo lectures as an AES feature, found its Sentry III and IV speaker systems "getting more notice for disco applications than straight sound reinforcement," according to Tom Lininger.

- Martin Audio/Video, which handles many of the major component suppliers to the disco market, notes good traffic and a rapidly disappearing supply of its catalogs with a special disco section.

Among other firms noting interest in disco applications for their lines were AKG Microphones, Audio Processing Systems, Sound Workshop Professional Audio Products, U.S. Pioneer Electronics and Yamaha International. And certainly the disco sound was a favorite of the 4-channel demonstrations conducted non-stop by the RCA Records and JVC Cutting Center CD-4 group. Sansui QS and CBS SQ matrix camps.

1ST AT APAA

Tenna 'Double Play' For 8-T And Cassette

By ANNE DUSTON

CLEVELAND—The first car stereo unit capable of playing both 8-track and cassette through a single slot will be introduced by Tenna Corp. at the Automotive Parts and Accessories Show, Nov. 18-20, at McCormick Place, Chicago.

Martin Roth, vice president, marketing, reports that the concept was developed because of increasing use of cassettes, and allows flexibility for both tape formats while requiring less inventory and cash outlay on the part of the dealer.

A patented tandem transport mechanism positions the tape against the proper heads and selects the appropriate motor speed.

Currently, the Double Play line includes two under-dash models,

IHF Polls Members: Own Expo

By RADCLIFFE JOE

NEW YORK—The Institute of High Fidelity has begun tabulating some 400 ballots from its members on the feasibility of an IHF-sponsored national hi fi trade show to be held in 1977, and will release the results at a meeting scheduled for Nov. 25 at the Waldorf-Astoria.

The question of an IHF-sponsored trade show, either as an addition to the current Consumer Electronics Show, or as a separate event, was circulated to members in a special questionnaire compiled by IHF president George DeRado, also head of TEAC Corp. of America.

The questionnaire suggests that an IHF-sponsored trade show would give high fidelity equipment manufacturers better exposure to the audio trade than they now receive as part of the CES which addresses itself to the broad spectrum of the industry.

(Continued on page 52)

TasCam 8-T Deck Is 1st In TEAC/dbx Tie

By STEPHEN TRAIMAN

NEW YORK—The new TEAC TasCam series 80-8, a compact half-inch 8-track recorder/reproducer, will be the first of the firm's products to incorporate integral dbx noise reduction under a licensing agreement announced at the opening of the Audio Engineering Society conference here last week.

Jointly released by dbx president David Blackmer and George DeRado, head of TEAC Corp. of America, the agreement permits the same 2:1 double-ended compression/expansion system presently sold as a dbx accessory to be incorporated in selected TEAC TasCam recorders.

It will be an integrated feature in applicable TasCam professions and "semi-pro" models and optional in

some more consumer-oriented decks, according to Ken Sacks, national sales manager. The first DX-8 deck will be available next April at less than \$4,000, he reports, with "a lot of interest in the new tie here at AES."

Equally enthusiastic is Larry Blakely, marketing director for the Weston, Mass.-based dbx. "The decision by TEAC will have effects on both the hardware and software markets which are considerably more far reaching than purchasers of the first dbx-equipped recorders are likely to appreciate," he believes.

"Somebody got off the fence and as a result TEAC will have a year's lead on other companies who have shown interest in the last year or so,"

(Continued on page 52)

First Weekend AES Wins a Solid 'Yes' Vote

NEW YORK—With total "enrollment" of about 4,000, the first weekend Audio Engineering Society conference was greeted with enthusiasm by both exhibitors and attendees for its 52nd run, Oct. 31-Nov. 3. Scheduling brought in another Society segment that could attend without taking off a workday, with opening and closing sessions during the regular work week for others.

First-day enrollment was a record 1,000, and as a result of virtually unanimous approval, weekend dates are penciled in for the fall 1976 conference here as well, according to AES executive director Don Plunkett.

Coinciding with the convention date, the AES released the first volume of its anthology series, a collection of articles reprinted from the journals of the society. The first volume contains more than 30 articles on quad sound taken from the 1969 to 1975 AES Journals.

Among exhibit highlights, digital technology is finding wider applica-

Much Interest In New Audio Technology

By JOHN WORAM

tion in the audio field, with many variations on the popular delay units first seen several years ago.

- Lexicon, a pioneer in the DDL field, introduced a voltage controlled plug-in oscillator for its 102 series of Delay systems. The accessory permits the 102 to be used for vibrato and other special effects, as well as phasing. Also, it permits continuously variable time delays in addition to the regular 5-millisecond increments of the basic system. Tentative price is \$435, with availability to be announced.

- Sound Workshop showed its 220 Vocal Doubler, a \$500 delay system with continuously variable delay between 8 and 25 milliseconds. Short delay times such as this permit a voice or other track to sound as though it was recorded twice, or doubled. The delay adjustment may also be used to create flanging effects.

- One of the most interesting applications of the delay line was seen and heard at the Sheffield Products booth, where the Marshall Time Modulator was demonstrated. In addition to the flanging and phasing effects now seen on many delay systems, the Time Modulator permits widerange harmonic frequency shifting, vibrato and Leslie sounds, as well as other special, unique effects.

- Both Beyer and Sennheiser introduced wireless headphone sys-

John Woram, who will be contributing a regular column to Billboard on the recording/broadcast sound scene, is a former Vanguard chief engineer, then with RCA, before setting up Woram Audio Associates. He is outgoing AES New York Section chairman and Eastern Region vice president.

tems based on sound transmission via infrared light, previously seen only at the Berlin Radio-TV Fair. Both systems were demonstrated with an infrared transmitter plugged into the headphone jack of a standard television set. In the presence of an audio signal, the transmitter is automatically turned on. Infrared headphones are about \$100 to \$150 each (mono only), and the transmitters are about the same price, with only one transmitter needed in each listening area.

Beyer also introduced a new line of electret and regular studio condenser microphones. Their 711-714 series feature interchangeable omnidirectional and cardioid capsules, and may be phantom powered from a 48 volt power supply. The Sennheiser electret series also features a mini shotgun capsule, as well as the regular cardioid and omni heads.

- Transportation delays pre-

vented the appearance of the Telefunken 24 track tape recorder at the convention, although Gotham Audio's Eli Passin reveals that Columbia Pictures has already installed a 16-track version of the machine in its San Juan, P.R., Central Television facility.

- Otari showed two new 8-track tape recorders. The MX-7308 features 8 tracks on one-inch tape with 15/30 or 7 1/2/15 ips options, and +4 or +8 dBm balanced outputs. The console-mounted version with remote control facility is \$8550. The 8 track, 1/2 inch MX-5050-8 sells for just under \$4,000.

- Absent from the convention scene for many years, the L.J. Scully Corp. was back with its all-new disk cutting lathe. The system is designed to accept both Westrex and Ortofon cutter heads, and the three speed turntable allows 16 2/3 rpm cutting for CD-4 product. Automatic spi-

(Continued on page 52)

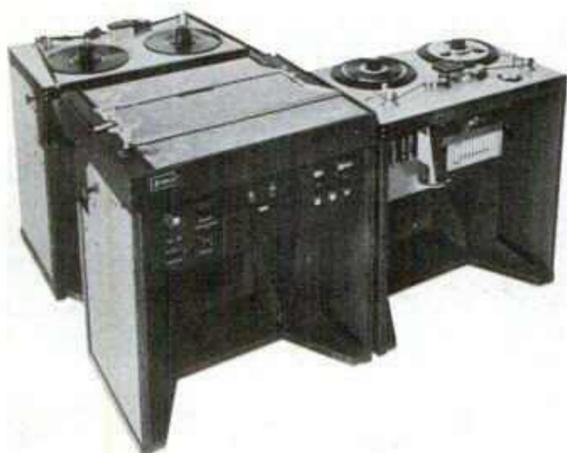
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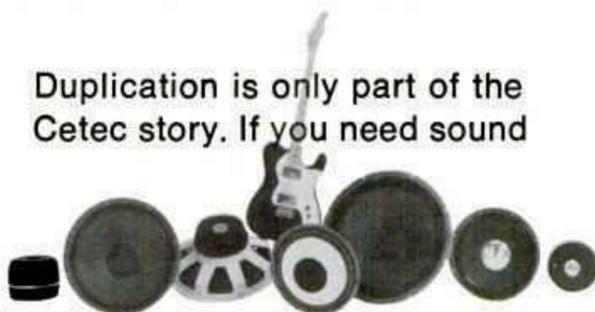


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DuPont CrO₂ For Russ Blank Tape

WILMINGTON, Del.—Within three years the U.S.S.R. will have a plant manufacturing chromium dioxide for use on audio and video tape under an agreement signed Oct. 30 in Moscow for the sale of Du Pont technology.

A separate manufacturing equipment agreement involves Du Pont, Sumitomo Shoji America Inc. and V/O Techmashimport, a Soviet foreign trade organization, with a total technology/equipment purchase price of \$7.3 million.

Du Pont granted the Russians

nonexclusive rights to sell CrO₂ in Czechoslovakia, Hungary, Poland, Bulgaria, Rumania, East Germany and India. The U.S. firm will provide technical advisors during plant construction, and will train four Soviet technicians to operate the processing equipment.

Du Pont also announced the formation of the Plastic Products and Resins Dept. as a new industrial division combining the marketing, manufacturing, research and other existing activities of the existing Plastics and Film departments, effective Jan. 1.

J.I.L. Bowing Cassette & CB Combo

LOS ANGELES—J.I.L. Corp. of America will offer its new 23-channel in-dash mobile transceiver/AM-FM-MPX radio/cassette player combo, and a mini under-dash cassette player among highlights of its Auto Parts & Accessories Assn. (APAA) display, Nov. 18-20 in Chicago.

It was touch and go for arrival of the new CB/cassette unit in time for the show, J.I.L. president Glen Nickell notes, but the firm has been pushing hard since the continued growth of sales for its CB/8-track unit that was bowed a year ago.

The new unit, model 606CB, is designed to fit into the dash of most domestic and foreign cars, and recreational vehicles without "cutting." Each unit is equipped with a 105mm nosepiece, universal faceplate, adjustable shafts and detailed installation info for the growing "do-it-yourself" market.

Special CB controls include a variable squelch feature, stand-by button and transmit/receive red/green indicator light. Cassette features include a running light changing from red to green to white indicating play, remaining constant when tape ends, and a fast forward/eject button.

Model 607, the new mini under-dash cassette unit, offers the "military look," with features including a left-to-right balance control, play lamp indicator, fast forward, rewind and eject buttons.

Other key items in the J.I.L. line to be featured at APAA, detailed by Al Kovac, sales vice president, included model 852CB, the firm's breakthrough CB/8-track combination that got a big boost through a major promotion involving the Ryder trucking chain and Southeastern deejays; and the Stereo Entertainment Center, and overhead custom

Low-Print Blank Tape Meets Mastering, Duplication Needs

By RADCLIFFE JOE

NEW YORK—High-output, low-noise, low-print blank tapes for studio mastering and professional duplicating applications were among the most popular products shown by software exhibitors at the hardware-oriented AES exposition.

Manufacturers displaying this product — Agfa-Gevaert, Capitol Magnetics and 3M—found unprecedented visitor interest in the lines.

Products shown in this category included 3M's 208 series, Agfa-Gevaert's PEM 468 Mastertape, and Capitol Magnetics' HOLN audiotapes Nos. 2506 and 3607. The other two blank tape exhibitors, Ampex and BASF, did not show low print products. BASF's line was all consumer, and Ampex promises the release of a low print product in 1976.

Officials of all three companies offering these tapes stress that high-output, low-noise, low-print products have become a necessity for the industry mainly because of the increasingly sophisticated demands of multi-track recordings.

The growing popularity of these tapes is attributed to the prime importance of the low print feature to critical studio applications. According to spokespeople for Capitol housing designed to hold any J.I.L. in-dash model and two speakers, for owners of boats, vans, RV's and campers.

Two other deluxe radio/tape combos that are doing well for the company are model 848, an in-dash 8-track player with AM/FM stereo radio and model 605 stereo cassette player and AM/FM radio. Both offer the new J.I.L. "signal seeker" automatic tuning feature that scans the dial until it reaches a signal, "locks in" for five seconds, then moves on to the next signal unless the automatic tuning button is pushed during the pause.

Magnetics, with the inclusion of low-print characteristics in blank mastering tape, the need for sacrificing high output, and/or low noise to achieve low print has been eliminated.

In the case of Capitol Magnetics, low-print characteristics were achieved through the use of oxides, with a narrow distribution of particle sizes to achieve the lowest noise, while maintaining the best possible thermal stability.

Another important feature in the formulation of low-print tapes is the use of a dispersion process that does not break the fragile needle-shaped particles, and as a result, generates a large number of particles below the critical size.

Although low-print tapes were undeniably the prime attractions among professional visitors to the AES, conventional studio mastering tapes including the Scotch Brand 250, and Ampex's Grand Master, continued to be among the favorites of the engineering crowd.

3M calls the Scotch Brand 250 "the sound of gold" and emphasizes its "clean, quiet sound that is the mark of technical excellence in sound recording." Ampex on the other hand, calls its year-old Grand Master "the ultimate" in professional recording tape, and claims that the product is back-ordered for several months.

Agfa-Gevaert showed a full line of consumer cassette and cartridge products, but stressed that it has no intention of marketing the product on the highly competitive U.S. market. According to Maria Curry, technical and sales manager of the firm's U.S. operations, it continues to be unfeasible for the company to try to market its consumer blank tape products in this country.

Curiously, BASF officials who ruefully acknowledged the disadvantages of not having a professional line at the AES, say that while their consumer products are being competitively marketed here, their professional line would be unprofitable in this country.

However, the firm did generate a great deal of interest in its Unisette product, which is yet to come to market, but which was enhanced by the general discontent over currently available NAB broadcast cartridges. A Studer spokesman confirms that a hardware prototype is expected to be shown at the Zurich AES next spring.

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Rep Rap

Abcom, Inc., Columbus, Ohio-based rep firm, has added Northern Ohio for Marantz and Superscope, vice president **Tom Baldwin** reports, which is expected to double the firm's business for the lines in new areas of Cleveland, Akron, Canton and Toledo. Another salesman is expected to join the firm, which also reps Sony tape records and Johnser speakers, and is distributor for those lines plus BSR turntables, Dual and 3M Scotch blank tape in the consumer electronics field. **Communitronics Corp.**, wholesale distributor for Citizens Band radio equipment and accessories, has opened a new warehouse/showroom at 5657 Canal Rd., Valley View, Ohio 44125, in suburban Cleveland.

President **Jim Silverman** named **Bob Levy**, formerly with Stromberg Carlson, as general manager, and **Phil Gemmill**, ex-Stem Distributing, as sales manager.

Firm distributes Cobra, Teaberry, Courier, SBE, Hy-Gaine, Pace, Pierce-Simpson and Midland CB units, plus a number of antenna, scanner and accessory lines.

Mid-Lantic Chapter of the Electronic Representatives Assn. is offering a free copy of its 1975-76 membership director to manufacturers and dealers from George Carroll, Box 344, Narbeth, Pa., 19072. Included is a membership breakdown by trade divisions—components & materials, consumer products and technical products.

Bob McCoy Jr. joins the **Morris F. Taylor Co.** as district manager in North Carolina and South Carolina under the direction of **James Ferris**, vice president and Southern regional manager. McCoy was formerly with Clairol.

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Urge Cassette Technology To Cope With FM 'Noise'

NEW YORK—A panel of broadcast engineers has called on the AES to set technical guidelines on how the broadcast industry can best cope with the problems of noise in FM transmissions.

Speaking at a panel on "Broadcast Audio Quality" at the recent AES convention, the group, which included the chief engineers of a number of New York FM stations including WXLO, WRVR and WPLJ, argued that currently available noise reduction systems for FM broadcasting were merely Band-Aids for a more insidious problem.

They suggested that the problem should be attacked at its roots, and praised Richard Cabot, of the Acoustics Research Laboratory at Rensselaer Polytechnic Institute for presenting an apparently feasible theory for reducing noise in FM stereo without a reduction in frequency response, such as is now experienced with the use of currently available noise reduction systems.

One panel member, Georges Endres, chief engineer of WRVR, suggested that the industry should look at cassette systems as one of the possible solutions to the problem.

He said that inherent problems in the design of the cartridges now being used by the broadcast industry results in poor phasing and jitter which is responsible for much of the annoying broadcast noise, even at stations with a relatively clear signal.

Endres feels that cassette technology today has advanced way beyond that of broadcast cartridges, and suggests that the industry look to endless loop cassettes and high

end cassette units, like the Nakamichi system.

Endres also suggested to the panel that radio stations were not using available noise reduction systems advantageously. His feeling was that noise limiting devices should be applied at the program source rather than at the point of transmission where even though it lends some help to the problem it also limits peak frequencies.

Although some dissenters on the floor felt that it was not the role of FM stations to aspire after, or to achieve concert hall realism in their broadcasts, the panel generally agreed that much could be done to clean up dirty FM transmission sounds.

Along with Endres, panelists included Ted Ronaberger, WXLO-FM; Bob Deitsch, WABC and WPLJ; Dick Sequerra, Scientific Consultants; Bill McCarren, CBS AM transmission systems; moderator Jim Lippke, B/ME Magazine and session chairman Art Silver, Collins Radio.

Meanwhile, the system proposed by Richard Cabot is said to produce no frequency response changes, and can be operated with almost all program material. According to Cabot, the proposed system makes inter-channel separation a function of program level, exchanging separation for an improved signal-to-noise ratio at low volume levels. Cabot and a field force have already done a number of qualitative tests on the system, the psychoacoustic principles of which are detailed in a white paper presented to the AES convention.

Hardware Firms Urged To Upgrade Decks 'On Own'

NEW YORK—Tape hardware manufacturers can, and should, do more to improve tape recorder performance, and not leave the continued innovation in this area largely up to the blank tape manufacturers.

The urging comes from Thomas Daniel of Nagra Magnetic Recorders, in a paper to the recent AES convention. He states that despite the fact that most of the progress in tape recording has come from blank tape manufacturers in recent years, there are other areas such as circuit and head design, and tape handling in which there is room for technological advances.

Daniel adds that because circuit design can be based on existing technology, it is the fastest, easiest and least expensive area in which progress can be made.

However, the Nagra executive warns that the techniques which can bring about improved tape recorder performance all have some limitations and weaknesses, that go hand in hand with the advantages.

"The success of their application will depend not only on the skill of the circuit designer, but also on the ability of the system designer to use circuits whose characteristics complement each other," says Daniel.

He continues: "A recorder with advanced circuitry is extremely versatile. It can be set to give excellent results with a standard type of tape, thereby more than offsetting the increased initial costs, or the need to record on the latest, most expensive tapes to produce the very best recordings."

Daniel adds, "Furthermore, if a tape manufacturer runs into production difficulties, cuts quality control, or discontinues a line the recorder can be set for another brand without significant change in quality.

"The reason for this interchangeability is that many of the differences between brands of tape are a trade-off in the various parameters."

Although the Nagra executive pinpoints circuit design as a key area for possible technological breakthroughs, he advises that a well-balanced combination of advanced techniques is more likely to produce a top quality recorder.

Tape Duplicator

JVC Electronics of Canada Ltd., has been formed to handle sales and marketing of Japan Victor video lines in the Dominion. Hirosho Sano, formerly manager of the planning office, video products division in Japan, is appointed president of the new company, based in Toronto.

The subsidiary is setting up regional sales and service branches to coordinate sales through video dealers of JVC videocassette, videocartridge and videotape players and recorders, color portable cameras and systems, monitors, microphones, special effect devices and accessories.

Latest in a series of small-group conferences on "The Future For Video Disk Systems" is set for Dec. 1-3 at the Institute for Graphic Communication Conference Center, Highlands Inn, Carmel, Calif.

Chairman is George Hrebek, Zenith Radio, with conference leaders to include Ken Broadbent and John Findlater, MCA Disco-Vision; Jon Jerome, I/O Metrics; George Kenney II, Philips Laboratories; Roger Knitter, Zenith; Sarason Liebler, Digital Recording Corp.; Bob Pfannkuch, Bell & Howell, and Stephen Temmer, Gotham Audio, for TED.

Multi-Track, Better Tape = Problem?

NEW YORK—Increasing emphasis on multi-track recordings, particularly 24-track, and the increased level capability of new improved blank magnetic tape formulations, have caused modulation noise in these products to become a significant problem and a prime limiter of true fidelity in sound recordings, according to Ampex officials.

In a paper prepared by technical staffers of the firm's blank magnetic recording tape division, for presentation at the recent AES convention held here, Ampex explains that in earlier generations of blank tape, modulation noise was safely masked by biased tape noise and could not be easily detected.

The Ampex engineers—David Mills, Helge Kristenson and Virgilio Santos—point out that in the past blank tape manufacturers have emphasized increases in signal-to-noise ratio in developing new generations of magnetic tape for audio mastering use. But they stress that what was a reasonable approach to the problem in the past is no longer adequate.

Other variables in formulation, such as oxides, binder and additive types and proportions, also help aggravate the problem, though on a lesser scale than manufacturing variables.

Ampex continues, "Modern recording practices increase the sig-

Update From Europe Audio Fair Disappoints

LONDON—Rising costs and general economic depression are believed to be the factors behind the slump in attendance at this year's Audio Fair, held at the Olympia, Oct. 20-26. The gate showed a 25 percent drop on 1974's figures.

During the exhibition week, 63,957 trade and public visited Olympia, compared with 83,089 members of the public alone last year. There was also a marked decline in the number of companies participating, with foreign firms tending to dominate the proceedings. Amongst the familiar names missing this year were Decca, Philips, Gale Electronics, Golding Audio, J.B.L., Sharp Electronics and Golding.

Industrial and Trade Fairs, the expo organizers, were not too upset by the trend. Official comment was: "Despite the recent increase to 25 percent value added tax (VAT) on audio equipment and accessories, which we thought would put the brake on spending, the show did close with many of the exhibitors reporting a success in terms of sales and inquiries.

"Good audio is obviously still expensive of modulation noise. For instance the sound of a bass guitar, with its pure vibrational characteristic, is particularly susceptible to being degraded by modulation noise, with the ultimate result being a limitation of sound fidelity."

pensive but there are still plenty of people around, especially from overseas, who are prepared to pay for the best in sound."

International Audio Festival and Fair sales manager, Eric Roberts, commenting on the lower participating figures, was still "satisfied" with trade interest in the show. "You could perhaps describe it as a 'holding' year in that manufacturers are not going all-out at the event, as they have done previously," he says. "It may be something to do with the economic climate; most of them are just hoping for a decent season ahead."

Trends at this year's show were geared to the cassette playing unit, so far as most audio manufacturers were concerned—emphasizing the growing acceptance of the system as a hi fi medium. Emphasis had certainly changed since the 1974 show when reel-to-reel machines dominated. The last 12 months have also seen a declining interest from companies in both 8-track and quadraphonic systems.

Not all those exhibiting were disappointed at the smaller attendance. Bays Bang and Olufsen managing director, John Portlock: "We are satisfied with the results which were better than anticipated and feel that many of the visitors were at least serious potential buyers of equipment."

And Don Underwood, sales man-
(Continued on page 52)

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IHF Poll: 'Own' Hi Fi Expo?

• Continued from page 48

The IHF runs several consumer-oriented regional hi fi shows every year. These shows have, within recent times, come under heavy criticism from both manufacturers and retailers who argue that attendance is down, not enough interest is generated, and much time and money is lost.

IHF officials have not yet determined whether the proposed trade show, if instituted, would replace the controversial consumer shows. Gertrude Murphy executive secretary of the IHF, indicates that such a decision will be held in abeyance until after the ballots are counted, a decision is reached, and the first trade show is held.

If a decision is made to hold the show in conjunction with the CES in 1977 it will most likely be scheduled for the same April dates as those set aside for the new one-a-year-CES.

However, there are some indications that members in favor of a separate IHF-sponsored trade show are leaning toward a June date for the event.

Officials of the Consumer Electronics Group of the EIA, sponsors of the CES, are not put out by the IHF plan to annex component manufacturers. Jack Wayman, senior vice president, EIA/CEG, dismisses the plan as an idea whose time has past, and predicts that important audio buyers will not support a fragmented show.

Wayman reminds CES opponents that much of its success lies in its ability to encompass the total consumer electronics scene, and that it was from the CES floor that the success stories of tape, audio components, compact, color TV and Citizens Band products were launched.

He further observes that IHF holds a dealer show two days prior to each of its consumer shows, and suggests that IHF needs to do something to justify its existence.

However, if there is affirmative balloting by IHF members on the "own show" question, it could further undermine the CE Show's strength which has already suffered corrosion by dissenting voices that have forced an annual instead of a semi-annual show, and the Personal Communications industry that has already voted to have its own show in Las Vegas.

Meanwhile, officials of the Federal Trade Commission (FTC) will meet with IHF members at the Nov. 25 meeting to discuss current federal investigations into alleged price fixing in the audio industry.

According to IHF officials, the FTC will be represented by N.Y. regional director, Richard Givens; Laura Worsinger, head of the Special Antitrust Task Force of the FTC, charged with continuing the investigation into alleged hi fi industry price fixing, and FTC attorney Elliot Feinberg. The meeting is expected to be open to manufacturers retailers, manufacturers representatives and distributors.

'Q' Still 'Alive & Kicking' At AES

• Continued from page 48

given the engineering prototype designation CD4-50, includes most of the circuitry in the \$1,500 broadcast unit except the Vu-meter, according to JVC's Gene Ismamoto. It will be shown at the January Consumer Electronics Show in Chicago at an approximate list price of \$300, with 25-30 dB signal-to-noise ratio separation and frequency response from 20 to 20,000 Hz.

At Sansui, announcement of QS import program to be launched early next year (Billboard, Nov. 8) got many favorable comments from exceptionally heavy suite traffic, according to both Jack Muroi and Jerry LeBow. One highlight in the first two dozen import candidates for dealer and direct mail packages

1st Weekend AES Wins Solid Approval

• Continued from page 48

ralling may be accomplished by punching a small hole in the center of the tape wherever banding is to begin and end. The system is priced at \$42,000.

At the 360 Systems booth, guitarist Dick Rosmini may have challenged the Guinness Book of World Records by playing an almost non-stop guitar synthesizer system. The guitar synthesizer uses a custom built guitar or may be adapted to the

TEAC/dbx Tie

• Continued from page 48

Blakely observes. "Response here has been incredible and we've advanced to the serious stage in negotiations with several of the other firms on licensing."

The principal dbx advantage is approximately a 30 dB improvement in signal-to-noise ratio, and he notes that control of tape hiss and preservation of full dynamic range are among the factors limiting performance of consumer tape recorders as compared to professional studio machines.

Blakely also observes that with a growing number of dbx-encoded master tapes in the vaults of labels and studios, and more tape recorders in the field capable of dbx playback, the prospect for a sizeable dbx tape market is excellent. And as the tape market grows, commercial release of dbx-encoded LPs becomes a more attractive marketing proposition for labels. To date, Klavier is the only company in production, with six added titles out soon for a total of nine, including several Creative World releases.

Dbx also is busy on other fronts, already shipping a 2-channel noise reduction system for the Nagra IV-S stereo recorder at \$600. Also being developed is an optical noise reduction system, basically a dbx encode/decode process for the film industry offering similar 30 dB noise reduction, to be shown publicly next year.

is to Toshiba (EMI) LP from Japan featuring the electronic music of Jun Fukamachi. Also being demonstrated was another of the QS "quiet quads," the disco sound of Gloria Gaynor's "Experience," mixed at Media Sound studios here for MGM, with the "Do It Yourself" cut showing particularly vivid separation.

The SQ camp also is making itself "heard," with an effective demonstration of the advanced stereo enhancement circuit first shown at the January CES in Chicago. CBS Technology Center in Stamford, Conn., is building about 100 consumer prototypes of the SQL 200 Stereo Enhancer for circulation to its licensees worldwide and other manufacturers who might be interested in the unit's synthesizing qualities which were quite evident with a variety of music.

One of the biggest monthly SQ software releases is due next week, in simulrelease with the stereo versions, including "Chicago's Greatest Hits," on Columbia; Michael Murphey's "Swans Against The Sun" (Epic); "Mike Oldfield: Ommadawn" (Virgin); "MSFS Philadelphia Freedom," Harold Melvin & The Blue Notes' "Wake Up Everybody" and The O'Jays' "Family Reunion," all on Philadelphia International.

The EMI Group, which recently announced a worldwide single inventory SQ release for most classical product, has been installing custom Rupert Neve mixer desks fully 4-

user's own guitar if required. Each string is routed to a separate section of the 360 synthesizer, permitting polyphonic outputs. A wide variety of effects is possible, and the system has already been purchased by Frank Zappa, Leon Russell and others.

Sontec showed an updated version of the former ITI Parametric Equalizer at its booth. The equalizer is available in recording studio and disk transfer versions and a variable frequency shelving option will become available in early 1976.

Amber Electro Design introduced a prototype of its 4400 Audio Test Set, and showed the well known Audio Spectrum Display Unit. The display is gaining in popularity as a production tool in preparing master tapes for transfer to disk, and is also finding use in cassette mastering where there is a requirement for musical sound consistency between different cassette programs.

Studer showed the A 67 professional tape recorder, a compact version of the larger 1/4-inch transport. The A 67 is available as a portable at \$2,995 or in console for \$3,300.

MCI's JH-528 console was delivered to Criteria Studio in Miami after the show, with two more scheduled for early delivery to Atlantic's New York studios.

Tandberg introduced its top-of-the-line TCD 330 cassette recorder. Retailing at about \$1,000, the 330 has three motors, three heads and dual capstans, as well as peak reading meters and built-in Dolby noise reduction.

SRO crowds jammed both performances of "Those Magnificent Men And Their Music Machines," a New York section presentation on the history of electronic music. A highlight of both shows was the live performance by Ms. Suzanne Ciani on her Buchla Synthesizer, with music, specially composed and arranged by her.

There were also brief demos of the Moog, ARP and Buchla systems, and taped examples of electronic music in both the popular and classical style. Via videotape, narrator/producer Mike Colchamiro and Dr. Robert Moog interviewed Milton Babbitt, Vladimir Ussachevsky, Morton Subotnick and others. A

special feature was a performance by Clara Rockmore on the Theremin, personally built for her by its inventor, Leon Theremin. Another highlight was the taped visit with Eric Siday, the man behind many of the electronic logos heard today.

Following up on the interest shown in electronic music, the AES Seminar Series, conducted by the Institute of Audio Research (IAR), concluded with a session on the programming and interfacing requirements of the electronic music synthesizer in the recording studio, conducted by Walter Sear of Sear Sound. His recently developed guitar synthesizer was also a feature of the N.Y. Section meeting the night before, and his original composition, Synthemorphosis, was heard during the show.

The Seminar Series is a recent addition to the AES convention, and the IAR expects to hold several such sessions in the New York area during the coming season.

Rep Debuts 'Audio Doctor' Hi Fi Clinics

WANTAGH, N.Y.—"Take two diodes and call me in the morning," jokes Bill Kist acting as the Audio Doctor, to a consumer during a Music Clinic. The clinics are Kist's solution to helping the small dealer sell through on hi fi product, and are sponsored by his rep firm, Audio Plus Inc., with partner Steve Weil. Weil sometimes appears at the clinics as the consulting specialist.

The novel idea is an outgrowth of an experimental program initiated by Kist when he was senior vice president of JVC. Rather than an attempt by a manufacturer to influence customers to his own product, the Music Clinics held twice weekly by Audio Plus are geared to delivering unbiased information, through utilization of laboratory test equipment, to the sophisticated customer on all products handled by a dealer.

The dealer provides a date and about \$300 worth of direct mailings and radio spots, and Audio Plus supplies everything else, including posters, radio scripts, and perfume or after-shave give-aways.

Initially, the clinics have been directed to the small specialist who, Kist feels, is in a tighter position trying to compete with price and promotion by the big dealers. "It is becoming necessary for the rep to do more than hand out pamphlets, or take buy orders," says Kist.

An experimental clinic with mass merchandisers will be attempted, using the Arrow Audio lease department of the Times Square stores, a 13-store chain in the New York area.

Clinics have been held at Electronic City, Newark, N.J.; Sifa Sound, Queens, N.Y.; Audio Breakthroughs, Manhasset, Long Island; and University Stereo, Ridgewood, N.J.

U.K. Audio Fair

• Continued from page 51

ager of Reslosound (dealing in microphones), notes that his company had immediately recouped the costs for taking part in the event. "There was certainly an increase in trade from overseas countries such as Venezuela, Ghana and Nigeria," he adds.

DeRado Named IHF President

NEW YORK—George DeRado, president of TEAC Corp. of America, was elected president of the Institute of High Fidelity (IHF), hi fi industry trade organization, to serve the unexpired term of Herb Horowitz, extending to next June.

Also elected at the September board meeting was Victor Amador, president of Audio Dynamics Corp., and the consumer products division of BSR (USA) Ltd., filling the unexpired term of Alan Novick.

Both Horowitz, formerly with Empire Scientific, and Novick, who was with Nikko Electric, and recently joined TEAC, left the board following recent changes in company affiliations.

channel equipped as it upgrades its global studio facilities, confirms Dave Browning, EMI technical services manager who visited AES. Eight of its 24 recording studios were quad-equipped this past year, but no decision has been made on further conversions due to the 30 percent quad cost differential, he emphasizes. STEPHEN TRAIMAN

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(Continued on page 54)

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Talent In Action

• *Continued from page 42*

ments between the instruments and the tape controls were not quite smooth enough to mask the mechanical presence.

Bull has made a booking agreement with San Francisco Artists and will be moving to the Bay Area to continue doing local dates after a Nov. 5-9 run at New York's Folk City.

JACK McDONOUGH

MITZI GAYNOR

Tropicana Hotel, Las Vegas

Whether pleasantly jogging our memories as "South Pacific's" Nellie singing "Honey Bun," dancing up a storm with her 14-member troupe during a boogie number or delivering sultry saloon solos, Mitzi spells 90 minutes of non-stop entertainment.

She set off her performance Nov. 3 with a

rousing Beatles classic, "Got To Get You Into My Life" with some of the best first number dancing Vegas has witnessed in a long time. The seven-song rock boogie sequence offers a great "Midnight At The Oasis" put-on and a tongue-in-cheek spoof "The Streak" on that once passing fad. But Mitzi delivers her best vocal renditions on the saloon songs, "The One I Love" and "The Most Beautiful Guy."

The wireless microphone sound system was at times drowned out and lost in big dance numbers, causing the audience to strain for words and lyrics. But considering all the moving about, the audio difficulties seemed insignificant.

HANFORD SEARL

GEORGE JONES

Palomino, Los Angeles

For his first local club appearance in many years, George Jones brought a notably fine show

to his L.A. area fans. He balanced his sets between recently recorded songs including "Memories Of Us" and the current "I Just Don't Give A Damn," and long-time standards associated with him, like "The Race Is On," "White Lightning," "Ragged But Right" and "She Thinks I Still Care." Suffering by his own admission from the local equivalent of "Vegas throat," Jones nonetheless sounded fine. He also looked healthy and happy, and presented his songs in an informal yet dignified manner—no heavy yuks, but a lot of class from one of country music's longest established and most influential performers.

Jones' current batch of Jones Boys is one of the finest back-up bands to have appeared locally in some time, thanks especially to a highly-capable lead guitarist, and to front man and harmony singer Jimmy Peppers. A fairly well-known songwriter, Peppers has an enormous amount of stage presence and a distinctive, appealing voice. Peppers opened both Nov. 2 sets with a selection of country chestnuts and included his own "Another Woman," a fair-sized hit for Faron Young sometime back.

During the second set Jones and his band were joined by Emmylou Harris, invited from the audience for a number of duets and a reading of her current "If I Could Only Win Your Love" for which she was joined by her producer, Brian Ahern, on bass and pianist Glen D. Hardin. The guest spot was spontaneously presented (Harris obviously shaken by being onstage with a long-time idol) and well received in that light.

TODD EVERETT

HOYT AXTON STEVE SESKIN AND FRIENDS

Great American Music Hall, San Francisco

Tough old cowhand Axton, with seven persons accompanying, gave loose and spirited performances Oct. 22-23, drawing nearly-full houses for the first set each night but only 50 or so for the late sets.

Hoyt as well as several of the players had touches of flu, and while this accounted probably for some of the looseness and some false starts and stops, it did not dampen the general high spirits.

Axton warmed up with material like "Maybelline" and "Geronimo's Cadillac" and then in the main part of the set settled into his own sardonic stuff like "Where Did The Money Go" ("dedicated to three of my managers"), "Bony Fingers," "Never Been To Spain" and "Roll Your Own." For these he used the band, which was notable for the absence of a drummer and the presence of three Southwestern honeys on vocal harmonies.

The set was punctuated by a solo segment, during which Hoyt delivered a few anti-shop-lifting ditties he had once written for AM radio, plus the high point, a short, stabbing version of "Snowblind Friend," a song that was, astonishingly enough, kept off some radio stations as a pro-drug song.

The band gospelled it up somewhat drunkenly at the finale with "Will The Circle Be Unbroken" and "Jesus On The Mainline."

Unannounced openers were the local Steve Seskin and Friends, a bass/acoustic guitar/female vocal trio (the three were augmented by other friends). They have a soft but intense sound, heavy on the harmonies. Predominant voice is that of Deirdre de Corsia, who leaves hardly anything to be desired by way of technical ability though the character of her voice should—and probably will—develop more. In addition to John Prine, Jesse Winchester and Jimmy Cliff material they did several originals.

JACK McDONOUGH

TERRY GARTHWAITE FABULOUS DELUXE BROTHERS

Boarding House, San Francisco

Garthwaite stepped into her debut set Oct. 21 with the utter assurance of a star. The lights faded, flute and drums snapped up an elegant rhythm, and then Terry with five persons behind her slid into the reggae beat of "Slender Thread," the opening tune of her new David Rubinson-produced Arista album. By the end of the tune it was abundantly clear that she has everything needed to go all the way.

Beaming at times like a Dylan doll and given strong support from backing vocalist Willow Wray (who herself was given lots of room to move within the songs), Garthwaite snarled, scatted and crooned her way masterfully through all the LP's songs, most of which were self-penned.

Two of the tunes, the pop "Angel Of Love" and "Changing Colors," a literate, ultra-sophisticated Billie Holiday lament about the difficulty

of finding a suitable man, were written by Toni Brown, Garthwaite's former front partner in Joy Of Cooking. Terri's band, in fact, with four males backing the two female vocalists, is physically comparable to the Joy Of Cooking makeup.

The most notable outside tune was a reggae-ized version of Sam Cooke's "You Send Me," with saxophonist Ron Stallings delivering sterling goods and animated drummer Darrell Griffin playing as if he had the beat clenched between his teeth.

The balance of the band (Garthwaite plays guitar on a majority of the tunes) was Ozzie Ahlers on keyboards and Steve Bennett on bass. This band will accompany the singer on a two-month tour that will hit major clubs like the Bottom Line, the Cellar Door, Paul's Mall, Ebbets Field and the Roxy.

The Fabulous Deluxe Brothers, a comedy team, delivered some rather lame skits for openers.

JACK McDONOUGH

T.G. SHEPPARD JERRY NAYLOR

Palomino, Los Angeles

It was Melodyland night at the Pal Oct. 31, with two of Motown's country wing's top artists showcasing their varied talents.

Jerry Naylor, a veteran of the country and rock scene (he was a member of Buddy Holly & The Crickets in the '50s) puts on a slick, professional show featuring country standards, material from his days with Holly and songs he is cutting himself today. Naylor's show is fast paced, with singalongs invited and lots of banter.

There can certainly be no complaint with the artist's professional approach. If there is to be any criticism, it might be that he appeared to be a bit too "Las Vegas" at times for a crowd that is not generally used to that type of show. The audience, however, seemed to be pleased enough and, in the end, that's what counts. The second show saw Naylor a bit looser, however, and more willing to experiment. There is no question that the man is a genuine talent, and he would seem to be in the enviable position at the moment of being only one hit away from major stardom. With as polished a stage act as he has, a big record could be all that's needed. Naylor's backup band, incidentally, is an excellent one.

T.G. Sheppard (reviewed here recently) opened the show and continues to improve with every performance. He's added a new, effective intro and he offered a sampling from his new LP. The cut, "We Just Live Here," is his most powerful effort since "Devil In The Bottle," which rocketed him to the top of the charts. Sheppard was backed by the Palomino Riders (headed by Jerry Inman), a superb band that receives too little recognition.

BOB KIRSCH

Campaign Mounted For Leslie West

NEW YORK—Leslie West's second solo album, "The Leslie West Band," distributed by RCA Records, will be supported by a nationwide merchandising campaign.

Highlighting the marketing effort on the Phantom Records LP will be a two-pronged sales program which will cover the East and West Coasts.

• *Continued from page 41*

engineer. Also, in the studio, Sonny Criss did some tracks with Bob Porter producing and Peter Granet engineering. The Average White Band was in for overdubs with Arif Mardin producing and David Hewet engineering. Steve Lawrence and Edye Gorme were in for Stage 2 Productions.

★ ★ ★

At the Upside Down Studios in Los Angeles (where the Doors cut their "L.A. Woman" LP, incidentally), Randy Senter reports that Jimmie Haskell has been in recently to do some arrangements. Demos have also been handled for Barry White's production company, as well as some tape transfers for War.

Lease Expires

• *Continued from page 37*

Bowie, Steve Miller and the Average White Band, plans to remain in Philadelphia.

While it had a first offer to purchase the house, it preferred to pay a reported \$60,000 yearly rental fee, and expects to come up with a new home base for its concerts.

In addition to giving David Bowie his first local exposure, with one of the concerts resulting into a best-seller, live in-concert record album, Midnight Sun also provided the first local stands for Bruce Springsteen and Jackson Browne.

In the past year, Midnight Sun expanded its concert promotions to include dates at the 10,000-seat Civic Center, and this season moved into the college market to produce concerts at Lafayette College in nearby Allentown, Pa., and at Rider College, Trenton, N.J.

In California, the Warehouse stores will include the LP in a promotion backed by a radio time buy. Here, Sam Goody's will spotlight it as part of a television package beginning Nov. 29 for a week. The Goody package will cover New York and Philadelphia, and will feature a total of 90 TV and radio spots.

MARKETPLACE

Continued from page 53

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COUNTRY SWINGER—Waylon Jennings discusses country and pop music with TV host Sammy Davis Jr. during a recent taping in Los Angeles of Davis' syndicated late-night feature.

RCA photo

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Nashville Scene

Warner Bros.' Emmy Lou Harris was in Nashville last week for the taping of ABC's TV special on the 50-year Opry Celebration. She performed her Reprise hit "If I Could Only Win Your Love." ... Cal Smith bought a 1976 MCI Challenger touring bus and is having it fitted with a custom interior that sleeps eight. ... MCA artist Jerry Jordan who recorded the successful "Phone Call From God" received a phone call from the Oral Roberts program and taped the Oral Roberts Show. The syndicated show will air in more than 400 markets beginning Nov. 23 and will run through December. ... Police recovered the items stolen from Jack Greene and Jeannie Seely's touring bus. Steve Elias' antique banjo and Bobby Whitton's classical guitar were among the valuables returned.

Jerry Clower Day in Jackson, Miss. Nov. 15 will be televised statewide. ... Roy Clark and Red Lane bought a 1943 Stearman plane. The aircraft is an all red, two-holer, open cockpit type and they christened it the "Ole R & R." ... Diana Trask is now being represented by the William Morris Agency. She was formerly with the Halsey Agency in Tulsa. ... The Amazing Rhythm Aces and the Marshall Tucker Band entertained at a midnight Halloween show at the Fox Theater in Memphis.

Chip Taylor recently produced a session on Capitol's Stoney Edwards. With the backing of Ghost Train, five sides were cut at Minot Studios in White Plains, N.Y. Chip wrote a song called "Blackbird" especially for Stoney, reflecting frank and honest dialog basic to the soil, and commented, "it was my proudest moment as a producer." ... Jack Greene will perform as a solo artist while Jeannie Seely takes a vacation aboard the Legend, husband Hank Cochran's new yacht. ... Playboy artist Mike Wells has cut an old Cat Stevens pop hit from the late sixties, "Wild World." Up-tempo, the tune features the Lea Jane Singers and is co-produced by Bobby Dyess and Eddie Kilroy. Release date is Nov. 20. ... Capitol artist Linda Hargrove is currently on a 12-city promotional tour promoting her new album "Love, You're The Teacher." Capitol has planned an album and T-shirt giveaway for the month-long tour.

Roy Clark opened Nov. 10 at the Twin Coaches in Pittsburgh for a week before returning to Los Angeles for television tapings. ... Johnny Tillotson set for mid-March dates at Harrah's in Reno and Lake Tahoe. ... Randy Matthews escaped injury in his third automobile accident recently, but had to cancel scheduled television TV in Los Angeles. ... George Jones and the Jones Boys taped the "Dinah Shore Show" in Los Angeles recently, then the "Hee-Haw Show" in Nashville. ... Ray Griff has several songs on the market presently, by Crystal Gayle, Dave Dudley and Gene Watson as well as his own "You Ring My Bell."

IRDA, as well as South Breeze Records, based here.

Other new labels include the Aquarian label, Macon, Ga.; Jan Mar Records, Oklahoma City; S.B.E. Records, Franklin, Ind.; Keimotion Records, Portsmouth, Va., and Neostat Records of Birmingham, Mich.



RADIO SCHOLARSHIP—Dr. Ed Kimbrell (seated center) head of the Mass Communications Dept. of Middle Tennessee State University, accepts the first scholarship check from the Country Radio Seminar President, Tom McEntee. With Dr. Kimbrell are the Executive members (clockwise) Jerry Seabolt, Barbara Starling, McEntee, Biff Collie, Mike Milom, Seminar attorney and Charlie Monk.

Norcross Elected GMA Chief Again

NASHVILLE—Marvin Norcross of Waco, Tex., was re-elected president of the Gospel Music Assn. (GMA) during the annual board of directors meeting held here Oct. 3.

The following directors were elected in the various categories:

ARTIST/MANAGEMENT/TALENT AGENCY—Don Butler of Nashville, along with Herman Harper re-elected executive vice president.

RECORD COMPANY—Maurice LeFevre of Atlanta joins Joe Huffman of Greenville, S.C., as holdover member.

PROMOTER—Larry Orrell of Detroit and holdover member, Don Baldwin of Mechanicsburg, Pa.

PERFORMANCE LICENSING ORGANIZATION—Jim Black of Nashville joins Helen Maxson of Nashville.

COMPOSER—Gordon Jensen of Hendersonville, Tenn., will serve with Joel Hemphill of Nashville.

PUBLIC RELATIONS—Donna Hilley of Nashville and Emily Bradshaw, of Nashville.

ARTIST/MUSICIAN—Rex Nelson of Atlanta and Wendy Bagwell of Smyrna, Ga.

TRADE PUBLICATION—John Sturdivant of Nashville and Sharon Peck of Burbank, Calif.

YOUTH—Diane Hooper of Nashville joins Patty Parker of Chattanooga.

BROADCAST MEDIA—Eric AuCoin of Portsmouth, Va., and Windy Johnson of Jacksonville.

PUBLISHER—Connor Hall of Cleveland will serve with J.D. Sumner, Nashville.

RADIO-TV—David Benware of Dallas elected for two years and Ivous Sisk of Fulton, Miss., for one year.

MERCHANDISER (NEW CATEGORY)—David Mead of Nashville for two years and U.D. Davis of Alexandria, La., for one year.

ASSOCIATE MEMBER—Mary Hillyard of Magadore, Ohio, for two years and John Rees of Nashville for one year.

DIRECTOR AT LARGE—Bob Benson of Nashville will serve with Eldridge Fox of Asheville, N.C.

Six vice-presidents were elected including Aaron Brown, Ed Benson, Steve Speer and Charlie Monk, all of Nashville, and Hal Spencer, Burbank, Calif., and Norman Odum, New York. Shirley Enoch of Nashville was elected secretary while John T. Benson III was re-elected treasurer.

Lou Hildreth of Nashville was elected to fill an unexpired term of one year in addition to Don Butler in the Artist/Management/Talent Agency Category.

The first quarterly meeting is planned for Dec. 1-2 and newly elected officers of GMA are planning a retreat for Nov. 18-19, possibly at Lake Berkley in Kentucky.

Out At Avco, Mull Opens Own Company

NASHVILLE—With the closing of the country division of Avco Records here, national country promotion and sales director Frank Mull has opened his own company, Mull-Ti-Hit Promotions, an independent national operation.

Headquartered in the new United Artists Tower, Mull-Ti-Hit will provide promotional services for artists, writers, publishers and independent record companies.

Distrib Pacts Set By Nashville Firm

NASHVILLE — International Record Distributing Associates (IRDA) has made distributing deals with several new labels in various parts of the country, including two Nashville-based companies.

Universal Entertainment Corp. has purchased ES Records of Nashville and will be distributed by



RODRIGUEZ DATE—A happy Sherrie McClanahan is sandwiched between WKDA-AM's Chris McGuire, left and Mercury's Johnny Rodriguez, right at a Nashville restaurant. Sherrie won the "Date With Johnny Rodriguez" contest sponsored by Phonogram/Mercury and WKDA-AM, Nashville.

Polymusic Axe

• Continued from page 3

Although the project is scheduled to run to the end of the year, prospects beyond that date are "very bleak," according to Weisel. A final decision as to its fate will be decided officially at that time, he says.

Polymusic's classical direct marketing programs are not involved and are successful, Weisel says. There are no plans at present to move into other music genres.

The country music project was launched after successful tests on a television package offering a continuity program, and a negative option record/tape club with editorial/product publication each month.

The club, named the Nashville Country Club, was supposed to have an advisory committee. However, a committee member in Nashville says that no advisory meeting on the club had ever been held.

Electronics Firm Pushes 'Old' Acts

By COLLEEN CLARK

NASHVILLE—Kustom Electronics plans to concentrate on the artists who have represented them over the past few years in all their promotional efforts in the upcoming year.

Earl Owens is national promotion director here for the Kansas-based firm which represents Tanya Tucker, Jerry Lee Lewis, Danny Davis & the Nashville Brass, Johnny Paycheck, the Statler Brothers, Tommy Cash, Bobby Goldsboro and Leon Russell.

Kustom held its first show at the War Memorial Auditorium during last month's Grand Ole Opry 50th Birthday Celebration (their sixth year of participation) and due to the success of the show, plans are being made for next year's celebration. Featured were Jerry Lee Lewis, T.G. Sheppard, Johnny "Cowboy" Brower, Billy Thundercloud, Lamar Morris and the Morris Code, Ronnie Prophet. Kustom also handled the sound for most of the major shows held during the convention.

Having won some 30 awards for their contribution in sound through the country music industry, Charlie Roy and Wayne McMurtry, heads of the organization, feel they can do much to promote the artists who have helped to make the firm successful through their advertising facilities, trade advertising and dealer organizations nationwide.

Webb Pierce Wins Round In Lawsuit

NASHVILLE—The court battle between country entertainers Webb Pierce and Ray Stevens is still raging although Chancellor Ben H. Cantrell refused last week to block Pierce from letting tourists visit his fashionable Curtiswood Lane home.

Cantrell refused to grant the preliminary injunction requesting the City of Oak Hill, which claimed Pierce was violating the city's zoning laws and threatening its residential character.

Stevens went to court to prevent Pierce from building a concrete bus ramp in order to get the tourist buses off the narrow, winding street. The court ruled in Pierce's favor, but told him not to build the ramp until Stevens had a chance to appeal. The Court of Appeals is expected to rule on the case before the end of the year.

Pierce testified before Cantrell last month that thousands of tourists visit his home each week, chiefly because of his guitar-shaped swimming pool. "If they want to come up there, they're welcome," Pierce said. "They're fans of mine. They've given me a lot."

Oak Hill attorney Huner Short argued Pierce's actions constituted a commercial endeavor, designed to promote his own career, in violation of the all-residential zoning laws of the independent city. Short could not be reached for comment on what further legal action, if any, the city may take.

Blackwood New Kelly Director

LAS VEGAS—John Kelly and Associates has added Ron Blackwood as director in charge of all agency affairs.

Blackwood will make his home here and will be representing the Judy Lynn Show, Toni Ingraham Show, the Blackwood Singers, Stony Edwards, Kelly Leroux Show and several other artists.

Blackwood has been involved in booking state and county fairs for several years. He and the John Kelly Agency will be working with the Hap Peebles Agency in selling country talent to fair buyers, making them one of the largest fair agencies in the nation.

For one Billboard Subscriber in 50 ...
Billboard Hotline

See page 57

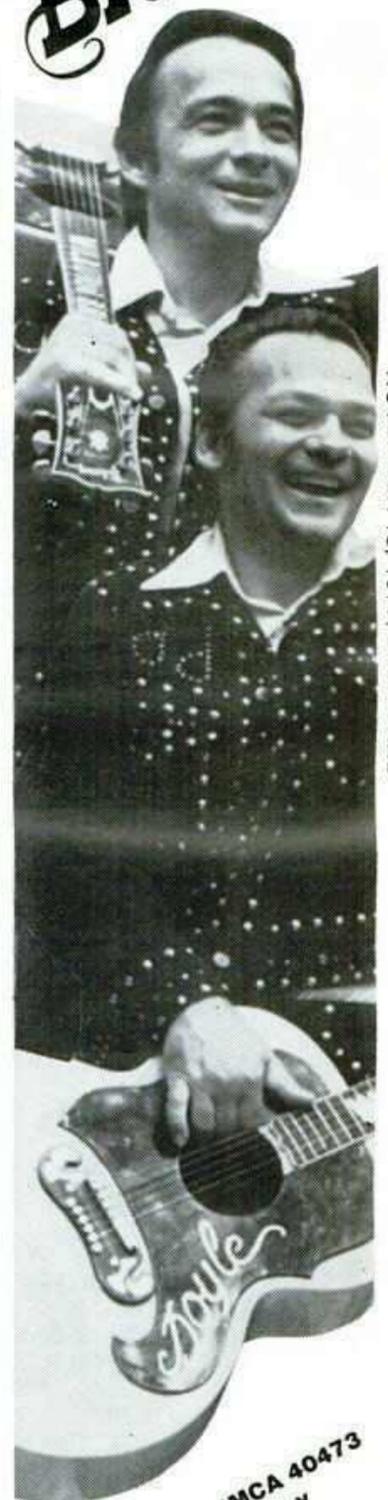
Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.								
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	11	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)	34	26	14	ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP)	79	3	3	THE WOMAN ON MY MIND—David Houston (C. Taylor, N. Wilson, G. Richey, D. Houston), Epic 8-51056 (Columbia) (Algee/AI Gallico, BMI)
2	3	13	ROCKY—Dickey Lee (J. Stevens), RCA 10361 (Strawberry Hill, ASCAP)	35	43	6	THIS AIN'T JUST ANOTHER LUST AFFAIR—Mel Street (D. Conley), GRT 030 (Janus) (Blue Moon, ASCAP)	70	72	6	THE DOOR IS ALWAYS OPEN—Lois Johnson (B. McDill, D. Lee), 20th Century 2242 (Jack, BMI)
3	7	7	IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard), Capitol 4141 (Shade Tree, BMI)	36	33	10	PAPER LOVIN'—Margo Smith (M. Smith), 20th Century 2222 (Jobi, BMI)	21	82	2	YOU'LL NEVER KNOW—Jim Reeves (M. Gordon, H. Warren), RCA 10418 (Bregman/Vocco And Conn, ASCAP)
4	4	11	I LIKE BEER—Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI)	37	40	7	HELP ME MAKE IT (To My Rocking Chair)—B.J. Thomas (B. Emmons), ABC 12121 (Baby Chick, BMI)	22	83	3	SOMETIMES I TALK IN MY SLEEP—Randy Cornors (E. Raven), ABC/Dot 17592 (Milene, ASCAP)
5	6	9	ALL OVER ME—Charlie Rich (B. Peters), Epic 50142 (Columbia) (Ben Peters/Charys, BMI)	38	38	8	INDIAN LOVE CALL—Ray Stevens (R. Fainl, D. Harbach, D. Hammerstein II), Barnaby 616 (Janus) (Warner Bros, ASCAP)	73	77	4	PLEDGING MY LOVE—Billy Thundercloud & The Chieftones (D. Robey, F. Washington), 20th Century 2239 (Lion/Wemar, BMI)
6	5	13	WHAT'S HAPPENED TO BLUE EYES—Jessi Colter (J. Colter), Capitol 4087 (Baron, BMI)	39	47	5	ROLL YOU LIKE A WHEEL—Mickey Gilley & Barbi Benton (V. McAlpin), Playboy 6045 (Acclaim, BMI)	74	74	7	START ALL OVER AGAIN—Johnny Carver (B. Dees), ABC/Dot 17576 (Mill & Range, BMI)
7	9	10	LOVE IS A ROSE—Linda Ronstadt (N. Young), Elektra 45282 (Silver Fiddle, BMI)	40	45	7	WHATEVER I SAY—Donna Fargo (D. Fargo), ABC/Dot 17579 (Prima-Donna, BMI)	75	NEW ENTRY	7	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn (L.J. Dillon), MCA 40484 (Wilderness, BMI)
8	1	14	I'M SORRY—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)	41	49	6	FLAT NATURAL BORN GOOD TIMING MAN—Gary Stewart (G. Stewart), RCA 10351 (Forest Hills, BMI)	76	93	2	STONED AT THE JUKEBOX—Hank Williams Jr. (H. Williams Jr.), MGM 14833 (Bocephus, BMI)
9	8	14	(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McDill), ABC/Dot 17568 (Hall-Clement, BMI)	42	50	4	JASON'S FARM—Cal Smith (J. Adnan), MCA 40467 (Pick A Hit, BMI)	77	81	2	SAY I DO—Ray Price (R. Hildebrand), ABC/Dot 17588 (Dayspring, BMI)
10	14	6	SECRET LOVE—Freddie Fender (F. Faine, P.F. Webster), ABC/Dot 17585 (Warner Bros, ASCAP)	43	56	3	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (D. Lambert, B. Potter), Capitol 4155 (ABC/Dunhill/ One Of A Kind, BMI)	78	78	7	I'VE BEEN AROUND ENOUGH TO KNOW—Joel Sonnier (B. McDill, D. Lee), Mercury 73702 (Phonogram) (Hall/Clement, BMI)
11	12	15	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel/Black Coffee, BMI)	44	54	4	JUST IN CASE—Ronnie Milsap (H. Moffatt), RCA 10420 (Pi-Gem, BMI)	79	96	2	THE MAN ON PAGE 602—Zoot Fenster (G. Winters, H. Fischer, E. Strasser), Antique 1068 (IRDA) (Georgene, BMI)
12	13	9	BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), Epic 50147 (Columbia) (AI Gallico/Algee, BMI)	45	53	5	PIECES OF MY LIFE—Elvis Presley (T. Seals), RCA 10401 (Danor, BMI)	80	90	3	GEORGIA RAIN—Jerry Wallace (W. "Carrol" Reilmen), MGM 14832 (Four Tay, BMI)
13	15	9	I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin), Epic 50145 (Columbia) (Tree, BMI)	46	41	11	MIRROR, MIRROR—Ben Reece (B. Reece), 20th Century 2227 (Music Craftshop, ASCAP)	81	85	2	I'M A FOOL TO CARE—Donny King (T. Dallas), Warner Bros. 8145 (Peer International, BMI)
14	16	10	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI)	47	55	6	OUR MARRIAGE WAS A FAILURE—Johnny Russell (J. Russell, B. McDill), RCA 10403 (Hall-Clement, BMI)	82	87	2	LOVE WAS (Once Around the Dance Floor)—Linda Hargrove (L. Hargrove), Capitol 4153 (Beechwood/Window, BMI)
15	19	8	WE USED TO—Dolly Parton (D. Parton), RCA 10395 (Owens, BMI)	48	48	10	SHAME ON ME—Bob Luman (L. Williams, B. Enis), Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP)	83	61	18	BLUE EYES CRYING IN THE RAIN—Willie Nelson (F. Rose), Columbia 3-10176 (Milene, ASCAP)
16	18	9	SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury), Warner Bros. 8127 (Acuff-Rose, BMI)	49	60	4	COWBOYS AND DADDIES—Bobby Bare (M. Cooper), RCA 10409 (Wilbur/Martin Cooper, ASCAP)	84	84	4	SOMEONE LOVES YOU HONEY—Marie Owens (D. DeVaney), 4-Star 1019 (Music City, ASCAP)
17	21	7	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters), Mercury 73715 (Phonogram) (Pi-Gem, BMI)	50	36	11	TOWER OF STRENGTH—Sue Richards (B. Hilliard, B. Bacharach), ABC/Dot 17572 (Famous, ASCAP)	85	NEW ENTRY	2	WOMAN, WOMAN—Jim Glaser (J. Glaser, J. Payne), MGM 14834 (Ensign, BMI)
18	20	11	YOU RING MY BELL—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)	51	51	7	BATTLE OF NEW ORLEANS—Buck Owens (J. Driitwood), Capitol 4138 (Warden, BMI)	86	88	3	DANCE HER BY ME (One More Time)—Jackie Ward (D. Wolfe), Mercury 73716 (Phonogram) (Le Bill, BMI)
19	23	8	SOMETHING BETTER TO DO—Olivia Newton-John (J. Farrar), MCA 40459 (ATV, BMI)	52	63	4	ME AND OLE C.B.—Dave Dudley (D. Dudley, R. Rogers), United Artists 722 (Newkys, BMI)	87	NEW ENTRY	2	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Ed Bruce (E. Bruce, P. Bruce), United Artists 732 (Tree/ Sugarplum, BMI)
20	11	12	I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45269 (Briarpatch/Deb Dave, BMI)	53	39	13	JO AND THE COWBOY—Johnny Duncan (J. Duncan, Larry Gatlin), Columbia 3-10182 (Combine, BMI)	88	94	2	WILL YOU LOVE ME TOMORROW—Jody Miller (G. Goffin, C. King), Epic 8-50158 (Columbia, BMI)
21	27	7	SINCE I MET YOU BABY—Freddie Fender (L.J. Hunter), GRT 031 (Unichappel, BMI)	54	29	15	WHAT IN THE WORLD'S COME OVER YOU—Sonny James (J. Scott), Columbia 3-10184 (Peer International/Unart, ASCAP)	89	NEW ENTRY	2	FIRE AND RAIN—Willie Nelson (J. Taylor), RCA 10429 (Blackwood, BMI)
22	28	8	WESTERN MAN—La Costa (D. Owens), Capitol 4139 (AI Gallico, BMI)	55	52	9	STONE CRAZY—Freddie Weller (B. Morrison, J. Harris), ABC/Dot 17577 (Music City, ASCAP)	90	NEW ENTRY	2	TEXAS—1947—Johnny Cash (G. Clark), Columbia 3-10237 (Sunbury, ASCAP)
23	25	8	ALL AMERICAN MAN—Johnny Paycheck (J. Paycheck, G. Adams), Epic 8-50146 (Columbia) (Algee, BMI)	56	59	8	IT'S NOT FUNNY ANYMORE—Stella Parton (B. Dean, P. Overstreet), Country Soul & Blues 088 (IRDA) (Owloluz, ASCAP/Myanah, BMI)	91	92	4	SHE BRINGS HER LOVIN' HOME TO ME—Mundo Ray (R. Earwood), Epic 8-50141 (Columbia) (Double R, BMI)
24	30	6	LYIN' EYES—Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)	57	70	3	LOOKING FOR TOMORROW—Mel Tillis (David Allds/Billy Arr), MGM 14835 (Sawgrass, BMI)	92	95	2	EVERY ROAD LEADS BACK TO YOU—Leapy Lee (P. Polgar, R. Mason), MCA 10470 (Cherry Lane, ASCAP)
25	24	9	BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis), MGM 14825 (American Gramophone, SESAC)	58	31	12	IF I'M LOSING YOU—Billy Walker (G.S. Paxton), RCA 10345 (Pax House, BMI)	93	91	5	MY BABE—Earl Richards (W. Dixon), Ace Of Hearts 7502 (Bryan) (Arc, BMI)
26	10	13	SAN ANTONIO STROLL—Tanya Tucker (P. Noah), MCA 40444 (Unichappel, BMI)	59	58	9	FINE TIME TO GET THE BLUES—Jim Ed Brown (S. Throckmorton, C. Putnam, R. Lane), RCA 10370 (Tree, BMI)	94	97	3	I JUST DON'T GIVE A DAMN—George Jones (G. Jones, J. Peppers), Epic 8-50127 (Columbia) (Uncanny, BMI)
27	34	6	FROM WOMAN TO WOMAN—Tommy Overstreet (J. Gillespie, R. Mareno), ABC/Dot 17580 (Ricci Mareno, SESAC)	60	62	7	YOU GOT A LOCK ON ME—Jerry Reed (J.R. Hubbard), RCA 10389 (Vector, BMI)	95	100	2	WHEN I STOP DREAMING—Debbie Hawkins (I. Louvin, C. Louvin), Warner Bros. 8140 (Acuff-Rose, BMI)
28	35	6	WHERE LOVE BEGINS—Gene Watson (R. Griff), Capitol 4143 (Blue Echo, ASCAP)	61	65	7	MAKIN' LOVE—Ronnie Sessions (F. Robinson), MCA 40462 (Tree, BMI)	96	99	2	INDIAN CREEK—Porter Wagoner (P. Wagoner), RCA 10411 (Owens, BMI)
29	37	5	EASY AS PIE—Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)	62	42	11	YOU'VE LOST THAT LOVIN' FEELIN'—Barbara Fairchild (B. Mann, C. Wall, P. Spector), Columbia 3-10195 (Screen Gems-Columbia, BMI)	97	98	2	SUGAR SUGAR—Mike Lunford (Kim, Barry), Starday 133 (Don Kirshner, BMI)
30	32	7	THE SONG WE FELL IN LOVE TO—Connie Smith (T. Saussy, R. Baker), Columbia 3-10210 (Acuff-Rose, BMI/Milene, ASCAP)	63	75	3	SHE DESERVES MY VERY BEST—David Willis (B. Duncan), Epic 8-50154 (Columbia) (Shelmer-Poe/ Unichappel, BMI)	98	NEW ENTRY	2	ROLY POLY—Carl Smith (F. Rose), Hickory 357 (MGM) (Milene, ASCAP)
31	17	12	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan), Monument 8-8661 (Epic/Columbia) (Combine, BMI)	64	76	3	SILVER WINGS & GOLDEN WINGS—Billie Jo Spears (M.A. Leikin, G. Sklerov), United Artists 712 (Almo, ASCAP/Peso, BMI)	99	86	6	MIDDLE OF A MEMORY—Eddy Arnold (B. Johnston), MGM 14827 (Rawhide, BMI)
32	46	5	WARM SIDE OF YOU—Freddie Hart And The Heartbeats (F. Hart), Capitol 4152 (Hallnote, BMI)	65	89	2	THE BLIND MAN IN THE BLEACHERS—Kenny Starr (S. Whipple), MCA 40474 (Tree, BMI)	100	NEW ENTRY	2	QUEEN OF THE SILVER DOLLAR—Dave & Sugar (S. Silverstein), RCA 10425 (Evil Eye, BMI)
33	22	13	FUNNY HOW TIME SLIPS AWAY—Harvel Felts (W. Nelson), ABC/Dot 17569 (Tree, BMI)	66	66	6	I'D RATHER BE PICKED UP HERE (Than Be Put Down At Home)—Jeris Ross (G. Morgan), ABC/Dot 17573 (Pi-Gem, BMI)				

A honey of a NEW single...
"Country Honey"
b/w "Milwaukee, You're In Trouble"

The Wilburn Brothers



On MCA Records #MCA 40473
Producer: Owen Bradley
Publisher: ACUFF-ROSE/
UNICHAPPELL
Writers: Dallas Frazier/
A.L. "Doodle"
Owens

Bookings: Wil-Helm Agency
801 Music Square East, Nashville,
Tennessee 37203 (615) 244-1403
Public Relations: THE JAMES AGENCY,
971 N. LaCienega, Suite 204, Los Angeles,
California 91604 (213) 659-2386
Fan Club: Wilburn Brothers Clubs
International, Brenda Wade & Betty Jones,
P.O. Box 376, Fenton, Mo. 63026

NOVEMBER 15, 1975, BILLBOARD



SPECIAL PRODUCT—Mrs. Bob Wills, wife of the late Bob Wills and creator of western swing music, presents a special repackaged album from Epic Records combining the recordings of Bob Wills and His Texas Playboys and those of contemporary swing band Asleep At The Wheel. Entitled "Fathers And Sons" the lp is a special offer to CBS accounts. Pictured left to right are Tony Garnier, Asleep at the Wheel, Leon MacAuliffe from the Texas Playboys, Mrs. Wills, Ray Benson and Floyd Domino, Asleep at the Wheel and Al Strickland, one of the Texas Playboys.

Country Acts Pitch In To Aid Symphony

OKLAHOMA CITY—A "Country To Classic" benefit concert was held recently to aid the Oklahoma Symphony Orchestra, and country music played a major part.

Mickey Sherman, president of Homa Records here, presented an All-American Country Show as the second half of a two-show program. Featured were Homa artists Benny Kubiak, Anthony Armstrong Jones, Verna Lee, Walt Wilder and Charlie Shaw. Other entertainment included the Oklahoma City Symphony Orchestra and several opera singers.

Other country entertainers have come to the aid of symphonies in the past such as Ray Price and Willie Nelson with the Dallas Symphony, Chet Atkins with the Boston Pops Orchestra and the Masters Festival, which includes Atkins, Floyd Cramer, Brenda Lee and Danny Davis and the Nashville Brass, who have performed with the Nashville Symphony Orchestra.

"All kinds of music have a place in the community," says Sherman, as more than \$16,000 was raised for support.

KLAC Premieres With Haggard

LOS ANGELES—KLAC's first concert in 1976 will headline Merle Haggard at the Anaheim Convention Center Jan. 31.

Supporting acts will be announced later, according to Bill Ward, general manager of Metro-media Radio's country music facility here.

The Merle Haggard Show is a KLAC Presentation in conjunction with Bob Eubanks' Concert Express Productions.

Agency Will Supply Radio Gospel News

DETROIT—The new Gene Brown Agency has announced plans to supply radio stations with taped reports concerning gospel artists and writers. According to Brown, the reports will use excerpts from interviews, telephone feeds and news releases on the songs and singers of gospel and sacred music.

Those who wish to supply news, along with radio stations interested in receiving this service, should contact the Gene Brown Agency, P.O. Box 323, East Detroit, Mich.

Flurry Of New Country Pacts

NASHVILLE—There's no calm following the storm of country music week as local labels, publishers and bookers sign new acts to their rosters.

Sammi Smith, who zoomed to fame with Kris Kristofferson's "Help Me Make It Through The Night," has signed with Elektra-Asylum Records after a five-year stint with Mega.

Meanwhile, Lorri Morgan follows the footsteps of her late father—Grand Ole Opry great, George Morgan. The 16-year-old writer-singer inked a contract with Four Star Records, and the label's chief, Joe Johnson, will produce.

Larry Lee, formerly with the Screen Gems and Johnny Cash publishing operations, has signed exclusively with Acuff-Rose Publications.

And Roy Head, the former rock star who turned country, has signed an exclusive booking agreement with the Lavender-Blake Agency.

El Paso FMer Goes Religioso

EL PASO—KPAS-FM here is the latest station to go to an inspirational format.

The station will broadcast inspirational music from 6 a.m. until 10 p.m. daily, and will also feature local and national religious leaders providing messages for El Paso and the greater Southwest area.

"People want to hear positive music on the radio, music reflecting positive values that inspirational programming brings," says Michelle Haston, president of KPAS-FM, "and now for the first time in this area people can tune into the joyful sounds of inspirational music."

George Faulder, station manager, explains that the broad cross section of inspirational music available includes quartets, country singers, rock recordings, sacred and religious songs, as well as middle of the road type gospel singers, all with an inspirational feel.

KPAS-FM officials feel their new format presents an alternative for the area. They also feel that because inspirational music has a fan loyalty incomparable to other music types, advertisers will feel comfortable with the new format.



DOVE AWARDS—Marijohn Wilkin accepts the Dove Award for the Song of the Year Award, "One Day At A Time," at the Gospel Music Association Convention.

Scruggs Mending After Plane Crash

NASHVILLE—Earl Scruggs should be headed home from Nashville Memorial Hospital momentarily as he continues his successful recuperation from injuries suffered when his private plane crashed while he attempted to land in Nashville Sept. 29.

A series of operations—the latest on his ankle and wrist—has Scruggs on the mend. Scruggs will continue his recovery at home before taking his show back on the road. His sons, Randy and Gary, are continuing the dates.

Scruggs, a pilot, bought a plane in 1957 after he was injured in a car crash.

The famed banjo picker hopes to be sufficiently recovered by Nov. 16 to attend the world premiere of the movie "Banjo Man" at Washington's John F. Kennedy Center. The movie features Scruggs and his Review along with Joan Baez, David Bromberg, the Byrds, Rambling Jack Elliot, Tracy Nelson and Mother Earth, Nitty Gritty Dirt Band, and Doc and Merle Watson.



NEW HEADQUARTERS—New 50,000 square foot building in Miami is the new world headquarters for Screen Gems-Columbia Publications, one of the country's largest music print companies. A reception was held in Nashville recently celebrating the opening.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 11/15/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	WINDSONG—John Denver, RCA APL1-1183
2	3	22	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
3	2	15	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
4	4	14	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
5	6	11	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
★	9	10	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
7	8	10	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
★	13	4	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot DOSD 2044
★	11	5	CLEARLY LOVE—Olivia Newton-John, MCA 2148
10	10	30	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
★	16	5	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
12	12	6	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
13	15	6	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
14	14	8	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
15	17	6	DOLLY—Dolly Parton, RCA APL1-1221
16	5	15	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
17	7	15	BEST OF—Dolly Parton, RCA APL1-1117
★	24	4	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
19	19	19	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
20	23	5	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot DOSD 2036
21	22	5	SEARCHIN' FOR A RAINBOW—Marshall Tucker Band, Capricorn CP 0161 (Warner Bros.)
22	26	5	THE FIRST TIME—Freddie Hart, Capitol ST 11449
23	25	7	M-M-MEL—Mel Tillis, MGM M3G 5002
★	30	4	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
25	28	6	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
★	32	3	ROCKY—Dickey Lee, RCA APL1-1243
★	33	2	SINCE I MET YOU BABY—Freddy Fender, GRT 8005
28	20	37	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
29	18	11	HOME—Loretta Lynn, MCA 2146
30	21	19	CHARLEY—Charley Pride, RCA APL1-1038
31	35	3	ROCK 'N' ROLL MOON—Billy Swan, Monument PZ 33805 (Epic/Columbia)
★	40	2	BILLY, GET ME A WOMAN—Joe Stampley, Epic KC 33546 (Columbia)
33	34	5	I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
34	27	4	NIGHTRIDER—Charlie Daniels Band, Kama Sutra KSBS 2607 (Buddah)
35	29	17	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
36	39	27	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★	NEW ENTRY		NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
38	42	3	EVERYBODY'S COUNTRY—David Wills, Columbia PC 33704
★	NEW ENTRY		BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
40	43	2	BILLY THUNDERCLOUD & THE CHIEFTONES, 20th Century T 471
41	38	6	LOOK AT THEM BEANS—Johnny Cash, Columbia KC33814
42	37	6	I WANT TO HOLD YOU IN MY DREAMS—Stella Parton, Country Soul & Blues 6006 (IRDA)
43	NEW ENTRY		MEMORIES OF US—George Jones, Epic KE 33547
44	NEW ENTRY		COUNTRY MALE ARTIST OF THE DECADE—Sonny James, Columbia KC 33846
45	41	9	LOVIN' AND LOSIN'—Billy Walker, RCA APL1-1160
46	46	3	BILLIE JO—Billie Jo Spears, United Artists UA-LA508-G
47	47	3	EDDIE RABBIT, Elektra CM-3
48	NEW ENTRY		THE NIGHT ATLANTA BURNED—Atkins String Band, RCA APL1-1233
49	50	2	HERE COMES JOHNNY RUSSELL, RCA APL1-1211
50	45	22	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)

Daughter Managing Dad, Grandpa Jones

NASHVILLE—Eloise Jones Hawkins has taken over as agent and manager for "Hee-Haw" regular Grandpa Jones, who is also her father.

Formerly with Monument Records and writers Boudleaux and Fe-

lice Bryant. Hawkins also books several other acts including Buck White and The Downhouse Folks. The father and daughter endeavor, Grandpa Jones Enterprises, is located in Goodlettsville, a Nashville suburb.

JUST A GAME?

BBC Bars Future Tense On Ads By Record Companies

LONDON—The British Broadcasting Corp. makes it clear this week that record companies are not permitted to take advertisements in the press, or in any other media, to promote the fact that an artist or record "will be" appearing on a BBC radio or television show.

The only advertising acceptable to the BBC is that in the past tense.

A BBC spokesman says the policy has been in operation for some time and it is only when the corporation has known of a situation that action has been taken. This does not mean that a record banned by the BBC should be advertised in such a way as to break other corporation rulings.

But the ruling affects the consumer press as well as the Billboard publication Music Week, so advertising for the trade will also be viewed closely. Polydor's Ian Mac-tavish explains that his company rarely refers to the BBC in advertising material, though the recent move will mean future wording will be modified.

Charisma marketing and promotions manager Frank Sansom says that the promotion system with the BBC is "just a game." He adds: "As soon as the BBC puts up a wall, as it

tends to do each year, it is up to the record companies to see how ingenious they can be to get around the restrictions.

"I am skeptical about the power the BBC has and I'll look to the commercial stations more now when planning advertising campaigns. Some area stations are very powerful and it is possible nowadays to have regional breakouts."

Capital Radio's music director Aidan Day says: "I can understand the reasoning behind the BBC's actions, but I think they are over-reacting. I don't think a radio station is in any way harmed if the record company backs up the judgement of a program producer by taking an advertisement to promote the show."

"I'm delighted about any promotion mentioning Capital, because it increases the awareness of the music industry and the public to us."

The reason behind the BBC decision, according to an official statement, is that program producers must be seen to show no allegiance to the record industry nor have any connection with industry product. The policy is not to "go along with" advance publicity of records being featured on programs.

German Charts Had 108 Titles In 3 Months

HAMBURG—In the last three months, the 13 Musikmarkt charts for top singles registered 108 titles. Each record had a run of an average six weeks in the charts. And some 60 percent of the titles were foreign productions, much the same statistic as in 1974.

Top record company in the chart survey was EMI Electrola, the Cologne-based company having 30 titles in the ratings.

The breakdown figures show: EMI Electrola (30 titles, 20 foreign); Ariola (18 titles, six foreign); DGG (16 titles, 13 foreign); Philips (12 titles, five foreign) and CBS (12 titles, eight foreign).

RCA (five titles, four foreign) and Teldec (five titles, two foreign); WEA (four titles, four foreign); BASF (two titles, none foreign) and Metronome (two titles, two foreign) and Bellaphone (two titles, two foreign).

Most successful group in the German charts over the three-month period were U.K. band Mud, with four titles—"Oh Boy," "Moonshine Sally," "One Night," and "L-L-Lucy." The Bay City Rollers had two titles, the Polydor group being joined on that mark by Abba (Polydor), sweet (RCA), Rubettes (Polydor), Kenny (EMI), Fox (Polydor), Demis Roussos (Phonogram); Howard Cependale (EMI), Hamilton Bohannon (Polydor), Gloria Gaynor (Polydor), Udo Juergens (Ariola), Lars Berghagen (Polydor), Stylistics (EMI), Jurgen Marcus (Teldec), Billy Swan (CBS), Showaddywaddy (EMI), Joe Dassin (CBS) and John Lennon (EMI).

'Double Standards' Hit German Firms

By ROBERT SOBEL

NEW YORK—One of the top songwriter-producers of Germany has blasted the major record companies of his country for what he believes to be double standards.

Michael Kunze, here on a visit recently, charges that virtually all of the German record pop companies refuse to recognize talent within their own country, choosing, instead, to rely on foreign hits. "They accept foreign songs from outsiders, but not foreign-flavored songs from local talent." Kunze, producer of the Midland International "Save Me" hit album, which includes the "Fly, Robin, Fly" chart single by the Silver Convention, points to the German chart as ample proof of German companies jumping on the foreign bandwagon.

"Only three of the top 15 tunes in the Nov. 1 issue of Billboard are Germany," he says. "And it's not just that particular week. In most cases, German product represents only some 20 percent, and it's been that way for a very long time."

This shows, he says, that German record firms are followers not leaders, choosing foreign songs after they have become hits elsewhere, an anti-nationalistic attitude which has made it extremely difficult for a German writer and/or German artist to break in his own country.

Why has this happened? Kunze asserts that the U.S. Armed Forces network laid the groundwork in 1948. Before that time, there was no tradition of U.S.-type or other for-

eign tunes infiltrating radio and record stores. Germany was very much pro-Germany with marches, beer-drinking songs and the rest, according to Kunze.

But with the AF Radio net, came America songs. This is the kind of music the German children were weaned on, he opines. As a result, American songs gained in popularity and sales strength. In a sense, therefore, the growth of American and other foreign tunes came about through an evolutionary process, he claims.

Kunze himself found the road difficult in Germany and followed the establishment line by producing and writing songs that accented the German beat. His heart, however, was in the highlands and when he had accumulated enough money to give him the kind of independence he sought, he turned to writing and producing songs with a "foreign" flavor.

One of the results was "Save Me," which got exposure in January at MIDEM. The "Robin" single, released in September, had sales of nearly 300,000 in a few weeks. RCA distributes Midland product here. Silver Convention is composed of 10 members and was named after leader Silvester Levay, who wrote the "Save Me" tunes with Stephen Prager.

Aussie Gold: Gaynor, Denver

NEW YORK—Two U.S. artists, Gloria Gaynor and John Denver, have hit gold in Australia. Ms. Gaynor's recent tour there was highlighted by a presentation of a gold record indicating sales of 15,000 copies of her MGM album "Never Say Goodbye."

The other gold record, for RCA's "Windsong," received by Denver during a recent concert tour in Australia.

TOWN A JAZZ MECCA

80,000 Are Drawn To French Pulsations

PARIS—More than 80,000 people attended the Nancy Jazz Pulsations Festival, Oct. 10-20 which featured a total of 104 jazz presentations in various parts of the town.

The Pulsations even succeeded totally as a festival because it transformed the town into a jazz mecca for the 11 days, with fringe programs in the bars and cafes, exhibitions of jazz photographs, films and paintings, an instrument trade fair—as well as the major concerts in a huge 3,000-seater marquee.

Among the highlights of the festival were a storming session by Norman Granz's JATP unit with Oscar Peterson, Dizzy Gillespie, Milt Jackson et al., some virtuoso trombone playing by Albert Mangelsdorff and an impressive return after a four-year break of the 53-piece Keith Tippett band, Centipede.

Also appearing were Ted Curson with the Mal Waldron Trio plus tenorist Chris Woods, an improbable Giorgio Gomelsky creation called the Utopic Sporadic Orchestra, Randy Weston, Roswell Rudd, Bernard Lubat, Jimmy Gourley, Benny Waters, the Stars of Faith, Chris McGregor's Brotherhood of Breath, Eddie Boyd, Willie Mabon, Wallace Davenport and Beryl Bryden.

During the run of the festival the European Jazz Federation held its general assembly which attracted delegates from 15 European countries and the U.S. On the recommendation of UNESCO's International Music Council, of which the EJF is a member, it was agreed to change the name of the organization to the International Jazz Federation.

The assembly also decided that there would be two classes of membership—active members and supporting members.

John Carrico, president of Jazz International Inc. and organizer of the Reno Jazz Festival and Charles Alexander, secretary of Britain's Jazz Centre Society, were elected to the board of the IJF.

Precision, Richards Tape Deal

LONDON—Precision here has become the first tape company to sign an artist on tape-only basis, through the mid-November release of a collection of easy-listening music by arranger Bobby Richards. There are no plans, at present, for the tape "For The Very First Time" to be released on record.

Precision a&r manager Dave MacDougald says: "It's certainly a first-time deal of this kind and it must become a trend for the future. In the past we have issued some recordings just on tape, by people like Mike Batt, but they were production deals."

Richards was formerly musical director to the Seekers, as well as working for John Barry, and has done the orchestrations for the London state musical "Billy." At this time he is working on orchestrations for a new show "Great Expectations."

Says MacDougald: "The fact that he has been signed on a tape-only basis emphasizes the increasing importance of tape generally as a music medium. Hopefully, other artists will begin to take their cassette and cartridge releases more seriously. Pye is helping promote the tape, but we are also doing our own promotion and I think we can expect more tape-only signings in the future."

International Turntable

Peter Robinson and John Hall, two financial experts with backroom experience in the record industry, have joined the board of newly-established Thunderbird Records, set up by Chris Hutchins and Mick Green.

Peter Misson has been appointed sales administration manager at Island Records in the U.K. He was formerly assistant sales manager. He has been on the sales force there for the last five years and continues to report to sales manager Fred Cantrell.

Malcolm Perry replaces Misson and at the same time retains his function as tape sales manager. Greg Cobb, until recently Island sales representative in South Wales, has returned to London to be West End van sales representative. And Nigel Tucker has joined Island from Anchor to take over the South Wales territory.

Paul Tesselar has been appointed director of marketing, business affairs and special products of CBS Holland. He will be responsible for product management, radio and television promotion, artists relations, press and publicity promotion, creative services, advertising, promotion, administration and services.

Tesselar will also be responsible for negotiation of contracts, execution and assistance in the a&r area and activities in new business developments and special products.

Mike Collings has joined CBS as sales coordinator, reporting to sales manager, John Mair. He will coordinate sales, marketing and distribution. Collings previously operated in a similar capacity for Polydor.

New head of promotion at Private Stock in London is Oliver Smallman, having special responsibility for television, radio and artist liaison. His move follows the announcement of the appointment of Mike Beaton, general manager of Chelsea Records, as new general manager of Private Stock.

Alan Smith is comptroller and head of business affairs. The team is now completed by Carol Urban (marketing and promotion), Martin Paine (production and distribution), Ann Berlyn (administration), Sara Toniolo (secretary to Mike Beaton) and Sylvia Brudenell-Bruce (receptionist).

Ann Munday and Colin Giffin have been appointed new professional managers of Chrysalis Music in London, and will be jointly responsible for exploitation of current catalog and assessment of new material. Munday joins from Big Pig Music, Rocket's publishing offshoot, and Giffin from Chappell.

Brian Martin and Tony Berry have joined Bell/Arista to complete the line-up of the newly-formed sales promotion team. Martin, previously in the promotion department at Phonogram, is operating from the south and Berry, formerly a sales representative for WEA is to handle Midlands and Wales.

Fran Burgess joins United Artists Records in London as stock control manager. She comes with a background of experience at CBS and, more recently, Tamla Motown, and replaces Ray Jenns, who leaves to take up a post outside the company. Terry Edwards and Arlene Judge complete the stock control team.

A
3-day
Head
Start
on
your
Billboard
charts

See page 57

U.K. Pressing Facility Shortage Worst Ever

• *Continued from page 3*

major companies have been able to cope up to the end of November, but this year we began pressing for them at the beginning of September."

He says there is no point taking on work that cannot be handled. But both Multiple Sound and Orlake agree some of their capacity is taken up by TV-merchandised records.

Distributed labels in general report that schedules are being met, though sometimes with a few days' delay. But inquiries show that records being imported or pressed from abroad are making this possible. RCA is bringing in product from the U.S., and EMI has had a lot of pressing done in Italy.

Among the few companies here not experiencing pressure on production capacity is Phonodisc. Barry Dean, the general manager, says the reason is that this was the first time the company has enjoyed a full year to plan ahead without worrying about major reorganization.

He says advance planning has meant things were going much more smoothly this year for Phonodisc, but adds that this is partly due to group facilities, in that Phonodisc can always have records pressed in Holland.

Walter Woyda, managing director of Pye, says the situation has been aggravated this year by companies holding back to the last minute because of the economic scene, which has led to a last-minute panic on top of the large percentage increase which is inevitable every year.

He says: "We have coped with this by careful manipulation and with some work being done outside as well, so we have met all our release schedules. But the situation is made worse by the lateness of Christmas orders from dealers who have been hanging on to see whether the market is good."

The situation is summed up by Maurice Oberstein, managing director of CBS. "We are all caught short because of the tremendous level of unemployment earlier this year which made everybody scale down their invoicings. Normally spring and summer is used to make up back catalog stock, but this year this was deliberately delayed and now we are all rushing to catch up."

Decca director Bill Townsley admits his company is fully extended, so creating difficulties. The November pop supplement, for instance, which includes double albums by the Rolling Stones and Hamilton Bohannon, has been delayed by two

weeks. But he says Decca has been able to maintain adequate stocks of big name releases in the catalog, though there has been an out-of-stock situation with some lesser-known items.

But if the television merchandisers are contributing to the current pressing problems, the firms themselves are not without difficulties. K-Tel managing director Ian Howard admits the situation is "very tight in the U.K." and his company is spreading its pressing over several areas, including shipping in from the U.S., France and Germany.

Chrysalis marketing director Tony Woolcott describes the situation as "a hand-to-mouth existence." He finds it difficult to build up stock levels. "We're fighting to meet present and future commitments. Though we're not really being hurt at present, stock levels are not as deep as I'd like, specially considering that this Christmas looks like offering us good business."

Heino Gets Platinum In Germany

COLOGNE—Heino, who continues to be Germany's top singer with unequalled record sales, receives a rare award in showbusiness circles in the Federal Republic on Saturday (15).

He gets a platinum record, valued at \$6,000 from EMI Electrola for sales of 1.5 million albums and cassettes sold of his series "Heino—Seine Groben Erfolge."

Additionally, gold disks will be presented to producer Ralf Bendix, composer and arranger Erich Becht, plus lyricist Wolfgang Neukirchner.

So far, Heino has collected many trophies, including an Electrola "Golden Dog," highest possible award from the company; two gold disks; the Goldene Europe award, three times, of Europawelle Saar; the platinum disk; plus a Golden MC of AVD, the Automobile Club of Germany, presented for providing music particularly suited for drivers.

In the course of his award-winning series, Heino has presented four, to be followed this month by a fifth. Initial orders for the new release are already more than 250,000 copies here in Cologne.

Island, Transatlantic Tie

• *Continued from page 6*

the same name published earlier this year by Eyre Methuen and written by Robin Denselow, Robert Shelton, Dave Laing and Karl Dallas.

Dallas was responsible for the compilation and also has written material for an illustrated booklet to be included in the package.

Island and Transatlantic have united in the project because most of the material has been recorded by artists contracted to the two companies. However, material has been licensed from 15 other record or production companies to make up a total of 55 tracks by 40 different bands and solo artists.

Seven of the tracks have not been previously issued and many of the others have been deleted, or are otherwise now unavailable.

Among other labels providing material: Chrysalis, CBS, Polydor,

Decca, EMI, Harvest, Charisma, Gull, Claddagh, Leader and Young Blood. Tracks of the four albums have been arranged to provide a chronological development of British folk-rock spanning nearly 25 years. All the artists involved, with the exception of U.S. performers Huddie Ledbetter and Jack Elliott, are British.

Included are: Fairport Convention, Pentangle, Steeleye Span, Albion Country Band, the Humblebums, the Chieftains, Mr. Fox, Lindisfarne, the Dubliners, Jack the Lad, the Watsons, the Young Tradition, the Coppers, Gryphon, Bert Jansch, John Ronbourn, Ralph McTell, Roy Harper, John Martyn, Ian Campbell, Al Stewart, Martin Carthy, Dave Swarbrick, Steve Ashley, Shirley Collins, Davey Graham, Bob and Carole Pegg and Richard Thompson.

Club Stats Show 863 LPs Issued

HAMBURG—Record clubs in Germany issued 863 albums and 280 cassettes in 1975. The largest catalog of releases came from the repertoire of Ariola, a subsidiary of the giant Bertelsmann group of companies; next in line was the Deutsche-Grammophon repertoire and third was that of EMI-Electrola.

The Bertelsmann club is expanding into a number of European countries and the U.S. and, in conjunction with the newspaper publisher Berlingske in Copenhagen, and Svenska Dagbladet in Stockholm, recently founded the Musik For Alla AB company with an office in Malmo, Sweden.

Bertelsmann's new catalog includes 24 children's albums, 181 classical albums, 38 pop albums, 78 folk music albums and 38 folk albums.

Germany's next biggest record club, the Deutscher Buecherbund in Stuttgart, has 28 children's titles, 107 classical titles, 42 pop titles, 83 light music titles, ten jazz titles and 17 folk titles in its album repertoire. Much of the repertoire comes from the Intercord Co., which is an affiliate of the Deutscher Buecherbund.

A third record club, the Deutsche Buechergemeinschaft, has 13 albums for children, 104 classical LPs, 23 pop LPs, 48 light music LPs, 10 jazz LPs and 18 folk LPs in its catalog.

From The Music Capitals Of The World

LONDON

A special two-LP package of the Drifters' greatest hits, put together jointly by Atlantic and Bell, has sold so well in the north-east area, via television promotion, that it has entered the chart and now a fully national campaign is being geared from Dec. 4. . . . Jet Records cooperating with Coleman's Mustard to promote Roy Wood's new album "Mustard," competition prizes including gallon jars of mustard.

EMI releasing a four-track sampler here, purely for use by discotheques, to check reaction on a possible single from the forthcoming Gonzales album "Our Only Weapon Is Our Music." . . . Elektra and Asylum look certain to stay with EMI under a licensing deal now that the present deal has been extended to March next year.

Special introductory consumer offer and major advertising campaign by Capitol Magnetic Products to launch on the U.K. market the Master Tape range of blank tape, the U.S. equivalent already having a 13 percent Stateside market share. . . . Rak group Smokey changing spelling of their name to Smokie, reportedly to avoid confusion with Motown's Smokey Robinson. . . . Much-hailed BBC-2 screening of U.S. Dory Previn concert likely to boost her U.K. record sales.

Cube general manager Barry Bethel and S.J. Thompson of Frederick Films to set up new management outfit. . . . Polydor here delving even further into the nostalgia vaults to re-release Mark Dinning's "Teen Angel." . . . Former Unit Four Plus Two group member Lem Lubin joining CBS as a&r staff member, reporting to Robin Blanchflower.

"Ipi-Tombi," the South African musical which has pulled in big business on a provincial tour, moves

U.K. Post Office Adding To Disk-By-Phone Service

• *Continued from page 1*

Saturdays and Sundays (one from 8 a.m. to 6 p.m. and the other after 6 p.m.). First single under the service: "Why Did You Do It," by Stretch, an Anchor release.

Records are heard by dialing 154, a new code used last summer for a cricket-score service. Instead of letting the code remain unused until the next cricket season, the Post Office, along with Dorland Advertising, uses it in the trial of the new music service. If the trial period is successful, it will probably be extended to other parts of the country.

Earlier this year, the Post Office wrote to record companies explaining the proposed service and asking for help. When the list of "breakers" is published, the Post Office approaches the companies involved and offers the chance of having the

disk aired. The charge is \$110 for each single played, plus a tape production fee of around \$20. The tape of each disk runs for two minutes, and companies can edit the tape accordingly, or just fade it.

And each play is prefaced by a brief introduction by disk jockey Pete Drummond.

The Post Office expects a good response to the new scheme. It should benefit in three ways: the use of equipment which would otherwise not be used throughout the winter months, the revenue from calls made and the fees paid by the record companies.

About six million calls a month are made to Dial-A-Disc, a million in the London area. During the trial of the new service, Dial-A-Disc will also be available on its usual dialing number.

Number Of Small Stations In Italy Soars In 8 Mos.

• *Continued from page 4*

then been closed by government officials because in addition to being music stations they may have aired political views.

The status of those still operating is as yet undefined by the courts.

But the record industry in general seems pleasantly surprised at their appearance as they give a promo-

tional opportunity sadly lacking since the demise of the once-powerful festivals and the fact that the state radio is slow in giving exposure to new talent and product because of its censorship procedure which creates delay for records finding air time.

As yet, because of the undefined official status, no payments are made to SIAE, the Italian performing and mechanical rights society, but the owners of the main independent station in Milan, Radio Milano International, say they have every intention of paying the proper SIAE fees once the legal position is made clear.

Apparently government lawyers have gone to court to complain against the stations, but as yet nothing has been decided on the matter. All record companies talked to have discussed the "phenomenon" in a country where it was thought unlikely that independent radio stations could exist. The companies consider it all part of a new wave of young people frustrated at being "ham-strung by old and outmoded restrictions imposed by a state monopoly."

Certainly other similar stations, though of varying size and power, are said to be operating in many different parts of Italy.

WAM Important In Jazz Revival

HAMBURG—WAM, a small record company located just outside Hamburg, has played a considerable part in the traditional jazz revival in Germany. It began in 1973 releasing six LP's, followed up with 10 in 1974 and this year has issued 19 albums.

Run by traditional jazz enthusiast Klaus Meyer, WAM has achieved remarkable success, particularly with a group from Hannover called the Bourbon Skiffle Company whose album has notched up 40,000 sales.

Initially, WAM's releases were confined to traditional jazz but subsequently German blue grass and folk groups had been added to the roster, as have jazz soloists like the young Hamburg clarinetist Reiner Regal. Former Acker Bilk trumpeter Bob Wallis has recorded for the label, so has the French dixieland group, Rene Franc and the Bootleggers.

(Continued on page 65)

WELCOME TO JAPAN WINGS

THE GREATEST CONCERTS
AT BUDOKAN TOKYO ●EVER IN THIS COUNTRY●

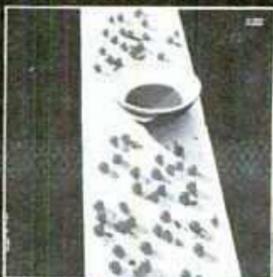
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Sold
Out!



LETTING GO

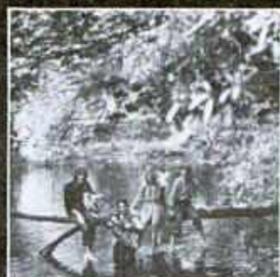
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McCartney
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RAM
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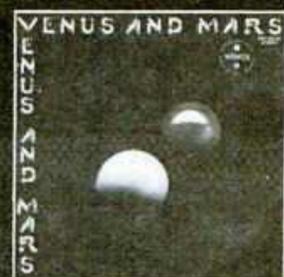
Wings Wild Life
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Red Rose
Speedway
●EPS-80234



Band On
The Run
●EPS-80235



Venus And Mars
●EPS-80236

TOSHIBA-EMI LIMITED
UDO ARTISTS, INC.

Canadian P.O. Strike

• Continued from page 1

but it's the secondaries that we are missing.

"For instance, our country promotions are shot because most of the country stations are in the secondary markets. We're hand-delivering to stations where we can but that's not practical in some of the areas.

"Of course, another of the disruptions is that we are not receiving the trade magazines during the strike which means we are having to stay in touch with the U.S. and other parts of Canada by phone."

"A mail strike really hurts when you're hot as a company," says Linn Mullan, director of operations for Island Records in Canada. "When you need to communicate with a lot of people, the phone is not always the most economical or practical way. Secondary markets are just as important as major markets for breaking records but how do you get to them?"

"Our biggest frustration right now is that we have singles by Marty Simon and Pete Wingfield that were starting to make gains in Canada. All our promotion now is being done by phone. With the phones it's not the money so much but the time factor, even though I estimate that our phone bill has increased by 500 percent in the last two weeks.

"There is just no information flow. The Canadian trades had to suspend publication and we're not receiving the international trades. There are no major problems arising from the strike at the moment but if it lasts much longer we could be in trouble."

Peter Taylor, Ontario manager for United Artists (Canada), indicates that he is doing more driving to visit the stations and is on the phone constantly. The main problem, though, he feels is that certain records have to be held back on promotion until the strike is over.

Bill Johnston at Muntz in Burlington, Ont., indicates their company is circumventing many of the problems of communicating without mail with its wats line. Adds Johnston. "The major problem area is of course in the collection of money. We are now arranging for a stepped-up program of bank transfers."

Mike Cohl of Concert Productions International, one of Canada's largest concert promotion companies, indicates that the major disruption for them is that they can't receive or send out contracts and, therefore, are depending on telexed confirmations.

Tom Wilson, head of Concept 376, the Toronto-based booking agency, seems to have found a silver lining to this cloud. "It's not affecting us that bad," says Wilson. "We have just set up a system of bank transfers and are either wiring or telexing confirmations for gigs.

"The phenomenal thing is that whereas our money collection used to be in the vicinity of \$5,000 a week, during the postal strike it has shot up to \$12,000 a week. There seems to be a lot of people coming by the office while the strike is on and most are bringing money. Our telephone bill and other communication expenses are up by about a third."

October Boom Fact Or Fancy? A&A Head Says It's Latter

TORONTO—Though a number of Canadian record manufacturers are claiming that October was an exceptional sales month, the head of one of the major record retail chains accuses wholesalers of unjustified optimism regarding a bonanza sales year.

"At the wholesale level, record companies are seeing unprecedented sales levels," states Rick McGraw, the vice president and general manager of the A&A Record chain in Canada. "What they are seeing is more of a reaction to conditions in the market than it is sales through to the consumer. Record manufacturers this year have earned a terrible reputation for fill, and at this point, everyone is second-guessing manufacturers on key product and ordering it in October for the Christmas market. I know we have. We placed orders for probably a couple of million dollars worth of product last month, having forecast our needs through Christmas. We, of course, will be reordering but whereas last year we ordered in November, we ordered in October because there is a supply problem.

"MCA's factory is on strike, and they're running around" to get out their product. Polydor is forced to bring product in from the U.S. If we place a \$100,000 order with Polydor, we're lucky to get a 50 percent fill.

When you're looking at the next 10 weeks of action, you have to protect yourself. I think what has got the manufacturers excited is that they are seeing an unprecedented amount of ordering in advance."

McGraw indicates that the distribution system for records to the public is a lot more complex now than it was a year ago. "You have that many more outlets and they all want to buy key product. I think proportionally there is more key product out in the marketplace here in Toronto than I've ever seen. Everybody has this stuff in quantity and it's going to be interesting to see what kind of sell off there is. You have more department store accounts than ever being racked and they just by definition have to order earlier than a retailer so they can get it through their system and out into the stores.

"Department stores that have been in love with television record packages for the last year or so have realized that there is only so much in the way of sales that they can achieve with that sort of product. Most have gone back to more full line merchandising with catalogue product. K-Tel and the rest of them don't have as much floor space in the department stores anymore that they once did. That in itself has caused a lot of ordering for the fall season."

Ross Reynolds, president of GRT of Canada Ltd., is not in accord with McGraw with regards to the problem of fill. "We are selling stuff and getting repeat orders so there is definitely not a problem of fill," he says. "You don't start getting repeat after repeat on orders if the product is not moving at the consumer level.

"It's difficult to fully evaluate at the moment why October seems to be a good month. One of the main

factors though seems to be the growth of the chain of full line record stores. This has been very helpful because now the kids in the suburbs don't have to go downtown to buy records or depend on the very limited selection that a rack store can offer. It is extremely beneficial to a record company like ourselves to have the growth of comparatively full line stores. All your major shopping malls in the suburbs have fairly extensive inventories of records. I think this is a fairly healthy trend to counterbalance the very narrow buying of a rackjobber. It's certainly forcing rackjobbers to pull up their socks a bit because they are now competing indirectly with these stores."

Dave Evans, director of marketing for Capitol Records-EMI of Canada Ltd., indicates that judging from his observations and Capitol's unprecedented sales month in October, record retailers throughout Canada are experiencing an unusually premature seasonal sales boom this year.

"The peak period in this industry traditionally begins in November but our outstanding October sales this year appear to be reflected in the turnover at retail level," says Evans. "We don't expect any slowing down before Christmas."

Evans was not prepared to tie the phenomenon to any change in the economy but rather he detected a general increase in the customers appetite for musical entertainment from different sources.

Adds Evans, "This year has witnessed a healthy number of new recording artists gaining in popularity while the established superstars are not losing any sales as a result. Much of our best selling product at the moment is from artists who were relatively unknown a short while ago."

IAN IS PRODUCER

Sylvia Doing Solo Disks

TORONTO—Sylvia Tyson, one half of the folk duo Ian & Sylvia, one of the major acts in the folk world of the early sixties, has set out on a solo recording career with her husband, Ian Tyson, producing.

For a number of years Sylvia was in Ian's shadow. He had a television show in Canada—a country-oriented show "The Ian Tyson Show."

"When Ian was approached to be the host of that CTV show we decided that it was time for us to do some things separately," says Ms. Tyson. "That five-year period of doing every other show with him and having income without having to really put a lot of time into it was crucial to me in terms of developing what I'm doing now. I had a lot of time to write. Most of what I wrote over that period of time is on the album for the title track "Woman's World" which was written seven or eight years ago."

Besides a recording contract with Capitol Records—EMI of Canada, Ms. Tyson also has a radio show "Touch the Earth" and has done a number of TV specials lately.

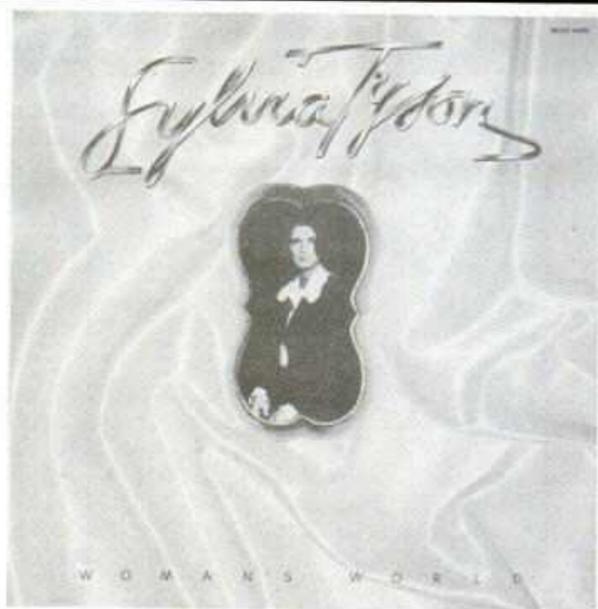
Ian Tyson has always had a special feeling for country music and when Ian and Sylvia dissolved their singing partnership that's the direction he moved. He recently had a country album out in Canada on A&M, and a number of American

labels are showing interest in furthering his career with a U.S. contract. Sylvia is already released on Capitol in the U.S.

"I enjoy country music," explains Ms. Tyson. "I enjoy writing it and singing it, but it's just that it happens to be one fifth of my total repertoire. Ian is still writing and recording. He won three awards at the recent Canadian country awards presentations and he's now waiting for the TV show to cool out a bit before getting back into it."

Her new single "Sleep On My Shoulder" from the album will be released in the U.S. this month. In December she begins work on her second album at Toronto's Thunder Sound Studios with Ian Tyson producing.

How does Sylvia look back on the Ian & Sylvia days? "I have no apologies for that music," she says. "It was really good music. As far as Ian and I working together, well, we are still technically working together. He produces my albums after all. It's just a different context. I don't know whether I would have trusted another producer with that album—as a matter of fact, I'm sure I wouldn't have. Will Ian & Sylvia ever sing together again? Well, you don't make definitive statements about something like that. We don't have any plans at the moment."



Congratulations

As a measure of Sylvia Tyson's versatility she has just won the Big Country Awards "Outstanding Performance Female Country Artist" for an album that covers all categories. Perhaps Rolling Stone Magazine says it best . . .

"**"Womans World"** is a mature pop album whose low keyed charm, insight and musical integrity are consistantly engaging."

Thank you Rolling Stone, Thank you Sylvia Tyson



Capitol.

Settlement Is Reached In Copyright Action By Mood

LONDON—A seven-year fight to establish the copyright ownership of the theme music from the television series "Callan" ended in the High Court here last week with the settlement of an action brought by Mood Music against de Wolfe Ltd., after a two-week trial.

Mood Music, a subsidiary of the Sparta-Florida Music Group, contended that a composition entitled "Girl In The Dark," used in 1967 for an ABC-TV play "A Magnum For Schneider," a forerunner of the Callan private-eye series, was sufficiently similar to an Italian song "Sogno Nostalgico," as to be an infringement of copyright.

Lyrics of the Callan theme "This Man Alone" were also claimed to be an infringement. Mood Music claimed that "Sogno Nostalgico" was composed in 1963 and copyright was assigned the following year. Records of the song had been made in Italy and were made available from the company's library in 1965. It was used as the theme for a television series, "The Rat Catchers."

De Wolfe alleged that "Girl In The Dark" was the work of a Dutch composer in 1960 and submitted to other people before the copyright was assigned in 1966.

The terms of the agreed settlement, read out in court, provide for the assignment to Mood Music of the worldwide copyright of "Girl In The Dark" and for the payment of certain royalties previously earned by the song and all future royalties worldwide. Money held in suspense will be released and allocated on the

basis of Mood Music collecting half royalties earned by "Girl In The Dark" and one quarter for "This Man Alone" in the U.K.

De Wolfe will pay all costs, estimated to be about \$70,000, but does not admit liability.

Sparta-Florida chief Jeffrey S. Kruger says: "Our seven-year struggle has brought vindication of our claim and, as a result, a new precedent has brought about the admissibility of 'similar fact' evidence, usually connected with criminal cases, into a copyright suit."

Jung New EMI Europe Director

COLOGNE—Wilfried Jung, managing director of EMI-Electrola, Cologne, has been named as the new managing director of EMI Europe. He will succeed Oscar Hamilton, who retires in two years, having held the post since its creation in 1968.

Jung, who has been with EMI-Electrola for 25 years, was appointed joint managing director in 1969 with Dr. Gerhard Hundertmark and became managing director in 1971.

The EMI position, based in Zug, Switzerland, has the responsibility of being profitability watchdog for the EMI companies in continental Europe as well as coordination of repertoire and third-party contracts.

Jung will go to Zug in mid 1976 and will spend a year or so familiar-

Carpenters Yule Single Out In U.K.

LONDON—A Carpenters' Christmas single is being issued here by A&M to compensate dealers who face overstocking of the duo's product following the cancellation of their U.K. tour, caused by the illness of Karen Carpenter.

The company had originally intended releasing a box-set "The Carpenters' Collection" but the project has been shelved indefinitely.

A&M marketing manager Mike Deans says: "We are releasing the Carpenters' 'Santa Claus Is Coming To Town,' backed with 'Merry Christmas Darling' Friday (21), in the hope it will stimulate trade for the dealers who had naturally stocked up with Carpenters' product in anticipation of the tour's sell-out success."

He adds that though a new single seemed the best way out of the problem, there has been difficulty with product. "We didn't want to take yet another track off the 'Horizon' album, so we decided to re-issue 'Santa Claus,' which was originally out last December.

"It isn't a case of trying to grab extra sales, because Carpenters' product will sell well over Christmas anyway, but we felt we had to do something positive for the dealer."

izing himself with the job before taking over from Hamilton. It has not yet been decided who will succeed Jung as managing director of EMI-Electrola.

From The Music Capitals Of The World

• Continued from page 62

is an ideal festive-season song.

Mike Nesmith expected back before Christmas, having recently built a strong following here. ... Cancellation of Carpenters' tour here meant not far off 200,000 fans having to apply for money back on tickets. ... Continued evidence here of renewed interest in big-band nostalgia, both on radio and in record releases. **PETER JONES**

PARIS

Mozambique singer **Afric Simone**, first launched in the U.K., has made his first French disk, "Ramaya," for Barclay. ... And Barclay has also published a special **Charles Aznavour** catalog which includes the biography of the artist.

U.S. singer **William Singer**, newcomer to French audiences, has cut two new singles for Philips here, one "La Fille De Montreal" and the other "Photo Souvenirs." ... **Roland Petit**, director of the Casino de Paris, has resigned, and the theater will probably close Jan. 1. This follows his protest against the current financial situation and the vast sums owed to National Security, but there are hopes a new director can be found and that the Casino can reopen in the spring.

After two years away, **Gilbert Be-caud** is back in Paris at the Olympia. He first appeared on the stage there 20 years ago when **Bruno Cocatrix** changed it from a cinema into a music hall. ... SM Records here has released an album of a new musical comedy, "Feu d'Assis," based on the life of St. Francis of Assisi and being staged at the Theatre European. ... French singer **Jacqueline Nero** making a surprise comeback with two nostalgic songs reminiscent of the 1930s, "Everybody Is Dancing In Monte Carlo" and "A History Of Swing."

Juliette Greco, who was the "symbol" of St. Germain des Pres more than 20 years ago, is to make her first appearance in Paris in eight years and has also written her first song, "La Mal du Temps." The song recalls the days of her St. Germain glory but she says she has so far refused offers from publishers to write her memoirs of those days.

It is interesting that Greco was at her height of fame at a time when American jazzmen like **Sidney Bechet**, **Don Byas** and so many others were "invading" Paris. ... **Sarah Vaughan** and **Charlie Mingus** to give two recitals at the National Chaillot Theatre here this month, a move representing a complete change of policy from a French national theater. **HENRY KAHN**

HAMBURG

Danish singer **Dorthe** has a new **Joachim Heider**-produced single "Cumbaya, Cumbayon" out on Metronome here. ... And Copenhagen-based **Etta Cameron** has a single "I'm A Woman" also out on Metronome, the company also on a big promotion campaign for Barclay repertoire, with albums by **Charles Aznavour**, **Jacques Brel**, **Jean Ferrat**, **Juliette Greco**, **Nino Ferrer**, **Dalida**, **Michel Delpech** and **Michel Sardou**, selling for \$6.20.

New promotion girl for Slezak Musikverlag in Hamburg is **Liane Jessen**. ... **Peter Hermann** of Bosworth Musikverlag in Cologne celebrating his 25th anniversary with the company. ... **The Temptations** have sold 400,000 albums in Germany over the last three years. ... **Oliver Onions** from Italy writing the sound-

track music for a German television thriller.

Producer **Peter Orloff** produced a single with the entire disk-jockey team of Radio Luxembourg in aid of cancer research. ... Meisel report that the **Lena Valaitis** title "Immer Die Schoenen Traume" is top in the sheet-music sales chart. ... **Les Humphries**, chief of the **Les Humphries Singers**, has started a solo career with the Decca single "It Must Be You." ... **Winnie Scerputowski** has left RCA Musik in Hamburg. **Francis Day & Hunter** has set up Big D Productions, with composer, producer and singer **Detlef Petersen**, who has the group **Sweet Mama** on Telefunken, **Rock CoCo** on RCA with the "Annabelle" single, and **Shanghai**, with "Chinese Kung Fu" on Philips. ... Actor **Curd Juergens** out on Polydor with "60 Jahre-Und Kein Bibchen Weise." ... **Melodie der Welt** company feeling good reaction from the **Bata Illic** (Polydor) single "Ich Hab Noch Sand In Den Schuh'n Von Hawaii."

New album "Plastic People," with April Music copyrights, out on CBS by **Birth Control**, one of the top groups in Germany. ... **Albert Hammond** getting chart reaction here with his single "99 Miles From L.A." ... EMI Electrola using a radio and television campaign for the "EMI Super Hit Parade, with 20 Stars and 20 Hits." ... **Cliff Richard** here singing "Honky Tonk Angel" on the tv show "Musiker Aus Studio B." ... Hansa introducing two newcomers, **Diana Friedberg** and **Tess Teiges**.

Intercord has five albums of the Cube label, under the title "Star Power," starring **Procol Harum**, **Joe Cocker** and **Harvey Anderson**, selling at \$4. ... Jupiter has contracted the **Trio Collegium Musikum** from Tchechoslovakai and is to release an album called "Live."

Roger Whittaker doing well here with his "Last Farewell" single. ... Metronome produced the Spanish singer **La Costa** in German, on "Dollannes Melody." ... Ariola producing big radio and TV campaign for the two albums "Super 20-Super New" and "Super 20 International," with stars like **Freddy Breck**, **Peter Alexander**, **Cindy and Bert**, **Udo Juergens**, **George Baker Selection**, the **Carpenters** and **T. Rex**.

HELSINKI

Bay City Rollers in for a second Finnish visit, appearing at the recently opened Messukeskus in Helsinki, but despite good advance promotion the act pulled only 2,500 fans. Nevertheless, Roller-mania is catching on here and Intro, a local pop magazine, has published a BCR extra, which is selling well.

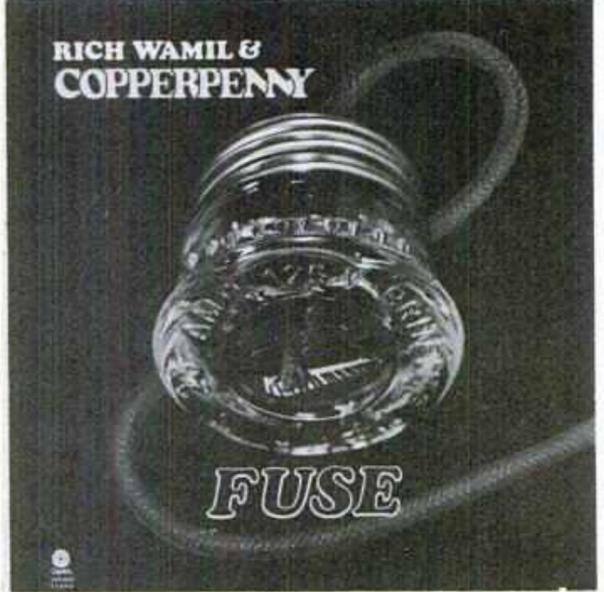
Finland has started preparations for the 1976 Eurovision Song Contest, despite some doubts, and unlike previous years the composition is open to all Finnish composers, the best song getting a \$900 prize, final selection being by provincial juries. ... **Country Express**, the Finnish country act who won a Scandinavian "championship" recently, signed by EMI Finland, with debut single in the can.

Heikki Sarmanto, noted Finnish jazz pianist and composer, now with the Hi-Hat label, after many years with EMI, and a new album is out soon. ... Sanoma, leading newspaper and publishing house, celebrating the 150th anniversary of **Johann Strauss** by promoting and selling "Heut Spielt der Strauss," a seven-LP set compiled by Ariola-

(Continued on page 67)

NOVEMBER 15, 1975, BILLBOARD

Don't Let The Name Of The Album SHOCK YOU!



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CURRENT EVENTS FROM COPPERPENNY

Mex. Orfeon Sets Distrib Web

By MARV FISHER

MEXICO CITY—"Having licenses is OK, but setting up a network of one's own distribution outlets can be considerably more effective, both from the financial and operational point of view," says Rogerio Azcarraga, one of the more outspoken executives of the Mexican music industry.

In a little more than two years after his having actively taken over the reins of Discos Orfeon, he has advanced his company at breakneck speed whereas there is now a smoothly functioning branch in Los Angeles, one having just opened in New York City and two more due to open within the next year. That's all on top of a substantial increase in his home market here over the past 12 months.

Azcarraga isn't completely knocking the basic system of many companies maintaining licensee arrangements in foreign territories, but he is substantiating a fact that it is

beginning to take hold with Orfeon. In fact, his organization is one of the first Mexican-born labels to adhere to such a policy of going all-out in other nations by establishing home office control.

One of the key theories of Azcarraga in setting up his outposts is to have them as "diversified" as possible. "We'll have to export to those outlets as well as establishing artists from those respective territories," he asserts. Besides the setups on the West and East Coasts of the U.S., the go-go executive is planning subsequent bows in such places as Colombia, Puerto Rico, Venezuela and Florida.

Each office of Orfeon will be self-contained, from the actual recordings in those places to tightly controlled manufacturing, packaging and distribution. "We think we have something to 'say,'" he says, "especially when it comes to product involving Hispanic America." He qualifies the latter portion of that

statement by implying that also includes the some 20,000,000 Spanish-speaking residents who reside in the U.S., as well.

Azcarraga's ETS (estimated time of success) in each locale before they become "self-sufficient" is anywhere between six to eight months. "We won't be spreading ourselves that thin whereas we'll be jumping into another market before the previous one has shown a profit," he cautiously opines. At his present pace, though, he is well underway in accomplishing his goals in California and New York.

Sammy Vargas, who formerly toiled for Mercury, has been placed in charge of the Gotham headquarters, while Osvaldo Venzor continues as the top executive in L.A.'s new modern facilities. Both are "very familiar" with their markets, Azcarraga points out, and each has hired "well qualified" personnel to accomplish the self-sustaining branches. Bobby Marin recently joined the N.Y. offices of Orfeon as promotion manager following a hitch with Fania.

The basic product Azcarraga

hopes will turn the profit trend in each area is by King Clave, Sonora Mantancera and Lupita D'Allesio. They, along with other huge catalog items in the tropical, ballad and rock areas, have created an estimated 82 percent surge in the Mexican market alone.

Unlike his cousin Emilio Azcarraga, who has little competition in the television industry, Don (term for the respected gentry of the Latin world) Rogerio is making his mark amidst massive competition, specifically in the local market where the opposition is heavy from the likes of such powerhouses as CBS, RCA, EMI-Capitol, Musart, Peerless, and more than a dozen others.

One recent big promotional ploy by Azcarraga and his forces in doing things by the numbers was a massive rock concert at the Arena Mexico. The more than a dozen groups plus a special motorcycle extravaganza with more than 60 cyclists excited the public to a point where it spilled over to the outlying provinces. The show staged in early September attracted close to a capacity 15,000 patrons.

RECEPTIVE AUDIENCES

Rizo Takes Latin Ritmos To Russia

By JIM MELANSON

NEW YORK—Marco Rizo, Cuban-American pianist/bandleader, knows from firsthand experience that the Soviet Union is increasingly becoming receptive to Western music, especially to the rhythms of Spanish speaking countries.

While Rizo isn't the first Latin act to play Russia, he does feel that he was a "first" in that his four-week, 11-concert tour of the country was based heavily on the educational approach to Latin music.

The tour, put together for Rizo this past summer by London-based promoter David Miller, covered Moscow, Leningrad, Odessa, Kiev and several stops in such Eastern bloc countries as Hungary, Yugoslavia and Rumania. In all, some 23 shows were put on by Rizo and his five-piece band.

According to the 50-year-old musician, each concert was broken into two parts—the first half with Rizo working through a translator and explaining (through word and song) the history of Latin music and its various forms, and the second half being a showcase of songs from his homeland as well as from such countries as Mexico, Argentina, Brazil, Puerto Rico and Ecuador, among others. Latin salsa, U.S. style, was also presented, says Rizo.

Notably, several of the Soviet concerts were also aired over national television and radio.

Rizo says that Russian response to Latin music was "very strong" and that he hopes to return for another series of concerts. Money-wise the Russian tour didn't provide any bonanzas, but the "prestige was well worth the trip," explains Rizo. He does add that the concerts in the other countries did prove financially fruitful.

As for the possibility of having his records (he's recorded some 25 LPs) distributed in the Soviet Union, Rizo says that the subject never came up during his trip. It is something, though, that he plans on looking into.

Meanwhile, Rizo is continuing his educational approach to delivering

Latin music. He has just completed a tour of 27 high schools and colleges in New York state and hopes to be doing more soon.

It's a living, but Rizo also feels that it's a way of educating Anglo-Americans to a musical form that often can be as foreign to them as it can be to Russian music fans.

Musart Emerging As Import Titan

MEXICO CITY—By virtue of its recent acquisition of ABC and its family of labels, Musart now stands as one of the biggest importers of product of international lines in this country. It also marks the first time the U.S. combine has had all of its logos under one roof; they previously had split them up with EMI-Capitol and Gamma.

Big campaign with all of the product, specifically straightening out a release conflict (with Cisne Raff) of Freddy Fender product, gets underway this month, reports label president Eduardo L. Baptista. Labels expected to get quick exposure include, besides the parent ABC, Dunhill, Dot, Blue Thumb and Impulse, he adds.

Artists in line for special promotion on the medium line scale are Billy Vaughn, Ferrante & Teicher and Oldies But Goodies. They also will launch B.B. King, Rufus, James Gang and Quincy Jones, among others, as part of the concentration on an international swing, says division executive Frank Segura.

In addition to straight artist product, Musart has its sights set on an all-out campaign for American movie soundtrack product picked up in the acquisition. Some of them are "Godfather II," "Earthquake" and "Jaws." They will be ready to go just as soon as the films are released in this territory.

Musart had previously gone forth with more emphasis on international

(Continued on page 67)

Latin Scene

MIAMI

Gema has released a new **Pasteles Verdes** LP, which is on the hit parade in California, and Vol. 2 of **Alvarez Gedes** will be released shortly. **Pupi Legarreta** in town to promote his new LP on Vaya, "Pupi Y Su Charanga." Interviews were held with **Tony Rivas** on WCMQ, **Anna Maria Napoles** on WFAB, **Aleida Leal** on WQBA and **Enrique de la Maza** on WRHC. All agree it is one of the best charanga albums to come out.

Jerry Masucci may have been the last to record a charanga, but the consensus is that he may have the best charanga record out to date. At night **Pupi** paid a surprise visit to Club Numero Uno, where **Symphony Sid** hosted his first Monday night bash, featuring **Mongo Santamaria** (Vaya), who flew in from St. Thomas where he is appearing. Also playing were the Miami All-Stars, led by **Pototo**. Other groups that performed were **Impacto** (Miami) and **Cafe** and although there was a \$3 door charge, the club was full and swinging with many musicians and aficionados of salsa. Sid is currently hosting a jazz show on WBUS-FM, where he manages to sprinkle in some salsa.

On Miami Records, **William Sanchez** and his **Onda Nueva** salsa group have a new LP out which includes some charanga. On the same label, **Danny Daniel** has a new LP and his concert at Date County Auditorium, promoted and hosted by **WCMQ-AM & FM** was a huge success.

Jerry Masucci's "Our Latin Thing" program, so popular on **WBNX** in New York, is now in Miami on **WFAB**. The show is aired Monday-Saturday from 6:30 to 9 p.m. featuring all salsa.

ART "ARTURO" KAPPER

NEW YORK

Street buzzing with excitement about **WBNX's** decision to go to full salsa music format and **WHOM's** plans for Latin "Top 40" programming schedule. . . . Little less excitement and a little more grumbling over **Jerry Masucci's** announcement that **Fania Records** will be programming and sponsoring 75 hours a week of salsa on ethnic stations in five major markets. "I guess it's good for promoting salsa music but it just seems like it's too much for one company to sponsor that much programming," one disgruntled competitor remarked (see separate story).

Harvey Averde and **Sam Goff** of **Coco Records**, on verge of announcing coup involving signing of major Latin artist, can hardly contain their excitement. . . . **Mongo Santamaria's** (VAYA) new LP "Afro-Indio" getting heavy play on local jazz stations. He has been a major jazz artist for some time but is too frequently shunted to Latin charts. . . . **Pancho Cristal** reports new LPs by **Lou Lopez** and **Pablo Diaz**, both on his All-Art label doing well in this market. . . . **Impresario Rafael Diaz Gutierrez** reports he will be bringing **Julio Iglesias** (Alhambra) here for a concert. **Iglesias** has just scored heavily in TV and personal appearances in Puerto Rico including one memorable appearance with soccer star **Pele** on "Noche De Gala" show which was shown here Oct. 16.

Joe Cain, general manager of **Salsoul** (salsa series) and **Mericana** labels, announced appointment of

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Billboard SPECIAL SURVEY for Week Ending 11/15/75

Billboard Special Survey Hot Latin LPs

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	8	LOS BABYS Un Viejo Amor, Peerless 1849
2	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	9	VIKKI CARR Hoy, Columbia 3334
3	KING CLAVE Mi Corazon Lloro, Orfeon 38024	10	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37
4	VICENTE FERNANDEZ Hijo Del Pueblo, Caytronics 1441	11	HECTOR LAVOE La Voz, XSLP-Fania 461
5	GERARDO REYES Rey de Los Caminos, Caytronics 1440	12	VINCENTE FERNANDEZ Vicente Fernandez, Caytronics 1450
6	FREDDIE FENDER Before The Next Teardrop Falls, ABC 2020	13	JUAN TORRES Organo Melodico Vol. 22, Musart 1653
7	BARRETTO Barretto, Fania, XSLP-00486	14	LOS FREDDYS Aqual Amore, Peerless 1021
		15	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	8	LOS BABYS Como Sufro, Peerless 1769
2	JULIO IGLESIAS A Mexico, Alhambra 21	9	VICENTE FERNANDEZ Hijo del Pueblo, Caytronics 1441
3	LOS FREDDYS Epoca De Oro, Peerless 1041	10	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
4	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Intercional SI-8014	11	HECTOR LAVOE La Voz, Fania XSLP-00461
5	NELSON NED Nelson Ned, United Artists 1550	12	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420
6	LUCHA VILLA Los Discos De Oro, Musart 1636	13	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027
7	CELIA & JOHNNY Tremendo Cache, Vaya XVS 37	14	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
		15	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX

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• Continued from page 66

Kike Gonzalez as director of promotion in Puerto Rico. . . . Joe Cayre, who heads Caytronics, the parent company of Salsoul, Mericana and such, happy over signings of Bobby Capo, Javier Vazquez and Raul Marrero for Mericana and Gilberto Monroig and Grupo Folklorico Y Experimental Nuevayorquino for Salsoul. Latter group just completed most expensive LP in company's history, said to cost around \$100,000. It traces growth of Afro-Cuban-Puerto Rican sound to salsa and uses some of best studio musician old-timers and young artists.

Puerto Rico

• Continued from page 1

cities, many of them in South America, and I'm sure they play a good deal of our music," Adler says. "Of course, they're welcome to go to the all-industry committee and then the courts to get a ruling, but we think they're wrong."

BMI was even stronger in its reaction. A spokesman notes that by consent agreement with the courts they cannot make exceptions to the basic contract on an ethnic basis. Only if the programming format was changed to all-news or all-talk could something be done.

"The fact that they are ethnic stations should not prevail here because then the same thing could be said for stations into heavy old-style black music, or country music or Polish music or what have you."

Several Latin record companies who also own music publishing divisions, have complained that despite heavy play of their music on Spanish-language stations here and in Puerto Rico, the companies receive very little in royalties.

"Instead of putting the fees from the Latin stations into the general pool for distribution, a separate pool for Spanish-language composers should be set up to receive the fees from those ethnic stations," Jerry Masucci of Fania contends.

Both ASCAP and BMI disagree, and point up that in order to do such a thing complete consensus of played music is required.

"To do a complete census is so expensive that it would be self-defeating in that it would cost more than we take in in fees and there would be nothing left to distribute in royalties," Russ Ganjek of BMI maintains.

"The fact of the matter is that the Spanish-language stations represent less than 1 percent of the 7,000 radio stations in the United States and its jurisdictions. Therefore, the music they play can only represent a very minute portion of the total no matter how often played on a particular station. That is why their royalties are so small."

In any event, the PR broadcasters have no intention of backing off from their planned action in 1977, and it appears that both ASCAP and BMI will welcome the challenge in order to clear the air once and for all through the legal machinery.

Musart Emerging

• Continued from page 66

product by acquiring the rights to the hit disk from the Ritchie Brothers, "Brazil." Sales on the single (album to be released before the end of the year) are "excellent," notes Andres Baptista, son of Eduardo L., another of the young executives of the solidly based label.

Other U.S. product under the aegis of Musart in Mexico includes MCA and Scepter. **MARV FISHER**

From The Music Capitals Of The World

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Eurodisc, selling at \$45, plus postage and packing.

Since the first recorded Sibelius symphony in 1930 by Robert Kajanus, the various symphonies have been waxed 155 times, including several new releases, and December 8 is the composer's 110th anniversary. . . . "Hyvaa Matkamusaa" is a budget-priced cassette produced by Finnlevy for exclusive sales via Esso service stations, featuring a selection of pop songs in Finnish.

Chris Schwindt, Love Records top executive, is performing with Lasse Martenson and Heikki Annala at Adlon, a Helsinki restaurant and nightclub, where the trio is busy with a much publicized cabaret show. . . . Hi-Hat Records, new label with a rock-orientated policy, publicizing itself with two disco tours, E-Disco '75 and Hot Shock, expected to reach some 75,000 young consumers across the country. . . . "Lauantain Toivotut Levyt," popular request show on radio here, has now been on the air for 40 years.

According to Raha, leading jukebox operator in Finland, Finnish folk are spending \$1.50 per head annually on jukebox entertainment. Raha, a charitable organization, distributes profits to public welfare and related purposes, maintaining 2,100 jukeboxes, buying some 150,000 singles each year. . . . Recent concerts here by Procol Harum, Fruupp, Capt. Beefheart, Jean-Luc Ponty, Professor Longhair, Zebra, and a stack of jazz names, including Milt Jackson, Count Basie, Ella Fitzgerald and Dizzy Gillespie, who all took part in the Helsinki Jazz Festival, a sell-out two-day event promoted by Rytmi and strong promotion for the Pablo catalog. . . . After only two years, the catalog of REEB has some 150 titles, ranging from classics to pop and children's records. **KARI HELOPALTIO**

U.K. Label Distrib Pact?

NEW YORK—U.K. Records has disclosed that a distribution deal is in the works with Phonogram/Mercury Records. However, certain acts and product on U.K. in the rest of the world may be licensed to other labels in the U.S.

The first example of this situation concerns label head Jonathan King's own single "Paloma Blanca," which is distributed by Big Tree Records.

Initial releases mapped under the



COUNCIL OF EUROPE: The Soho Square headquarters of CBS Records U.K. is the venue of the quarterly meeting of the CBS Council Of Europe Forum which brought together 10 CBS chiefs to exchange ideas and to plan for the future. Left to right are: Rudy Wolpert, managing director of CBS Germany; Jorgen Larsen, managing director of CBS Sweden and director of Scandinavian operations; Alain Levy, staff assistant, CBS Records International; Maurice Oberstein, managing director of CBS Records, U.K.; Jan Vis, managing director CBS Records, Holland; Jacques Souplet, president of CBS Records, France; Marc Wyngard, director of operations Austria, Belgium, Switzerland ropan Operations; Jean Queinec, assistant general manager, CBS Records France; Marc Wyngard, director of operations Austria, Belgium Switzerland and Spain; Tomas Munoz, general manager, CBS Records, Spain; and Norman Block, CBS Records International director of business affairs and administration.



A Kudu for KUDU—On a recent visit to the U.S., Kazuo Takeda, manager of the international department of King Records in Japan, reports to Creed Taylor, president of CTI Records, on the success in his country by the CTI and KUDU labels, which King distributes in Japan. Looking over the U.S. charts in Billboard are, from left to right, John E. Nathan, president, Overseas Music Services, which handles the international activities of the CTI and KUDU labels, Kazuo Takeda, and Creed Taylor.

October Boom At Cap-EMI

TORONTO—Capitol Records-EMI of Canda Ltd. had their best sales month in the Canadian company's 21-year history in October according to Dave Evans, the director of marketing for the company.

Evans attributed the strong sales showing to "a very strong sales effort in all regions based on the results of excellent promotion at the radio station level across the country."

"We are fortunate to be working with a broad base of successful Canadian and international product. Susanne Stevens and Beau Domage have contributed greatly to the over-all picture and we are enjoying exceptional sales with some of our newer international talent from acts like the Sweet and the Bay City Rollers.

"Among the established artists, Glen Campbell, George Harrison and Helen Reddy are also selling very strongly at the moment. Upcoming releases by Anne Murray, the Band, Ringo Starr, Kraftwerk and Helen Reddy, in addition to Capitol's seasonal merchandising campaign indicate an increasingly healthy sales pattern over the coming months."



BENNETT SIGNS—Tony Bennett, signing exclusive distribution deal with RCA of Canada, on behalf of his company, Improv Records. Left, Bennett; center, Harry Ascola, Vice-President/General Manager, Improv Records; and Ed Preston, director of sales and promotion, RCA of Canada.

COVER ALL FIELDS

Publishers Will Pop With Heavy Music Book List

By DAVE DEXTER JR.

LOS ANGELES—Two books on rock music stand out among literary works to be published shortly.

With a little help from his friend Steve Gaines, Alice Cooper has written "Me, Alice" which Putnam will market next February. It's a first person account of the entertainer's career.

Lee Vinson's "Encyclopedia Of Rock" also is pegged for early 1976 release by Drake. It's an oversized, generously illustrated tome which will sell for \$6.95.

The Harvard Univ. Press will be taking a leaf from the record industry in January when it publishes Leonard Bernstein's "The Unanswered Question." Along with the book by the eminent New York composer, lecturer and conductor the publisher will include three LPs featuring Bernstein's piano and narration. Harvard has set a \$20 a copy price tag on the unconventional package.

"Cher" is a biography of singer Cher Bono Allman by George Carpozi Jr. Berkly will publish it in paperback later this month at \$1.50.

It's the old-timers, however, who dominate the lists.

Earl Wilson, syndicated columnist, will see his "Sinatra" biog issued by Macmillan next spring. There have been several similar tomes on the singer published previously.

Bryant Rollins teams with Cab Calloway to tell the life story of the singer-bandleader in "Hi-De-Hi-De, Hi-De-Ho" for T. Y. Crowell. Calloway will hit the road to promote the book, due next spring at \$8.95—same price as the Sinatra entry.

Outspoken, untactful, highly emotional Rudy Vallee also leaves his house in the Hollywood Hills to make a national tour plugging his "Let The Chips Fall" book. Publisher Stackpole is spending \$20,000 for starters to exploit the 320-page volume with 60 illustrations. It's also priced at \$8.95. Like Calloway, Vallee sold hundreds of thousands of records in the 1930s and still is sporadically active.

Hopkinson & Blake on Nov. 10 will offer Mark Evans' "Soundtrack: The Music Of The Movies" dealing with the functions, ethics and esthetics of numerous motion picture scores with revered names like Steiner, Korngold, Waxman and Rozsa prominent.

Columbia Univ. Press this month will offer "Ravel: Man And Musician" by Arbie Orenstein highlighted by unpublished letters, interviews and reproductions of nine Ravel compositions said to have been lost for more than 40 years.

The house of Harry N. Abrams discloses it will put into the stores a year from now, at \$25, "Jazz People." A luxurious coffee table candidate, it's a compilation of 175 photographic studies of prominent jazz musicians accompanied by Dan Morgenstern's text. The photog is Ole Brask, who in the 1960s, before he moved to London, provided striking photos for album covers to numerous record labels.

"I want this book," says Brask, "to serve as a tribute to the scores of musicians whose friendship I value. My photographs are intended to show the warmth, dignity and soul of these artists."

POPULAR ARTISTS

BABE RUTH
Stealin' Home
LP Capitol ST-11451 \$6.98

BACK STREET CRAWLER
The Band Plays On
LP Atco SD36125 \$6.98

BANKS, RON, & THE DRAMATICS
Drama V
LP ABC ABCD-916 \$6.98
BT 8022-916H (GRT) \$7.95
CA 5022-916H (GRT) \$7.95

BASSEY, SHIRLEY
Good, Bad, But Beautiful
LP UA AULA542G \$6.98

BELL, ARCHIE, & THE DRELLS
Archie, Bell, & The Drells
LP TSO PZ33844 \$6.98
BT PZA33844 \$7.98

BIDDU ORCH.
Biddu Orchestra
LP Epic PE33903 \$6.98
BT PEA33903 \$7.98

BRAMLETT, DELANEY, BLUE DIAMOND
Giving Birth To A Song
LP MGM M3G-5011 \$6.98

BRAXTON, ANTHONY
Five Pieces 1975
LP Arista AL4064 \$6.98

BROWN, SAVOY, featuring KIM SIMMONDS
Wire Fire
LP London PS659 \$6.98

BRYCE, SHERRY
This Song's For You
LP MGM M3G-5000 \$6.98

BURKE, FIDDLIN' FRENCHIE
Fiddlin' Frenchie Burke
LP 20th Century T-479 \$6.98

CARLIN, GEORGE
An Evening With Wally Londo Featuring Bill Slaszo
LP Little David LD1008 \$6.98

CARNES, KIM
Kim Carnes
LP A&M SP-4548 \$6.98

CASTOR, JIMMY, BUNCH
Supersound
LP Atlantic SD18150 \$6.98

CHICAGO
Greatest Hits
LP Columbia PC33900 \$6.98
BT PCA33900 \$7.98
CA PCT33900 \$7.98
QL PCQ33900 \$7.98
QB CAQ33900 \$7.98

COLLINS, LYN
Check Me Out If You Don't Know Me By Now
LP People PE-6605 \$6.98

CREACH, PAPA JOHN, & THE MIDNIGHT SUN
I'm The Fiddle Man
LP Buddah BDS5649 \$6.98
BT B320-5649H (GRT) \$7.95

CROCE, JIM
The Faces I've Been
LP Lifesong LS900 \$9.98

DALE, DICK, & HIS DEL-TONES
Greatest Hits
LP GNP Crescendo GNPS-2095 \$6.98

DELICATO, PAUL
Ice Cream Sodas & Lollipops & A Red Hot Spinning Top
LP Artists Of America AOA5001 \$6.98

DENVER, JOHN
Rocky Mountain Christmas
LP RCA APL1-1201 \$6.98

DRAMATICS, see Ron Banks & The Dramatics.

EARTH, WIND & FIRE
Gratitude
LP Columbia PG33694 [2] \$7.98
BT PGA33694 \$8.98
CA PGT33694 \$8.98

EDDIE BOY BAND
Eddie Boy Band
LP MCA 2153 \$6.98
BT MCAT2153 \$7.98
CA MCAC2153 \$7.98

EL COCO
Mondo Disco
LP AVI 1039 \$6.98

ELECTRIC LIGHT ORCH.
Face The Music
LP United Artists UALA546G \$6.98
BT UAEA546H \$7.98
CA UACA546H \$7.98

FAITH, PERCY
Summer Place '76
LP Columbia KC33915 \$5.98
BT CA33915 \$6.98
CA CT33915 \$6.98

FELLER, DICK
Some Days Are Diamonds
LP Elektra/Asylum 7E-1044 \$6.98

FENDER, FREDDY
Since I Met You Baby
LP GRT 8005 \$6.98
BT 8185-8005H (GRT) \$7.95
CA 5185-8005H (GRT) \$7.95

Are You Ready For Freddy
LP ABC-Dot DOSD-2044 \$6.98
BT 8310-2044H (GRT) \$7.95
CA 5310-2044H (GRT) \$7.95

FOGELBERG, DAN
Captured Angel
QL Epic PEQ33499 \$7.98
QB EAQ33499 \$7.98

FRANKLIN, ARETHA
You
LP Atlantic SD18151 \$6.98

FRIZZELL, LEFTY
Remembering... The Greatest Hits
LP Columbia KC33882 \$5.98
BT CA33882 \$6.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

GEDDES, DAVID
Run Joey Run
LP Big Tree BT89511 \$6.98

HOT CHOCOLATE
Hot Chocolate
LP Big Tree BT89512 \$6.98

HOUSTON, THELMA
I've Got The Music In Me
LP Sheffield Lab 2 \$6.98

HUDSON & LANDRY
Best Of
LP Dore LP333 \$6.98

IAN, JANIS
Between The Lines
QL Columbia PCQ33394 \$7.98

IRON BUTTERFLY
Sun & Steel
LP MCA 2164 \$6.98
BT MCAT2164 \$7.95
CA MCAC2164 \$7.95

JACKSON, BRIAN, see Gil Scott-Heron & Brian Jackson.

JOHN, ELTON
Rock Of The Westies
LP MCA 2163 \$6.98
BT MCAT2163 \$7.98
CA MCAC2163 \$7.98

KANSAS
Masque
LP Kirshner PZ33806 \$6.98
BT PZA33806 \$7.98
CA PZT33806 \$7.98

KING, B.B.
Lucille Talks Back
LP ABC ABCD898 \$6.98
BT 8022-898H (GRT) \$7.95
CA 5022-898H (GRT) \$7.95

KING, FREDDIE
Larger Than Life
LP RSO SO4811 \$6.98

KISS
Alive
LP Casablanca NBLP-7020 \$6.98

KNIGHT, GLADYS, & THE PIPS
2nd Anniversary
LP Buddah BDS5639 \$6.98
BT 8320-5639H (GRT) \$7.95
CA 5320-5639H (GRT) \$7.95

KOTKKE, LEO
Chewing Pine
LP Capitol ST-11446 \$6.98

KRISTOFFERSON, KRIS
Who's To Bless & Who's To Blame
LP Monument PZ33379 \$6.98
BT PZA33379 \$7.98
CA PZT33379 \$7.98

LENNON, JOHN
Shaved Fish
LP Capitol SW3421 \$6.98

LITTLE FEAT
The Last Record Album
LP Warner Bros. BS2884 \$6.98

M F S B
Philadelphia Freedom
LP Philadelphia Int'l PZ33845 \$6.98
BT PZA33845 \$7.98
CA PZT33845 \$7.98

MAMA'S PRIDE
Mama's Pride
LP Atco SD36122 \$6.98

MANGIONE, GAP
She & I
LP A&M SP-3407 \$6.98

MANILOW, BARRY
Tryin' To Get The Feeling
LP Arista AL4060 \$6.98
BT 8301-4060H (GRT) \$7.95
CA 5301-4060H (GRT) \$7.95

McCALL, C.W.
Black Bear Road
LP MGM M3G-5008 \$6.98

McCOY, CHARLIE
Harpin' The Blues
LP Monument KZ33802 \$5.98
BT ZA33802 \$6.98
CA ZT33802 \$6.98

McCOY, VAN
The Disco Kid
LP Avco AV-69009 \$6.98

McDONALD, COUNTRY JOE
Paradise With An Ocean View
LP Fantasy F-9495 \$6.98
BT 8160-9495H (GRT) \$7.95
CA 5160-9495H (GRT) \$7.95

MELVIN, HAROLD, & THE BLUE-NOTES
Wake Up Everybody
LP Philadelphia Int'l PZ33808 \$6.98
BT PZA33808 \$7.98
CA PZT33808 \$7.98

MILSAP, RONNIE
Night Things
LP RCA APL1-1223 \$6.98

Vocalist Of The Year
LP Crazy Cajun 1007 \$6.98

MONTROSE
Warner Bros. Presents Montrose
LP Warner Bros. BS2892 \$6.98

MOORE, JACKIE
Make Me Feel Like A Woman
LP Kayvette 801 \$6.98

MORGAN, GEORGE
Remembering... The Greatest Hits
LP Columbia KC33894 \$5.98

MURPHEY, MICHAEL
Swans Against The Sun
LP Epic PE33851 \$6.98
BT PEA33851 \$7.98
CA PET33851 \$7.98
QL PEQ33851 \$7.98

MUSSELWHITE, CHARLES
Leave The Blues To Us
LP Capitol ST-11450 \$6.98

NELSON, WILLIE
Country Willie
LP UA UALA410G \$6.98

NIWOOD, GERRY
Slow, Hot Wind
LP A&M SP-3409 \$6.98

NIGHTHAWKS
Rock & Roll
LP Aladdin ALP101 \$6.98

O'JAYS
Family Reunion
LP Philadelphia Int'l PZ33807 \$6.98
BT PZA33807 \$7.98
CA PZT33807 \$7.98

ORLANDO, TONY, & DAWN
Skybird
LP Arista AL-4059 \$6.98
BT 8301-4050H (GRT) \$7.95
CA 5301-4059H (GRT) \$7.95

OZARK MOUNTAIN DAREDEVILS
The Car Over The Lake Album
LP A&M SP-4549 \$6.98

PAUL, BILLY
When Love Is New
LP Philadelphia Int'l PZ33843 \$6.98
BT PZA33843 \$7.98
CA PZT33843 \$7.98

QUICKSILVER MESSENGER SERVICE
Solid Silver
LP Capitol ST-11462 \$6.98

REED, JERRY
Red Hot Picker
LP RCA APL1-1226 \$6.98

ROBBINS
Best Of
LP GNP Crescendo GNP9034 \$6.98

RUFFIN, DAVID
Who Am I
LP Motown M6849S1 \$6.98

RUNDGREN'S, TODD, UTOPIA
Another Live
LP Bearsville BR6961 \$6.98

RUSH, TOM
Best Of
LP Columbia PC33907 \$6.98

SCOTT-HERON, GIL, & BRIAN JACKSON
From South Africa To South Carolina
LP Arista AL 4044 \$6.98
BT 8301-4044H (GRT) \$7.95
CA 5301-4044H (GRT) \$7.95

SEALS & CROFTS
Greatest Hits
LP Warner Bros. BS2886 \$6.98

SELLARS, MAXINE
Life Is Short, But It's Wide
LP Capitol ST11436 \$6.98

SIDE EFFECT
Side Effect
LP Fantasy F-9491 \$6.98

SMITH, MARGO
Margo Smith
LP 20th Century T490 \$6.98

SPANKY & OUR GANG
Change
LP Epic PE33580 \$6.98

SPEARS, BILLIE JO
Billie Jo
LP UA UALA508G \$6.98

SPLINTER
Harder To Live
LP Dark Horse SP-22006 \$6.98

STONE, SLY
High On You
QL Epic PEQ33835 \$7.98
QB EAQ33835 \$7.98

STREISAND, BARBRA
Lazy Afternoon
QL Columbia PCQ33815 \$7.98
QB CAQ33815 \$7.98

STYLISTICS
You Are Beautiful
LP Avco AV69010698 \$6.98

SUTTERFIELD, ESTHER
Once I Loved
LP A&M SP-3408 \$6.98

THOMPSON, SUE
Big Mable Murphy
LP Hickory H3G4523 \$6.98

THREE DEGREES
Live
LP Philadelphia Int'l PZ33840 \$6.98
BT PZA33840 \$7.98
CA PZT33840 \$7.98

VANCE OF TOWERS
Vance Of Towers
LP A&M SP-4551 \$6.98

VOUDOURIS & KAHANE
There's A Secret Goin' On
LP Capitol ST-11452 \$6.98

WALLACE, JERRY
Jerry Wallace
LP MGM M3G5007 \$6.98

WELLER, FREDDY
Greatest Hits
LP Columbia KC33883 \$5.98
BT CA33883 \$6.98

WHO, THE
By Numbers
LP MCA 2161 \$6.98
BT MCAT2161 \$7.98
CA MCAC2161 \$7.98

WILLIAMS, DON
Greatest Hits
LP ABC-Dot DOSD-2035 \$6.98
BT 8130-2035H (GRT) \$7.95
CA 5130-2035H (GRT) \$7.95

ZAPPA/BEEFHEART/MOTHERS
Bongo Fury
LP DiscReet DS2234 \$6.98

THEATRE/FILMS/TV

GIVE 'EM HELL, HARRY!
Original Soundtrack
LP UA UALA540H2 \$6.98

LISTOMANIA
Original Soundtrack
LP A&M SP-4546 \$6.98

JAZZ

ADDERLEY, CANNONBALL
Big Man w/ others
LP Fantasy F-79006
BT 8160-79006Z (GRT) \$9.95

BRITT, PAT
Jazzman
LP VJ Int'l VJS 3070 \$6.98

BYRD, DONALD
Places & Spaces
LP Blue Note BNLA549G \$6.98

CLARKE, STANLEY
Journey To Love
LP Nempcor NE433 \$6.98

COREA, CHICK
Return To Forever
LP ECM 1022 \$6.98

DUDZIAK, URSZULA
Urszula
LP Arista AL4065 \$6.98
BT 8301-4065H (GRT) \$7.95

HAMILTON, CHICO
Paraginations
LP Blue Note BNLA520G0698 \$6.98

HARRIS, GENE
Nexus
LP Blue Note BNLA519G \$6.98

JONES, ELVIN
Live
LP PM PMR004 \$6.50
On The Mountain
LP PM PMR-005 \$7.00

KLEMMER, JOHN
Touch
LP ABC ABCD-922 \$6.98
BT 8022-922H (GRT) \$7.95

LAWRENCE, AZAR
Summer Solstice
LP Prestige P-10097 \$6.98

McCANN, LES
Hustle To Survive
LP Atlantic SD1679 \$6.98

McGRIFF, JIMMY
Stump Juice
LP Groove Merchant GM-3309 \$6.98

MINGUS, CHARLES
Changes One
LP Atlantic SD1677 \$6.98

Changes Two
LP Atlantic SD1678 \$6.98

PASS, JOE, see Oscar Peterson & Joe Pass.

PETERSON, OSCAR, & JOE PASS
A Salle Pleyel
LP Pablo 2625705 \$6.98

RIDLEY, LARRY
Sum Of The Parts
LP Strata-East SES19759 \$6.98

SEBESKY, DON
The Rape Of El Morro
LP CTI 606151 \$6.98

SHEPP, ARCHIE
There's A Trumpet In My Soul
LP Arista AL1016 \$6.98

SMITH, LONNIE
Afro-Desia
LP Groove Merchant GM-3308 \$6.98

SZABO, GABOR
Macho, Salvation
LP SAL 70451 \$6.98

TURRENTINE, STANLEY
Have You Ever Seen The Rain
LP Fantasy F-9493 \$6.98
BT 8160-9493H (GRT) \$7.95
CA 5160-9493H (GRT) \$7.95

CLASSICAL

BORODIN, ALEXANDER
Quartet No. in A
LP Borodin Quartet
LP Odyssey Y33827 \$3.98

CHOPIN, FREDERIC
Music (Selections)
Richter
LP Columbia M33826 \$6.98

COPLAND, AARON
Conducts Copland
LP Columbia M33586 \$6.98

ELGAR, EDWARD
Carrissima
Barenboim
LP Columbia M33584 \$6.98

GLIERE, REINHOLD
Symphony No. 3 in B
Large Sym. Orch.
LP Columbia MG33832 [2] \$7.98

LISZT, FRANZ JOSEPH
Dante Symphony
Bolshoi Theatre Orch.
LP Columbia M33823 \$6.98

MASSENET, JULES
La Navarraise
Horne, Domingo, London Sym.,
Lewis
LP RCA Red Seal ARL1-1114 \$6.98

PROKOFIEV, SERGE
Alexander Nevsky
Allen, Mendelssohn Club Choir,
Philadelphia Orch., Ormandy
LP RCA Red Seal ARL1-1151 \$6.98
Sonata No. 8, Visions Fugitives
LP Columbia M33824 \$6.98

TCHAIKOVSKY, PETER ILYITCH
Pique Dame
Bolshoi Theatre
LP Columbia M3 33828 [3] \$20.98

SPOKEN WORD

ADVENTURES IN THE SKIN TRADE
Thomas
LP Caedmon TC2078 [2] \$13.98
CA CDL52078 [2] \$15.90

ALCOTT, L.M.
Little Women (Julie Harris)
LP Caedmon TC1470 \$6.98
CA CDL51470 \$7.95

BABAR
Story Of (Jourdan)
LP Caedmon TC1486 \$6.98
BT CDL51486 \$7.95

BALLAD OF READING GAOL & OTHERS
Mason
LP Caedmon TC1473 \$6.98
CA CDL51473 \$7.95

BOSWELL, JAMES
In Search Of A Wife (Quayle)
LP Caedmon TC1475 \$6.98
CA CDL51475 \$7.95

CHARLIE & THE CHOCOLATE FACTORY
Dahl
LP Caedmon TC1476 \$6.98
CA CDL51476 \$7.95

CHILDREN OF ODIN
Dullea
LP Caedmon TC1471 \$6.98
CA CDL51471 \$7.95

cummings, e.e.
Collected Poetry Of (1920-1940)
LP Caedmon TC2080 [2] \$13.98
CA CDL52080 [2] \$15.90

DRACULA
Scenes From (McCallum, Shelley)
LP Caedmon TC1468 \$6.98
CA CDL51468 \$7.95

KIPLING, RUDYARD
Kipling Poetry, v.2 (Quayle)
LP Caedmon TC1481 \$6.98
CA CDL51481 \$7.95

Red Dog (Quayle)
LP Caedmon TC1482 \$6.98
CA CDL51482 \$7.95

MARTIAN CHRONICLES
Nimoy
LP Caedmon TC1466 \$6.98
CA CDL51466 \$7.95

MELVILLE, HERMAN
Excerpts From Moby Dick (Heston,
Dullea, Rose)
LP Caedmon TC2077 [2] \$13.98
CA CDL52077 [2] \$15.90

PETUNIA
Julie Harris
LP Caedmon TC1489 \$6.98
CA CDL51489 \$7.95

PRINCE RABBIT, THE PRINCESS WHO COULDN'T LAUGH, THE PRINCESS & THE APPLE TREE, & THE MAGIC HILL
Grimes
LP Caedmon TC1490 \$6.98
CA CDL51490 \$7.95

PYLE, HOWARD
The Story Of King Arthur & His Knights
LP Caedmon TC1462 \$6.98
CA CDL51462 \$7.95

SHAKESPEARE
Teles From—The Tempest & A Midsummer's Night Dream (Julie Harris)
LP Caedmon TC1469 \$6.98
CA CDL51469 \$7.95

STEVENSON, ROBERT LOUIS
Treasure Island
LP Caedmon TC2075 [2] \$13.98
CA CDL52075 [2] \$15.90

SWISS FAMILY ROBINSON
Quayle
LP Caedmon TC1485 \$6.98
CA CDL51485 \$7.95

TOLKIEN, J.R.R.
The Hobbit & The Fellowship Of The Ring (Tolkien)
LP Caedmon TC1477 \$6.98
CA CDL51477 \$7.95

The Lord Of The Rings (Tolkien)
LP Caedmon TC1478 \$6.98
CA CDL51478 \$7.95

ZULU & OTHER AFRICAN FOLK-TALES FROM BEHIND THE BACK OF THE MOUNTAIN
Davis, Dee
LP Caedmon TC1474 \$6.98
CA CDL51474 \$7.95

CLASSICAL COLLECTIONS

AZARKHIN, RODION
Incredible Virtuoso Performances
LP Columbia M33593 \$6.98

DOKSCHUTZER, TIMOFEY
The Incredible Trumpet Virtuosity
LP Odyssey Y33825 \$3.98

GOLDMAN BAND
Bicentennial Celebration
LP Columbia M33838 \$6.98

HEIFETZ, JASCHA
In Concert
LP Columbia M2 33444 [2] \$13.98

SOVIET ARMY CHORUS
Boris Alexandriv
LP Columbia M33592 \$6.98

Billboard Hits Of The World

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Billboard Top 50

Easy Listening

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	2	SPACE ODDITY	*David Bowie (RCA)—Essex (Gus Dudgeon)
2	5	LOVE IS THE DRUG	*Roxy Music (Island)—E.G. (Chris Thomas/Roxy Music)
3	1	I ONLY HAVE EYES FOR YOU	Art Garfunkel (CBS)—B. Feldman (Richard Perry)
4	10	RHINESTONE COWBOY	Glen Campbell (Capitol)—(Dennis Lambert/Brian Potter)
5	15	HOLD BACK THE NIGHT	Trammps (Buddah)—Carlin (R. Baker/N. Harris/E. Young)
6	8	WHAT A DIFFERENCE A DAY MAKES	Esther Phillips (Kudu)—Peter Maurice/MPM (Creed Taylor)
7	6	S.O.S.	Abba (Epic)
8	4	FEELINGS	Morris Albert (Decca)—KPM
9	26	D.I.V.O.R.C.E.	*Billy Connolly (Polydor)—London Tree (Phil Coulter)
10	19	BLUE GUITAR	*Justin Hayward/John Lodge (Threshold)—Justunes (10cc/Tony Clarke)
11	3	THERE GOES MY FIRST LOVE	*Drifters (Bell)—Cookaway/Mason Music (Greenaway/Cookaway)
12	9	DON'T PLAY YOUR ROCK AND ROLL TO ME	*Smokey (RAK)—Chinnichip/RAK (Nicky Chinn/Mike Chapman)
13	28	LOVE HURTS	*Jim Capaldi (Island)—Acuff Rose (Steven Smith)
14	17	I AIN'T LYIN'	George McCrae (Jayboy)—Sunbury (H.W. Casey/R. Finch)
15	23	NEW YORK GROOVE	*Hello (Bell)—Island (Mike Leander)
16	25	RIDE A WILD HORSE	Dee Clark (Chelsea)—Intersong (Kenny Nolan)
17	18	HIGHLY	*John Miles (Decca)—Velvet/RAK (Alan Parsons)
18	7	HOLD ME CLOSE	*David Essex (CBS)—April/Rock On (Jeff Wayne)
19	11	SOFT ON THE ROCKS	*Band of the Black Watch (Spark)—Southern Music (Barry Kingston)
20	14	ISLAND GIRL	*Elton John (DJM)—Big Pig (Gus Dudgeon)
21	12	IT'S TIME FOR LOVE	Chi-Lites (Brunswick)—Burlington (Eugene Record)
22	20	FUNKY MOPED/MAGIC ROUNDABOUT	*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne)
23	21	ROCK ON BROTHER	Chequers (Creole)—Creole (John Mathis)
24	13	WHO LOVES YOU	Four Seasons (Warner Brothers)—Jobete (London) (Bob Gaudio)
25	43	IMAGINE	*John Lennon (Apple)—Northern (John Lennon)
26	48	SKY HIGH	*Jigsaw (Splash)—Leeds (Chas Peate)
27	24	UNA PALOMA BLANCA	*Jonathan King (UK)—Noon Music (Jonathan King)
28	16	L-L-LUCY	*Mud (Private Stock)—Evolution/Island (Phil Wainman)
29	27	NO WOMAN NO CRY	*Bob Marley & The Wailers (Island)—Rondor (Steve Smith/Chris Blackwell)
30	45	RIGHT BACK WHERE WE STARTED FROM	*Maxine Nightingale (United Artists) (ATV/Universal) (P. Tubbs/J.V. Edwards)
31	39	SUPERSHIP	George Benson (CTI)—Cyril Shane (Creed Taylor)
32	22	BIG TEN	*Judge Dread (Cactus)—Alded/Warner Brothers (Alded Prod.)
33	31	DARLIN'	David Cassidy (RCA)—Rondor (D. Cassidy/B. Johnson)
34	50	LYIN' EYES	Eagles (Asylum)—Warner Brothers (Bill Szymczyk) (J. Henley/G. Fry)
35	30	DREAMY LADY	*T. Rex (EMI)—Wizzard (Marc Bolan)
36	29	PALOMA BLANCA	George Baker (Warner Brothers)—Noon Music (J. Bouwens)
37	32	THIS WILL BE	Natalie Cole (Capitol)—Chappell (Chuck Jackson/Marvin Yancy)
38		YOU SEXY THING	*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
39	40	ARE YOU BEING SERVED SIR	*John Inman (DJM)—New Acre (H. Murphy/J. Rolands)
40	47	CHANGE WITH THE TIMES	Van McCoy (Avco)—Warner Brothers (Hugo/Luigi)
41	36	ROCKY	Austin Roberts (Private Stock)—ATV (Bob Montgomery)
42	35	REACHING FOR THE BEST	Exciters (20th Century)—Horse Music (Herb Rooney)
43	42	LOOK AT ME	Moments (All Platinum)—(A. Goodman/H. Ray)
44	41	PAPER DOLL	*Don Estelle/Windsor Davis (EMI)—Peter Maurice/KPM (Walker Ridley)
45	49	GOOD BYE EE	*14-18 (Magnet)—Francis Day and Hunter (P. Shelley/P. Waterman)

This Week	Last Week	Title	Artist
46		PAPA OOM MOW MOW	*Gary Glitter (Bell)—Ardmore/Beechwood/KPM (B. De Coteaux/Tony Silvester)
47		BOHEMIAN RHAPSODY	*Queen (EMI)—B. Feldman/T/AS Trident (Queen/Roy Thomas Baker)
48		WHY DID YOU DO IT	*Stretch (Anchor)—Fleetwood (Hot Wax Prod.)
49	44	CRACKIN' UP	*Tommy Hunt (Spark)—Copyright Control (Barry Kingston)
50	38	YOU	*George Harrison (Apple)—Ganga Pub. B.V. (George Harrison)

LPs

This Week	Last Week	Title	Artist
1	1	40 GOLDEN GREATS	Jim Reeves (Arcade)
2	2	FAVOURITES	Peters & Lee (Philips)
3	9	WE ALL HAD DOCTORS PAPERS	Max Boyce (EMI)
4		SIREN	Roxy Music (Island)
5		ROCK OF THE WESTIES	Elton John (DJM)
6	15	40 GREATEST HITS	Perry Como (K-Tel)
7	8	BREAKAWAY	Art Garfunkel (CBS)
8	3	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
9	4	WISH YOU WERE HERE	Pink Floyd (Harvest)
10	6	ALL THE FUN OF THE FAIR	David Essex (CBS)
11	5	THE VERY BEST OF ROGER WHITTAKER	(Columbia)
12	11	STILL CRAZY AFTER ALL THESE YEARS	Paul Simon (CBS)
13	13	GOOD, BAD BUT BEAUTIFUL	Shirley Bassey (United Artists)
14	10	THE BEST OF THE STYLISTICS	(Avco)
15	12	GREATEST HITS	Cat Stevens (Island)
16	14	ALL AROUND MY HAT	Steeleye Span (Chrysalis)
17	7	BY NUMBERS	Who (Polydor)
18	33	SMOKEY/CHANGING ALL THE TIME	(RAK)
19	30	RABBITS ON & ON	Jasper Carrott (DJM)
20		BLAZING BULLETS	Various Artists (Ronco)
21	16	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
22	22	TUBULAR BELLS	Mike Oldfield (Virgin)
23	19	WINDSONG	John Denver (RCA)
24	24	ONE OF THESE NIGHTS	Eagles (Asylum)
25	32	MUD'S GREATEST HITS	(RAK)
26	27	ELVIS PRESLEY'S 40 GREATEST HITS	(Arcade)
27	39	MOTOWN GOLD	Various Artists (Tamla Motown)
28		24 ORIGINAL HITS	Drifters (Atlantic)
29	31	THE SINGLES 1969-1973	Carpenters (A&M)
30		THE NEW GOODIES LP	(Bradley's)
31	20	HORIZON	Carpenters (A&M)
32	25	INDISCREET	Sparks (Island)
33	21	VENUS AND MARS	Wings (Capitol)
34		ELTON JOHN'S GREATEST HITS	(DJM)
35	28	STRAIGHT SHOOTER	Bad Company (Island)
36	23	ONCE UPON A STAR	Bay City Rollers (Bell)
37	26	VOYAGE OF THE ACOLYTE	Steve Hackett (Charisma)
38		DOWN THE DUST PIPE	Status Quo (Golden Hour)
39	17	MALPRACTICE	Dr. Feelgood (United Artists)
40	18	ANOTHER YEAR	Leo Sayer (Chrysalis)
41	49	COP YER WHACK FOR THIS	Billy Connolly (Polydor)
42	40	EXTRA TEXTURE (READ ALL ABOUT IT)	George Harrison (Parlophone)
43	34	SABOTAGE	Black Sabbath (Nems)
44	38	BAND ON THE RUN	Paul McCartney/Wings (Capitol)
45		RHINESTONE COWBOY	Glen Campbell (Capitol)
46	50	WORDS & MUSIC	Billy Connolly (Transatlantic)
47	35	CAPTAIN FANTASTIC	Elton John (DJM)
48	44	LIVE AT TREORCHY	Max Boyce (One-Up)
49	29	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
50		GOOFY GREATS	Various Artists (K-Tel)

BELGIUM CHART

(Courtesy HUMO)
As Of 10/29/75
SINGLES

This Week	Last Week	Title	Artist
1		SAILING	Rod Stewart
2		CHILD IN TIME	Deep Purple
3		SPIRIT IN THE NIGHT	Manfred Mann's Earth Band
4		L'L LUCY	Mud
5		NO WOMAN NO CRY	Wailers
6		GUUS	Alexander Curly
7		MOVIE STAR	Harpo
8		PANDORA'S BOX	Procol Harum
9		FAME	David Bowie
10		TRIBUTE TO BUDDY HOLLY	Mike Berry

LPs

This Week	Last Week	Title	Artist
1		WISH YOU WERE HERE	Pink Floyd
2		Atlantic Crossing	Rod Stewart
3		DISCOMANIA	Various
4		ONE OF THESE NIGHTS	Eagles
5		BORN TO RUN	Bruce Springsteen
6		VENUS AND MARS	Wings
7		RETURN TO FANTASY	Uriah Heep
8		MINSTREL IN THE GALLERY	Jethro Tull
9		THE BEST OF GOLDEN EARRING	
10		MADE IN JAPAN	Deep Purple

HOLLAND

(Courtesy Stichting Nederlandse)
As Of 11/1/75
SINGLES

This Week	Last Week	Title	Artist
1		MORNING SKY	George Baker Selection (Negram)
2		DANSEZ MAINTENANT	Dave (CBS)
3		CAN'T GIVE YOU ANYTHING	Stylistics (Avco)
4		FAME	David Bowie (Inelso)
5		GOODBYE LOVE	Teach-In (CNR)
6		L-L-LUCY	Mud (Philips)
7		THAT'S THE WAY	KC And The Sunshine Band (Inelco)
8		ALS DE DAG VAN TOEN	Reinhard Meey (Intercord)
9		ROLLIN' ON A RIVER	Piet Veerman (Bovema)
10		EVERYTHING'S THE SAME	Billy Swan (Monument)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1		ICHIGO HAKUSHO O MOUICHIDO	*Ban Ban (CBS/Sony)—JCM, Young Japan
2		TOKI NO SUGIYUKU MAMANI	*Kenji Sawada (Polydor)—Watanabe
3		TONARINO MACHINO OJOSAN	*Takuro Yoshida (For Life)—Yui
4		ROMANCE	*Hiromi Iwasaki (Victor)—NTV
5		UTSUKUSHII AINO KAKERA	*Goro Noguchi (Polydor)—Fuji, N.P.
6		OMOIDE MAKURA	*Kyoji Kosaka (Aard-Vark)—Yamaha
7		SASAYAKA NA YOKUBOU	*Momoe Yamaguchi (CBS/Sony)—Tokyo
8		AERUKAMO SHIRENAI	*Hiromi Goh (CBS/Sony)—Standard
9		KITAE KAERO	*Koji Tokuhisa (Atlantic)—Nichion
10		URAGIRI NO MACHIKADO	*Kai Band (Express)—Shinko
11		KATAMUITA MICHISHIRUBE	*Akira Fuse (King)—Watanabe
12		YUMEYO MOUICHIDO	*Hideto Maki (CBS/Sony)—Fuji, Yomi Pack
13		NAKANOSHIMA BLUES	*Hiroshi Uchiyamada & Cool Fire (RCA)—Uchiyamada
14		IMAWA MOU DAREMO	*Alice (Express)—JCM, OBC, Mirika
15		OMOKAGE	*Yuri Shimazaki (Columbia)—Nichion
16		GUZU	*Naoko Ken (Canyon)—Nichion
17		OMAE NI HORETA	*Kenichi Hagiwara (Elektra)—Watanabe
18		FUTARI NO TABIJI	*Hiroshi Itsuki (Minorophone)—Noguchi
19		ORETACHI NO TABI	*Masatoshi Nakamura (Columbia)—NTV
20		SHIROI KYOKAI	*Hideki Saijo (RCA)—Geiei

NEW ZEALAND CHART

(Courtesy NZFPI)
As Of 10/31/75
SINGLES

This Week	Last Week	Title	Artist
1		WASTED DAYS AND WASTED NIGHTS	Freddy Fender (Festival)
2		FEEL LIKE MAKIN' LOVE	Bad Company (Festival)
3		ONE OF THESE NIGHTS	Eagles (WEA)
4		SAILING	Rod Stewart (WEA)
5		BARBADOS	Typically Tropical (Pye)
6		RHINESTONE COWBOY	Glen Campbell (EMI)
7		TEARS ON MY PILLOW	Johnny Nash (Phonogram)
8		SWEET INSPIRATION	Yandall Sisters (EMI)
9		THE HUSTLE	Van McCoy & The Soul City Symphony (Festival)
10		SWING YOUR DADDY	Jim Gilstrap (Phonogram)

LPs

This Week	Last Week	Title	Artist
1		WISH YOU WERE HERE	Pink Floyd (Phonogram)
2		HELEN REDDY'S GREATEST HITS	Helen Reddy (EMI)
3		ATLANTIC CROSSING	Rod Stewart (WEA)
4		THE VERY BEST OF ROGER WHITTAKER	(EMI)
5		GREATEST HITS (First Impressions)	Olivia Newton-John (Festival)
6		WINDSONG	John Denver (RCA)
7		DARK SIDE OF THE MOON	Pink Floyd (EMI)
8		ONE OF THESE NIGHTS	Eagles (WEA)
9		AN EVENING WITH JOHN DENVER	(RCA)
10		CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	Elton John (Festival)

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

This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	THE WAY I WANT TO TOUCH YOU Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
2	4	3	MY LITTLE TOWN Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
3	3	8	LYIN' EYES Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
4	5	7	JUST TOO MANY PEOPLE Melissa Manchester, Arista 0146 (Braitree/Rumainia Pickleworks, BMI)
5	6	6	MEXICO James Taylor, Warner Bros. 8137 (Country Road, BMI)
6	2	8	SOMETHING BETTER TO DO Olivia Newton-John, MCA 40459 (ATV, BMI)
7	13	3	OUR DAY WILL COME Frankie Valli, Private Stock 45043 (Almo/Shamler, ASCAP)
8	12	9	HELP ME MAKE IT (To My Rockin' Chair) B.J. Thomas, ABC 12121 (Baby Chick, BMI)
9	9	9	VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
10	8	10	DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP)
11	11	6	SAD EYES Andy Williams, Columbia 10208 (Don Kirshner/Kirshner Songs, BMI)
12	7	13	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
13	20	4	THEME FROM "MAHOGANY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
14	17	5	SUNDAY SUNRISE Anne Murray, Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
15	19	5	SKY HIGH Jigsaw, Chelsea 3022 (Duchess, BMI)
16	10	10	SUMMER OF '42 Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
17	22	7	MIRACLES Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI)
18	23	5	BLUE EYES CRYIN' IN THE RAIN Willie Nelson, Columbia 3-10176 (Milene, ASCAP)
19	15	11	WHO LOVES YOU Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
20	25	4	HEAT WAVE Linda Ronstadt, Elektra 45282 (Jobete, ASCAP)
21	14	12	CAROLINA IN THE PINES Michael Murphy, Epic 8-50131 (Columbia) (Mystery, BMI)
22	31	4	SECRET LOVE Freddy Fender, ABC 17585 (Warner Bros., ASCAP)
23	24	7	KEEP ON TRYIN' Poco, ABC 12126 (Fools Gold, ASCAP)
24	27	6	JUST OUT OF REACH Perry Como, RCA 10402 (Four Star, BMI)
25	16	14	GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
26	30	3	THIS IS WHAT YOU MEAN TO ME Engelbert Humperdinck, Parrot 40085 (Oceans Blue/Friday's Child, BMI)
27	18	11	MY FATHER'S SON Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
28	28	5	MANHATTAN SPIRITUAL Mike Post, MGM 14829 (Zodiac, ASCAP)
29	26	8	BAD BLOOD Neil Sedaka, Rocket 40460 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
30	37	3	SKYBIRD Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
31	40	2	FLY ROBIN FLY Silver Convention, Midland International 10339 (RCA) (Midsong, ASCAP)
32	38	3	SOS Abba, Atlantic 3265 (Countless, BMI)
33	34	7	WHAT A DIFFERENCE A DAY MAKES Esther Phillips, Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
34	33	11	LADY BLUE Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
35	45	2	COUNTRY BOY (You Got Your Feet In L.A.) Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
36	21	9	CASTLES IN THE SAND Seals & Crofts, Warner Bros. 8130 (Dawnbreaker, BMI)
37			NEW ENTRY
37			IN THE WINTER Janis Ian, Columbia 3-10228 (Mine/April, ASCAP)
38	42	2	LOVE SONGS ARE GETTING HARDER TO SING Maureen McGovern, 20th Century 2234 (Senor, ASCAP)
39	44	2	SUMMER PLACE '76 (The Theme From a "Summer Place") Percy Faith, Columbia 3-10233 (Warner Bros., ASCAP)
40	41	4	OPERATOR Manhattan Transfer, Atlantic 3292 (Conrad, BMI)
41	46	2	ISLAND GIRL Elton John, MCA40461 (Big Pig/Leeds, ASCAP)
42	47	3	I'M STILL GONNA NEED YOU Osmonds, MGM 14831 (Mafundi/Unichappell, BMI)
43	35	6	MIDNIGHT SHOW Bobby Vinton, ABC 12131 (Don Kirshner, BMI)
44			NEW ENTRY
44			SONG AND DANCE MAN Sammy Davis Jr., 20th Century 2236 (Jack & Bill, ASCAP)
45	50	2	THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)
46			NEW ENTRY
46			NIGHTS ON BROADWAY Bee Gees, RSO 515 (Atlantic) (Casseroles, BMI)
47			NEW ENTRY
47			I WRITE THE SONGS Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
48			NEW ENTRY
48			THOSE WERE THE DAYS Paul Delicato, Artists Of America 105 (Essex, BMI)
49	48	6	COMING IN OUT OF THE RAIN Gayle McCormick, Shady Brook 017 (Little Peanut, ASCAP)
50	43	8	ALL OVER ME Charlie Rich, Epic 8-50142 (Columbia) (Ben Peters/Charys, BMI)

NOVEMBER 15, 1975, BILLBOARD

Pop

AMERICA—History (Greatest Hits), Warner Bros. BS 2894 (Warner Bros.). Group that has managed to come up with one top 10 hit after another over the past several years showcase their first greatest hits LP. Progression of the trio from the pure acoustic sound they began with to a more varied musical approach shows well throughout the set. Not a great deal one can say about a greatest hits effort, except that in this case the group certainly merits one if chart activity is to be the judge. Lyrics also included on the inner sleeve.

Best cuts: "A Horse With No Name," "Sandman," "Ventura Highway," "Tin Man," "Lonely People," "Sister Golden Hair," "Woman Tonight" (their current single).

Dealers: Perfect timing for Christmas merchandising.

THE TEMPTATIONS—House Party, Gordy G6-973S1 (Motown). Coming off their biggest LP in recent years, the Temps blend together disco sounds, easy ballads and several cuts featuring their own trademarked "Papa Was A Rolling Stone" sound, featuring several lead vocalists and excellent stories. Lots of horns, synthesizers, harmony singing and separate leads here, but none to the extreme that they become tiring or overused. Highpoints of the set, however, remain the intricate vocal work used by the group on their story songs and their choice of stories that sound convincing. Several producers on the LP, with some particularly outstanding work from Steve Cropper. Again, listen to the ballads and the story cuts here.

Best cuts: "It's Just A Matter Of Time," "What You Need Most (I Do Best Of All)," "Ways Of A Grown Up Man," "Johnny Porter" (the highlight of the set), "If I Don't Love You This Way."

Dealers: Group consistently hits both pop and soul.

RUFUS FEATURING CHAKA KAHN—ABC, ABCD-909. Kind of a change of pace set for this pop/soul group, with more emphasis put on mid-tempo material than on previous efforts. The strong disco orientation is still present, as are some good funky rockers. But Chaka Kahn, best known as a screamer, is given a chance to handle some more ballads and the change works well. Too much wild shouting can become a bit tedious on any set, and Rufus producing themselves for the first time, have apparently realized this. Some strong, lush string backups, good horn work from the Tower Of Power horn section and the more melodic vocals of Kahn are the highlights here. Usual good work from the band members themselves, especially guitarist Tony Maiden and keyboardist Kevin Murphy.

Best cuts: "Fool's Paradise," "Ooh I Like Your Lovin'," "Circle," "Sweet Thing," "Little Boy Blue," "Everybody Has An Aura."

Dealers: Emphasize changes of pace through in store play. Also, group is currently touring.

DR. JOHN—Hollywood Be Thy Name, United Artists UA-LA552-G. Cut live and "live in the studio," this set captures the pure goodtime flavor and happy looniness of Dr. John like none of his other sets have. Fine mix of some of his better known original material as well as new material, some fun oldies and some great interpretations of pop classics. Some of the top musicians and vocalists on today's music scene lent a helping hand here, and the production of Bob Exrin is also excellent. The highpoint, however, is still the good Dr., who can be crazy or serious at his command, who knows how to handle an audience with ease and who has been captured at his best on record.

Best cuts: "New Island Soiree," "Reggae Doctor," "The Way You Do The Things You Do," "Yesterday," "Back By The River."

Dealers: UA is set to launch a major push with this one.

ROXY MUSIC—Siren, ATCO SD 36-127 (Atlantic). Coming off a hot previous album, this British sextet is finally beginning to hit these shores with the intensity that has propelled them into the hearts of their native country men. Perhaps the best LP by the group yet, this should be the vehicle to propel them into the mainstream. Roxy Music and Bryan Ferry should begin to happen on this record that is more of the same rock and roll, as only they are capable of playing. Expect this LP to break big in the progressive market.

Best cuts: "Love Is The Drug," "End Of The Line," "Whirlwind," "She Sells."

Dealers: This group has a very large underground following and this album should pick up many new fans as well.

CHUCK MANGIONE QUARTET—Bellavia, A&M SP-4557. The romantic flavor in Mangione's writing covers and caresses this work and since the material is often of reflections from his past, the songs have a warm glow about them. The leader's flugelhorn and electric keyboard work combined with Gerry Niewood's brilliant soprano and tenor work, meld in with the pulsating sound of the Mangione quartet working within a large studio orchestra of L.A. players. There is only one cut which has the feel and drive of a jazz band—"Torreano"—while the rest of the tunes have the soothing quality of relaxed pop works. Rhythm patterns of differing tempos and moods add an element of excitement to the already exciting charts.

Best cuts: "Bellavia," "Dance Of The Windup Toy," "Come Take A Ride With Me."

Dealers: These are cuts from recent concert appearances so consumers may be aware of the material.

RORY GALLAGHER—Against The Grain, Chrysalis CHR 1098 (Warner Bros.). One of the last of the true goodtime rockers, Gallagher's debut for Chrysalis is a true to form set of superb, fast but not flash rock/blues guitar and the kind of

Spotlight



GORDON LIGHTFOOT—Gord's Gold, Reprise 2RS 2237 (Warner Bros.). Though Lightfoot was on a different label when several of his early hits were cut, he remedies that situation on this double LP by including one LP of new (though quite faithful versions) of his older material. Over the past several years, the artist has developed into one of the major performing and recording talents of our time. Always recognized as a writer, his other qualities seem somehow to have been passed over in the past. His stint with Warner Bros., however, has changed that, and Lightfoot is now recognized as a powerful name in the pop and country fields. Several greatest hits LPs are available on United Artists, but his new treatment of old hits as well as a good compilation of material from the last four or five years make this a worthwhile set.

Best cuts: "I'm Not Sayin'/Ribbon Of Darkness," "Canadian Railroad Trilogy," "For Lovin' Me/Did She Mention My Name" (several of his better cuts are made into medleys like this), "Early Morning Rain," "Sundown," "Rainy Day People," "If You Could Read My Mind," "Cotten Jenny."

Dealers: Merchandise for Christmas.

gruff vocals he has become best known for. Simple instrumental lineup of Gallagher on guitars plus drums, bass and keyboards is the most effective for this type of music, and the artist has wisely chosen to stick with it. One noticeable change from previous LPs. While the music has always been excellent, the lyrics have sometimes been lacking in content. That has changed here, with the lyrics matching up to the music. Still, the highlight is the artist's guitar work, which many feel is the best of its kind in rock today.

Best cuts: "Let Me In," "Ain't Too Good," "Souped Up Ford," "I Take What I Want," "All Around Man," "On The Bottom."

Dealers: Gallagher is currently on tour and Chrysalis will launch a major push for his debut set.

ROBERT PALMER—Pressure Drop, Island ILPS 9372. Palmer, one of the better known names of contemporary British rock, comes up with a superb example of rock and roll versatility. Using material from Allen Toussaint, Freddie Hibbert (Toots) and Lowell George as well as original material, and employing arrangements ranging from smooth ballads to basic rock to reggae, Palmer successfully tackles a number of today's more popular styles. With his distinctively soulful vocals, Palmer is equally convincing on reggae material, offshoots of Southern rock as well as his own goodtime feel rock. Help on the set from members of Little Feat as well as string arrangements from Gene Page and horns from the Muscle Shoals horns also enhance the set. Far better than his first LP, which was excellent.

Best cuts: "Give Me An Inch," "Back In My Arms," "River Boat," "Pressure Drop," "Trouble," "Which Of Us Is The Fool."

Dealers: Island doing a major push and LP is already receiving strong FM play.

SPARKS—Indiscreet, Island ILPS 9345. The pair of American loonies who moved to Britain are back with their patented "wrong speed" singing and off the wall lyrics. Production is better than on previous efforts, with as much attention paid to the music as to the lyrics. However, the group's strong, and most distinctive point is still their lyrical content. All kinds of subjects touched, most with a tinge of humor. Several musical formats tackled as well, including swing, circus sound and straight rock. Not everyone's cup of tea for sure, but a definite pleaser for Sparks' fans.

Best cuts: "Hospitality On Parade," "Without Using Hands," "How Are You Getting Home?" "The Lady Is Lingerin'," "Looks, Looks, Looks."

Dealers: Last LP did quite well and band has very loyal following.



FREDDY WELLER—Freddie Weller's Greatest Hits, Columbia KC-33883. This ex-Raider from Paul Revere and the Raiders has tallied with several hits over the past few years—and most are on this album. A talented writer, Freddy also uses



HELEN REDDY'S GREATEST HITS—Capitol ST-11467. One of the truly fine singles artists (as well as being a fine singer in general) gets a greatest hits LP at last, with the set offering a perfect showcase of her varied talents. Able to handle straight rock, smooth love ballads, country oriented material or mixes of various styles with ease, Reddy has enjoyed hit after AM hit when even the biggest name artists have difficulty following themselves with hit product. Set also covers the gamut of her Capitol career, from her very first single with the label to her most current hit. Excellent set for fans who already have her LPs but want a complete set of her singles. As good a release as the Carpenters' singles LP of several years ago, for no matter how good her LPs are, Reddy continually turns out some of the best singles in the business.

Best cuts: "I Am Woman," "Leave Me Alone (Ruby Red Dress)," "Delta Dawn," "Angie Baby," "Emotion," "Ain't No Way To Treat A Lady."

Dealers: Perfect Christmas merchandising.

songs by Joe South, Chuck Berry, Spooner Oldham and others in this Who's Who of Weller. Some of the songs were produced by another ex-Raider, Mark Lindsay, while others received the Billy Sherrill treatment.

Best cuts: "Down In The Boondocks," "Indian Lake," "She Loves Me (Right Out Of My Mind)," and "The Perfect Stranger."

Dealers: Display Freddy both pop and country.

LEFTY FRIZZELL—Remembering ... The Greatest Hits Of Lefty Frizzell, Columbia KC33882. The man is gone but the songs linger on. Ironically, that's the case with two "greatest hits" albums released this week: Lefty Frizzell and George Morgan. The late Lefty sounded so good on these Columbia cuts. They're simple and country to the core. Don Law produced these sessions, and his liner notes are both telling and touching.

Best cuts: "If You've Got The Money I've Got The Time," "Mom And Dad's Waltz," "Saginaw, Michigan," "Travelin' Blues."

Dealers: Vintage Frizzell ... it could be one of his biggest LPs.

GEORGE MORGAN—Remembering ... The Greatest Hits Of George Morgan, Columbia KC33894. "He was the ultimate of a man and his life is worthy of being imitated," writes Anna Morgan, wife of the late country music great, in the liner notes. All of the great Morgan hits are here—from "Candy Kisses" to "Room Full Of Roses." A must for Morgan fans. Song after song makes us miss this gentle man more than ever. No country music library is complete without this and the Lefty Frizzell album.

Best cuts: "Candy Kisses," "One Dozen Roses," "Room Full Of Roses," "Bouquet Of Roses," "You're The Only Good Thing (That's Happened To Me)."

Dealers: Promote this one country and watch it sell.

CRYSTAL GAYLE—Somebody Loves You, United Artists UA-LA543-G. Crystal clear singing with faultless production from Allen Reynolds results in a low-key high-enjoyment LP. One of the most rapidly improving vocalists on the Nashville skyline, Crystal Gayle has put together her most potent package, and it should bring healthy airplay and sales. Loretta Lynn's little sister is coming out of the shadows.

Best cuts: "I'll Get Over You," "Before I'm Fool Enough," "Dreaming My Dreams With You."

Dealers: Crystal Gayle attracts a larger following with each release.

TOMMY OVERSTREET—The Tommy Overstreet Show Live From The Silver Slipper, ABC-Dot D0SD-2038. Tommy takes his Nashville Express to Las Vegas for a live album. Produced by Ricci Mareno, the show moves quickly through Overstreet hits and new material. Stereo devotees will love the mix on "Duelin' Banjos" with Skip Devol doing the picking. And lovely Linda Hart—a relatively undiscovered powerhouse singer—makes the most of her chance to sing "Sixteen Tons." Tommy is in good form and he happily shares the Vegas spotlight with his talented backup musicians.

Best cuts: "Sixteen Tons," "If I Miss You Again Tonight," Medley ("I Don't Know You Anymore," "Ann Don't Go Runnin'," "Gwen Congratulations").

Dealers: Overstreet has a consistently strong country audience.



ANN PEEBLES—Tellin' It, Hi SHL 32091 (London). Quite possibly the finest female soul singer around today. Peebles, along with the always magnificent production of Willie Mitchell, has created another superb LP. The combination of a deep, husky voice and a skill at interpreting lyrics is what puts the artist heads above most others. Add the fact that she has successfully stayed away from falling into the disco bag for a quick cash in. And, her unique way of handling a talk/sing style remains one of the best. At her best, which she is here, she reminds one of a female Joe Tex—meaning a master at pacing and interpretation. Good support here from Wayne Jackson on trumpet, other members of the Memphis Horns and the Memphis Strings.

Best cuts: "Come To Mama," "I Needed Somebody," "It Was Jealousy," "You Can't Hold A Man," "Beware," "Put Yourself In My Place."

Dealers: Artist frequently crosses over, so display in pop as well as soul.

CREATIVE SOURCE—Pass The Feelin' On, Polydor PD-6052. After having moderate success on Sussex Records, the group of three femmes and two gents jumped over to this label. Overall the album should hit hardest in the r&b market, but will crossover into the pop and disco areas. The vocals are good, as are the harmonies, and the instrumental back-up is about as movable as you can get.

Best cuts: "Pass The Feelin' On," "Thanks For Loving Me," "I Want Ya," "Don't Be Afraid," "Turn On To Music."

Dealers: This group has their own sound and in-store play will help spur on great interest.

DISCO GOLD VOL. 2—Scepter SPS 5125. Good set from Scepter, who helped pioneer label involvement with the discos, covering some of the more popular such disks released over the past few months as well as some versions heard only in the discos to date. Artists include Banzai, Bimbo Jet, the Chequers, L.T.G. Exchange, the Southside Movement and Bobby Moore. One of those perfect party records that contains a blend of major hits in the discos as well as a number that went on to score successfully through radio.

Best cuts: On this type of set, take your choice.

Dealers: Good for Christmas merchandising.



THE REFLECTIONS—Love On Delivery, Capitol ST-11460. Good, disco oriented set featuring smooth lead and harmony vocals against the production of J.R. Bailey, Ken Williams, and Jerome Gasper. Mix of uptempo and ballad numbers, all aimed at the disco market. Bert de Coteaux, one of the kings of the disco market, also plays a large part in the arrangements. Nothing overly original here, which is not a slam because how much more in the way of originality can be added to the disco market? But a well done set all the way around.

Best cuts: "Love On Delivery (L.O.D.)," "Are You Ready (Here I Am)," "One Into One," "How Could We Let The Love Get Away," "Three Steps From True Love."

Dealers: Obviously, display in disco section.

CATE BROS.—Asylum, 7E-1050. Very interesting set featuring strong soulful vocals on a variety of uptempo and slower cuts, which can sound like the Band one moment and Sam & Dave the next. Production from Steve Cropper with musical help from the likes of Levon Helm, Klaus Voorman, King Errison, Steve Cropper and Nigel Olsson. Excellent lead guitar from Earl Cale as well, with the lead vocals coming from brother Ernie. Good to find such a mix from a new pair, and particularly a mix that, while somewhat derivative, holds a strong aura of originality.

Best cuts: "Union Man," "A Mountain Top," "When Love Comes," "I Just Wanna Sing," "Can't Change My Heart," "Lady Luck."

Dealers: Strong elements of jazz and disco here as well, so lots of areas to promote.

EON—Scepter SPS 5122. Very smooth, disco oriented set from New York quartet featuring a good blend between long and short cuts and some fine harmony singing. Unlike many disco groups, the lyrics here are excellent, the arrangements extremely sophisticated and the occasional Latin flavor also adds to the overall fun feel of the set. Production from Haig Palanjian and Fred Frank is well done, and if the two are newcomers, they should have a solid future ahead of them.

Best cuts: "Love," "No Love Is Greater Than Our Love," "Children Of The Night," "We'll Go On," "Sing A Happy Song."

Dealers: Display in disco section.

(Continued on page 72)

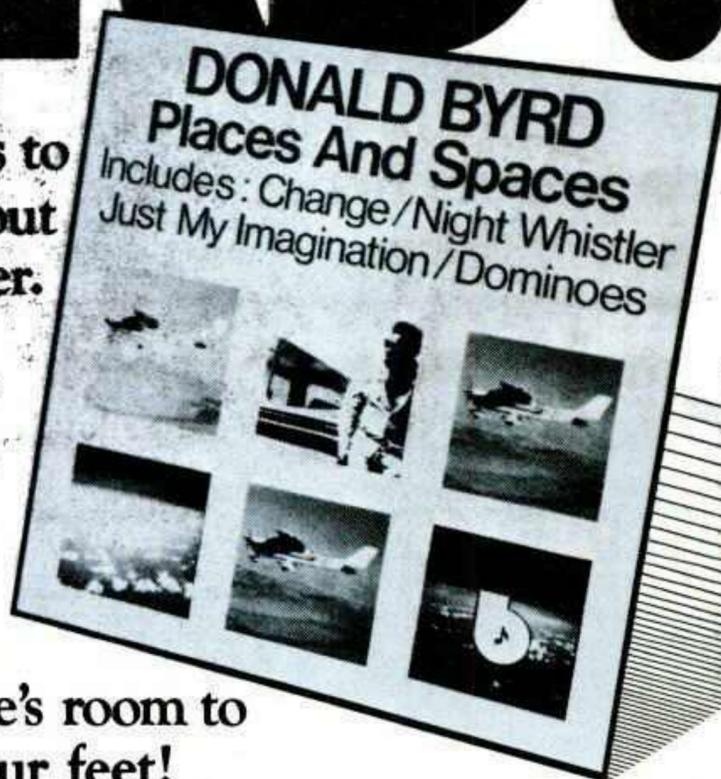
Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Friedland, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

DISCO EVER DONALD BYRD!

Donald Byrd continues to grow and change throughout his precedent-setting career. His last two albums were his biggest EVER. Now, in "Places And Spaces" (BNLA 549-G) his newest, Byrd adds yet another dynamic dimension to his music.

Disco dynamite. Now there's room to DANCE. Everybody on your feet!

Donald Byrd. "Places And Spaces" (BNLA 549-G) The latest from the greatest. On Blue Note Records and Tapes. Where else?



Top Single Picks

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BOB DYLAN—Hurricane (Part 1) (3:45); producer: Don DeVito; writers: Bob Dylan & Jacques Levy; publisher: Ram's Horn, ASCAP. Columbia 3-10245. Probably the most powerful song Dylan has recorded in a decade, combining the "sensible hate" he showed in "Masters Of War" with a perfect expression of the kind of injustice heard in "The Lonesome Death Of Hattie Carroll." The story is that of Hurricane Carter, a top middleweight contender of a decade ago who had spent half his life in prison before becoming a top fighter. Convicted of murder in a barroom slaying in the late '60s, Carter is currently serving a life sentence in prison. There has always been some doubt, however, as to the validity of Carter's conviction—and lately, with several witnesses changing testimonies, that doubt has broadened. With an acoustic instrumental backup (particularly a haunting violin) and Dylan's rasping, cutting vocals, the point for Carter is put across brilliantly. Incidentally, the full, 8½ minute version contains several words generally considered taboo on AM radio. Do yourself a favor. Play that version—they fit perfectly into the context of the song, should not offend anyone who bothers to listen and are an integral part of the song.

EARTH, WIND & FIRE—Sing A Song (3:26); producers: Maurice White & Charles Stepney; writers: M. White-A. McKay; publisher: Saggifire, BMI. Columbia 3-10251. Group follows a No. 1 pop and soul hit with another rocking pop/soul/disco hit featuring their patented harmonies and superb musicianship. Another across the board hit for the nine man group.

TAVARES—Free Ride (2:57); producers: Dennis Lambert & Brian Potter; writer: Dan Hartman; publisher: Silver Steed, BMI. Capitol 4184. The five brothers take the old Edgar Winter song and add some zest to an already powerful song. Good uptempo material should hit pop, soul and disco. Fine guitar solo in the middle of the cut, with excellent production from Dennis Lambert and Brian Potter.

10cc—Art For Art's Sake (4:12); producers: 10cc; writers: G. Gouldman-E. Stewart; publisher: Man-Ken, BMI. Mercury 73725. The lovable loonies from England come up with another musically excellent song featuring strange but effective lyrics. Making fun of everyone with taste has always been a strong point with the foursome, and their treatment of money works well here. Flip: Get It While You Can (2:54); info same in all categories.

THE WHO—Squeeze Box (2:39); producer: Glyn Johns; writer: Peter Townshend; publisher: Towser Tunes, BMI. MCA 40475. More great rock from the Who featuring the story of mam's "Squeeze Box" that keeps Dad awake all night. The box, by the way, is an accordion. In the Who tradition, excellent lyrics, good musicianship and the usual top Roger Dal-

treys vocals. First tour in several years begins in a week. Flip: Success Story (3:20); producer: same; writer: John Entwistle; publisher: Track, BMI.

recommended

AWB—School Boy Crush (3:40); producer: Arif Hardin; writers: White-Stuart-Ferrone-Gorrie; publisher: Average, BMI. Atlantic 45-3304.

PINK FLOYD—Have A Cigar (3:29); producers: Pink Floyd; writer: R. Waters; publisher: Pink Floyd, BMI. Columbia 3-10248.

SYLVERS—Boogie Fever (3:25); producer: Freddie Perren; writers: K. St. Lewis-F. Perren; publishers: Perren-Vibes/Bull Pen, ASCAP/BMI. Capitol 4179.

JOHNNY MATHIS—Stardust (2:37); producer: Jack Gold; writers: H. Carmichael-M. Parrish; publisher: Belwin Mills, ASCAP. Columbia 3-10250.



recommended

GLORIA GAYNOR—How High The Moon (2:50); producers: Meco Monardo, Tony Bongiovi & Jay Ellis; writers: Morgan Lewis-Nancy Hamilton; publisher: Chappell, ASCAP. MGM 14838.

THE STYLISTICS—Funky Weekend (3:14); producers: Hugo & Luigi; writers: Hugo & Luigi-George David Weiss; publisher: Avco Embassy, ASCAP. Avco 4661.

CASH MCCALL—I Dig You (3:10); producer: Cash McCall; writer: C. McCall; publisher: Cashmac, BMI. Columbia 3-10243.

THE CHOICE FOUR—Until We Said Goodbye (3:10); producer: Van McCoy; writer: Charles H. Kipps, Jr.; publisher: Charles Kipps, BMI. RCA JH-10445.

THE WHISPERS—In Love Forever (3:04); producers: Don Cornelius, Dick Griffey & The Whispers; writer: J. Hernandez; publisher: Spectrum VII, ASCAP. Soul Train JH-10430 (RCA).

FREDDIE KING—Boogie Bump (3:41); producer: Mike Vernon; writers: Mike Vernon-Asari Graham-Harry Wilkins; publishers: Uncle Doris/Crystal Jukebox, BMI. RSO 516 (Atlantic).



ROSZETTA JOHNSON—(I Like Making That) Early Morning Love (2:41); producer: Sam Dees; writer: S. Dees; publisher:

Moonsong, BMI. Columbia 3-10247. Good, strong soul cut featuring the powerful vocals of Johnson. Sounds strongly like the T.K. sound in spots.

SWARBRIGG—Babe, I've Got You Still On My Mind (3:30); producers: David MacKay & Barrie Guard; writers: Walt Meskall-Tim Martin; publishers: Fox Fanfare/Cakewalk, BMI. MCA 40486. Pretty song featuring good use of the title as hook. In the mainstream of most easy going AM hits.

BILL LA BOUNTY—I Hope You'll Be Very Unhappy Without Me (3:10); producer: Jay Senter; writers: B. La Bounty-J. Senter; publisher: Captain Crystal, BMI. 20th Century 2251. Good pop/soul effort with a sentiment most of us would have liked to express at one time or another.

DOLENZ, JONES, BOYCE & HART—I Remember The Feeling (3:17); producer: not listed; writers: T. Boyce-B. Hart; publishers: Father/Eve-Laurain, ASCAP. Capitol 4180. Bouncy, fun song from two ex-Monkees and the two men who wrote a great many of their hits.



AMAZING RHYTHM ACES—Amazing Grace (Used To Be Her Favorite Song) (3:17); producer: Barry "Byrd" Burton; writer: Russell Smith; publisher: Fourth Floor, ASCAP. ABC/Dot ABC-12142. A first-rate follow up to the crossover smash "Third Rate Romance," this hails from the Amazing Rhythm Aces premiere album. Russell Smith writes another winner, and the husky-voiced youngster sounds as though he has been singing in smoky bars for about a century or two. Barry "Byrd" Burton evokes a solid country feel, and the Rhythm Aces validate their reputation as one of the brightest new groups on the country-pop scene.

DAVID ALLAN COE—Longhaired Redneck (3:20); producer: Ron Bledsoe; writers: David Allan Coe & Jimmy Rabbit; publisher: pending; BMI. Columbia 3-10254. In this wild and raucous autobiographical number, Coe wonders why the country deejays view him as an outlaw. He figures it must be his earrings, long hair, red neck, or prison record. Coe, the most improved performer around, comes up with another winner that'll follow "You Never Even Called Me By My Name" up the charts. A highly original fun song aided by Rod Bledsoe's production touch.

JERRY LEE LEWIS—A Damn Good Country Song (2:03); producer: Jerry Kennedy; writer: Donnie Fritts; publisher: Combine, BMI. Mercury 73729. Funky Donnie Fritts, the Alabama Leanin' Man, wrote a damn good country song. And, sung by the Killer, the title tells the truth. A relatively mellow outing by Jerry Lee who turns any piece of material into his own song before he's finished with it—and this one is tailor-

made for the Lewis vocal signature. Perfect production from Jerry Kennedy.

MICKEY GILLEY—Overnight Sensation (2:45); producer: Eddie Kilroy; writer: Bob McDill; publisher: Hall-Clement, BMI. Playboy P-6055-A. Mickey takes a blue ribbon Bob McDill song and sings it in his best barroom blues style. Mickey's distinctive singing and piano, clean production from Eddie Kilroy, and the strong story song of a woman who is literally an overnight sensation combine energies to make this one of the best Gilley records yet.

NICK NIXON—She's Just An Old Love Turned Memory (2:27); producer: Glenn Keener; writer: John Schweers; publisher: Chess, ASCAP. Mercury 73726. What a fine country song! Nick matures into a powerful singer which this heartfelt John Schweers ballad. The song is full of feeling, thanks to Nick and producer Glenn Keener. If the lyrics don't get you, then the recitation will. This could be Nixon's biggest hit to date.

DON GIBSON—I Don't Think I'll Ever (Get Over You) (2:36); producer: Wesley Rose; writer: Don Gibson; publisher: Acuff-Rose, BMI. Hickory (MGM) H-361. One of the best writer-singers in country music is going stronger than ever. This song, an optimistic look at love turned cool, reflects Don's happy frame of mind. Wesley Rose keeps the song simple and effective, and Gibson's performance will carry the catchy tune to the charts.

recommended

JERRY JEFF WALKER—Jaded Lover (2:44); producer: Mike Brovsky; writer: Chuck Pyle; publisher: Toad Hall, BMI. MCA 40487.

JEANNIE C. RILEY—Daddy's French Harp (3:39); producer: Jeannie C. Riley; writer: Jeannie C. Riley; publisher: Jeannie C. Riley, BMI. God's Country JC-4316.

JACK GREENE—He Little Thing'd Her Out Of My Arms (2:42); producer: Walter Haynes; writer: Hank Cochran; publisher: Tree, BMI. MCA 40481.

EARL CONLEY—It's The Bible Against The Bottle (In The Battle For Daddy's Soul) (2:25); producers: Nelson Larkin & Dick Heard; writers: M. Howard & J. Wolverton; publishers: A-Gee-Jay/Blue Moon, ASCAP. GRT 032.

NANCY RYAN—Make Me Your Woman (2:40); producers: Mary Reeves Davis & Bud Logan; writers: Royce Porter & Bucky Jones; publishers: Ma-Ree/Porter-Jones, ASCAP. Shannon 837A.

MAC CURTIS—9 Times Out Of 10 (2:22); producers: Mac Curtis & Dean Kay; writers: Mac Curtis & Tony Azavedo; publishers: Bibo, ASCAP/Vogue, BMI. Ranwood S-1041.

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 70

LENNY WHITE—Venusian Summer, Nipper NE 435 (Atlantic). Return To Forever is a band blessed with talent and drummer Lenny White's premier venture ably displays that point. Besides being the propulsion behind RTF, White is also a fine composer. His feeling for jazz-rock and journeys into electronics are fine and this album should pick up airplay in several key markets including jazz, rock, soul, progressive and maybe even disco. Joining this super drummer is a supporting cast that includes Jimmy Smith, Weldon Irvine, Larry Coryell, Larry Young, Al DiMeola, Hubert Laws, David Sancious and many others.

Best cuts: "Chicken-Fried Steak," "Venusian Summer," "Mating Drive," "Prince Of The Sea."

Dealers: Place this in the RTF section, as well as the new release bin. Also, maybe display this with the Stanley Clarke LP.

Billboard's Recommended LPs

pop

HENRY MANCINI—Symphonic Soul, RCA APL1/APD1-1025. Hank Mancini is one of the best composers on the scene today, and he's definitely not scared to enter any musical areas, as is exhibited on this record. It features his great arrangements and a super rhythm section that includes Joe Sample, Harvey Mason, Abe Laboriel and David T. Walker. The Mancini magic is never more evident than when he offers his treatment of several soul standards in addition to his originals. His remake of the "Peter Gunn" theme sounds better than ever. **Best cuts:** "Symphonic Soul," "Satin Soul," "Peter Gunn," "Pick Up The Pieces."

DR. DEMENTO'S DELIGHTS—Warner Bros. BS 2855. For those who are unaware, Dr. Demento launched a radio show featuring his favorite weirdness several years back and has now watched it grow into one of the more popular pieces of syndi-

cated craziness. Artists such as Jim Kweskin, The Holy Modal Rounders, Allen Sherman, Ben Gay & The Silly Savages, Spike Jones, R. Crumb and some even more obscure, all offering up a fine collage of looniness. **Best cuts:** "They're Coming To Take Me Away, Ha-Haaa!," "The Cockroach That Ate Cincinnati," "Ballad Of Ben Gay," "Eleanor Rigby"

WAYNE NEWTON—The Midnight Idol, Chelsea CHL 507. Chart chances are slight, but the man who is probably the most dynamic performer in Las Vegas has legions of fans who will enjoy this set of material from the likes of Leon Russell, Badfinger, Neil Diamond, Paul McCartney and David Gates. Fine, contemporary and powerful production from Wes Farrell and Newton's vocals are as strong and contemporary as they've ever been. Big band backup also works well. Several possible singles here. **Best cuts:** "May The Road Rise To Meet You," "You Don't Have To Ask," "All Alone Am I," "A Song For You."

FLIGHT—Capitol ST-11458. Good jazz rock effort mixing brass, traditional rock instruments and keyboards. Some vocals, mostly in a melodic mode, with the instrumentals working best. **Best cuts:** "Let's Fly Away," "Theme To The Stratosphere."

THE HUDSON BROTHERS—Ba-Fa, Rocket PIG-2169 (MCA). Good set of fun rock and roll songs from the three brothers, with influences showing strongly from the Beach Boys, Bee Gees and other mid-'60s British groups. Even a classical cut included, but the main point this group is stressing is fun—and that's something there's all too little of in rock these days. **Best cuts:** "Spin The Wheel (With The Girl You Love)," "Lonely School Year," "Playmate," "Rendezvous."

THE GRASS ROOTS—Haven ST-9204 (Capitol). Good, straight ahead commercial rock from one of the longest lasting bands in popdom. The Grassroots have never tried to do anything overly complicated, and their success is rooted in the very fact that they are not afraid to make top, AM oriented disks. Now teamed with Dennis Lambert and Brian Potter. Usual good work from group leader Rob Grill. **Best cuts:** "I Wanna Slow Dance Again," "Naked Man," "Up On The Roof," "Nothing Good Comes Easy."

AIRTO—Identity, Arista 4068. Percussionist Airto proves himself to be one of the leaders in spreading jazz and rock with a Latin twist. With production and synthesizer work by Herbie

Hancock, this LP has a wild sound. It is both vibrating and touching, and it hits the series with the strength of a pile-driver. Another nice feature is the inclusion of Airto's super vocalist wife Flora Purim. Look for this album to pick up a consistent amount of airplay. **Best cuts:** "The Magicians," "Tales From Home," "Mae Cambina," "Flora On My Mind."

STEELEYE SPAN—All Around My Hat, Chrysalis CHR 1091 (Warner Bros.). Another fine set of British folk from the group that has been second only to Fairport Convention in that area over the years. Fine male and female lead vocals, good use of acoustic guitars, fiddles and electric guitars and the usual mix of fun and more serious songs. **Best cuts:** "Hard Times Of Old England," "The Wives Of Ushers Well," "All Around My Hat," "Batchelors Hall."

HELLO PEOPLE—Bricks, ABC ABCD 882. Good set of fairly basic, well done rock material with occasional use of synthesizer to beef up the effort. Production from Todd Rundgren. Particularly good lead guitar. **Best cuts:** "One Life Time," "Book Of Love," "So Good To Be Alive."

RON CARTER—Anything Goes, Kudu 25 (Motown). CTI Records continues to surprise everyone with its long, impressive list of pop-oriented jazz product with a disco flair. Bassist Ron Carter is one of the more accomplished musicians in the jazz world, but on this record, he opts for a happy medium between several styles of music. The arrangements by Carter and Dave Matthews are nothing short of amazing and the additional instrumental work by people like Hubert Laws, Eric Gale, Phil Woods, Dave Sanborn and the Brecker Brothers is also captivating. **Best cuts:** "Anything Goes" (The Cole Porter classic gone disco), "Baretta's Theme," "De Samba," "Can't Give You Anything."

STEPHANIE MILLS—For The First Time, Motown M6-859S1. Teenager who starred in "The Wiz" comes up with a fine pop/MOR set of songs from Bacharach and David, with the pair also handling production. A reunion of sorts for these two excellent writers, and the first release in several years for Mills. **Best cuts:** "I Took My Strength From You," "Loneliness Remembers (What Happiness Forgets)," "This Empty Place," "All The Way To Paradise."

THE JAMES COTTON BAND—High Energy, Buddah BDS 5650. Cotton is best known for his great blues bands and harmonica work. On this record, there seems to be an attempt to copy

some of the white blues-based groups like J. Geils. It's not that this experiment by producer Allen Toussaint doesn't work well, it's more that the James Cotton sound has been lost in favor of commercial rock and roll. Overall the LP has some very good material that is performed well, but this album will not appeal to older fans of the man. **Best cuts:** "Hot N Cold," "Chicken Heads," "I Got A Feelin'," "Weather Report."

DAN HILL—Twentieth Century T-500. Good set of acoustic material from singer/songwriter who deals with everything from growing up to pure love songs to almost country oriented songs. **Best cuts:** "Welcome," "Fountain," "Sour Whiskey," "People."

DAVID AND DAVID—A Song For You, 20th Century T-484. Very pretty acoustic set with strong harmony vocals that sound a bit like early Simon & Garfunkel from time to time. Texas duo are good example of some of the newer material coming from that state. British ('60s period) sound to some of the cuts as well. **Best cuts:** "Baby Bye Bye," "Butterflies And Life," "A Song For You (Vikki)," "All The Children."

DIANA ROSS AS MAHOGANY—Motown M6-858S1. Sound-track to "Mahogany" includes one song from Miss Ross and the rest instrumental ranging from big band to disco to classically oriented. Fine music from Michael Masser. **Best cuts:** "Theme From Mahogany (Do You Know Where You're Going To)," "After You," "Tracy."

THE SEARCHERS—Pye 501. One of Britain's groundbreaking pop groups, at one time behind only the Beatles, Rolling Stones and Dave Clark Five are showcased with their best known British and American hits. A lot of people say the Searchers were not great musically—and they weren't. But they made good, solid AM hit rock singles, and that's something we see all too little of today. **Best cuts:** "Needles And Pins," "When You Walk In The Room," "Someday We're Gonna Love Again," "Don't Throw Your Love Away."

BRIAN PROTHEROE—Pick-Up, Chrysalis CHR 1090 (Warner Bros.). Second effort from British artist is a highly unusual but effective blend of country, jazzy based instrumentals with almost scat singing, pop and rock. A number of strange stories indeed, covering a myriad of subjects. Lyrics interesting but sometimes hard to follow. **Best cuts:** "Running Through The City," "Chase, Chase, Chase," "Pick-Up."

"NEVERTHELESS"



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Produced by Johnny Sandlin and the Allman Brothers Band for Capricorn Records, Inc., by special arrangement with Phil Walden and Associates, Inc.

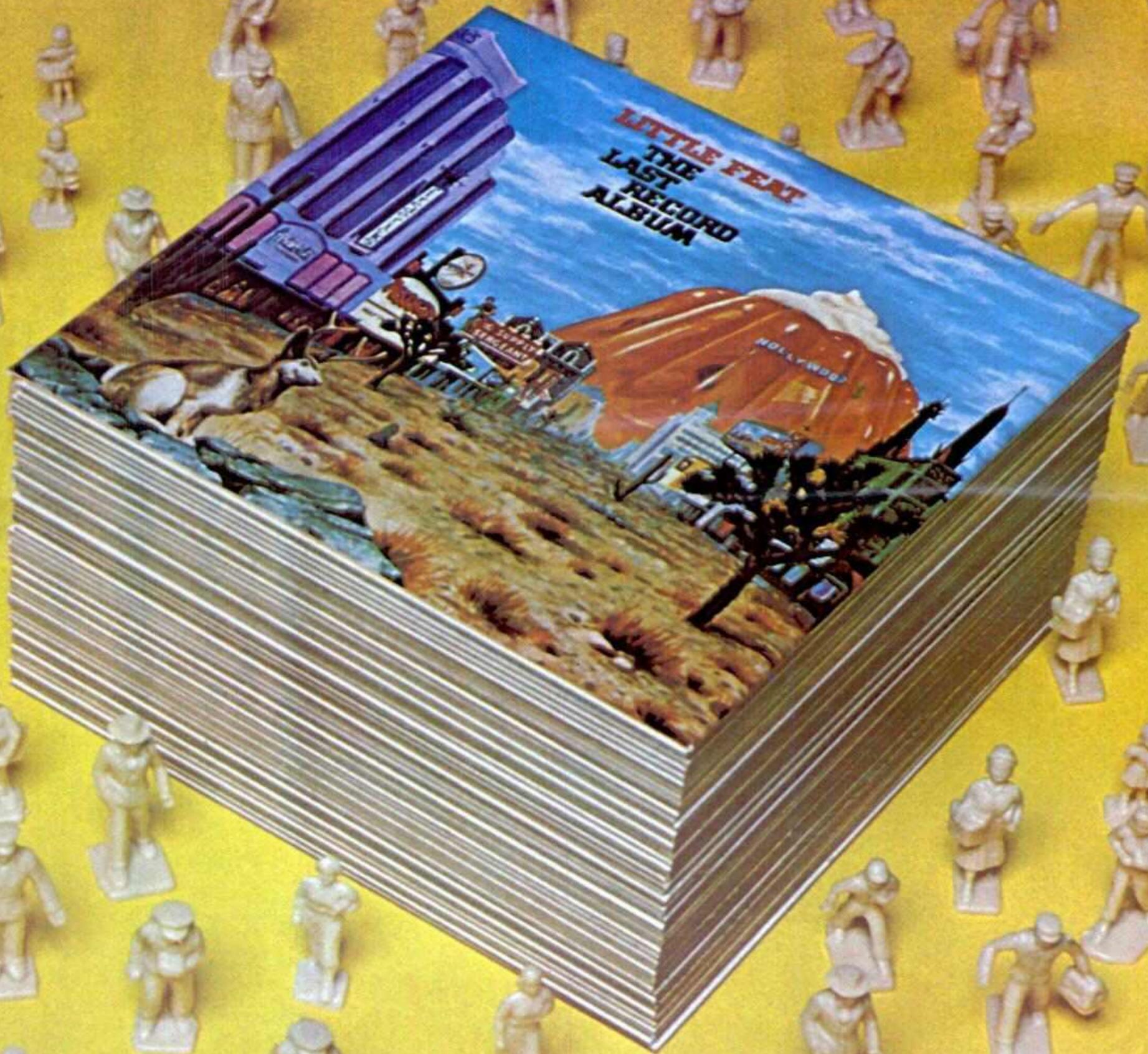
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...e It's Last.



...e real name of this record is the first record album so let no paranoia ensue"--Lowell George

On Warner Bros.  records and tapes.

BS 2881

Bay Area Studios Action

• *Continued from page 22*

over the last fiscal year and each year is better than the last." The studio opened in the fall of 1972.

Tower of Power's "In The Slot" was done here, and Pure Prairie League and Stevie Wonder have both been in recently. Basic work on America's "Hearts" LP was done here. Bob Welch's new band Paris is working here, as is ex-Montrose singer Sam Hagar, and Al Kooper's next will come out of Sausalito. Record Plant rates are \$120 per hour. Remote work has been done recently with Joe Walsh, Dan Fogelberg, Sly Stone and the New Riders.

Elliot Mazer, owner of His Master's Wheels, estimates his business is down "maybe 10 percent" over last year, although this was partially due to an August closing to do some re-designing and rebuilding. The one-room facility (\$115 per hour) has 16- and 30-track capability now and will have 24-track "by the end of the year."

Mazer has stopped doing remotes and the large truck that was actually the genesis of this studio has been sold to Neil Young. Young has a HMW console at his private studio in Redwood City, as does the Dylan/Band Shangri-La studio in Malibu.

Mazer points out that his situation is special in that the studio is producer-owned "and at least half of what's done here is mine. I still look at it more as a creative center and I can book off large blocks of time for

projects I want to work on. It's almost as if it's a label-owned studio."

The new Frankie Miller Band LP, "The Rock," was produced here by Mazer for Chrysalis; in fact bassist Chrissy Stewart, till then a Mazer studio musician, became a permanent part of the Miller band. Other recent projects have been the Jerry Garcia band, Barclay James Harvest (whose LP is charted in England, unreleased here) and Toni Bird (for CBS International). Mazer has also been doing some work here with Neil Young, "which might be the next LP or the one after that," and the resurrected Sandy Bull has been in working.

Activity at Leo Kulka's Golden State Recorders now revolves almost entirely around his College for the Recording Arts, with students learning engineering and production skills in the studio.

The most important event at Golden State has been the addition of a complete Neumann disc mastering facility which Kulka calls "the most advanced in the area." Along with CBS this now gives the Bay Area two first-quality mastering rooms. Rate for a 3 1/2 20-minute reference dub is \$50; for a stereo master, \$52.50. Rates for the main studio room here, which at 40'x40' (with 20-foot ceiling) is one of the largest in area, are \$90 per hour for 16-track. There is also a 2-track studio B at \$30 per hour.

To be continued next week

John LPs \$2.99 In N.Y.

• *Continued from page 22*

lumbia releases for \$3.88. The special is on through Saturday (15).

The mass merchandiser also offers a \$2.99, one per customer, coupon special Monday (10) on such front-line albums as "City Of Angels" by the Miracles, "Honey" by the Ohio

Name Pays Off

• *Continued from page 45*

the type of raw, funky music which it held back for so long.

The Crusaders have been together more than 23 years, maintaining the same members with one new addition, guitarist Larry Carlton.

If a
3-day
head
start
on next
week's
charts
means
money
in the
bank
See page 57

Players, "Save Fish" by John Lennon and "Dream" by the Nitty Gritty Dirt Band.

As for Korvettes' move in this direction, executive David Rothfeld says, "At all times we'll be competitive. We'll do whatever is necessary to protect our business."

The low-ball price advertising may carry far reaching effects, though, as the Korvettes chain reaches far beyond metropolitan boundaries here. The wide-spread distribution of the chain's ads via the Times could also create consumer reaction in markets where a Korvettes or a Jimmy's doesn't even exist.

At present, the only Jimmy's outlet outside of the city is in Newark. It's also understood that a sixth Jimmy's is scheduled for opening at 170 Broadway here within weeks.

The chain is an offshoot of Sutton, one of the country's largest cutout distribution firms. It's generally believed that the chain's low-ball pricing tactics are geared to attract buyers for the cutout merchandise.

Chain ads also spotlight cutout titles as \$1.99 per album.

CORRECTION

The phone number for:

JIMMY REED

Booked by:

**INNER CITY
Trade Productions**

is

(312) 734-1232

Inside Track

At deadline, there are no firm answers to what's behind the current spate of rumors that **Jerrold Rubinstein** has resigned as ABC president. ABC denies it.

Aladdin Hotel has gotten approval from the county government of Las Vegas to start construction of its 7,500-seat, \$10 million theater. . . . The **5th Dimension** celebrated its 10th year as a group by having two-fifths quit. Husband-wife **Billy Davis Jr.** and **Marilyn McCoo** exited to work as soloists and a duo. They'll continue to record as a duo for ABC. Replacing them in the 5th are **Eloise Laws** and **Danny Beard**.

Diana Ross has a second child, daughter Chudney. . . . The parents of Warner Bros. artist **Gary Wright** and Epic artist **Beverly Wright** have opened "Papa Leone's" restaurant serving the music area around Hollywood & Vine.

Mac Davis' divorce got him named "Cosmopolitan" bachelor of the month. . . . Several members of **Commander Cody & His Lost Planet Airmen** have been gigging around the Bay Area in a splinter group, **Kevin & the Moonlighters**.

Is it true that one of New York's premier clubs is being scrutinized by several labels for padding guest tabs? . . . **The Isley Brothers** immortalized their hands, feet and signatures in cement at Peaches Records and Tapes in Atlanta.

Van McCoy makes his U.S. concert debut Dec. 12 when he plays New York's Avery Fisher hall with accompaniment from a 30-piece orchestra and vocal group **Faith, Hope & Charity**. . . . During the last 40 weeks, the road show of "Jesus Christ Superstar" has grossed a reported \$4.5 million. . . . **Todd Rundgren** back in the U.S. after a two-week tour of Europe.

Arista celebrated another first when it had its first million-dollar sales week at the start of the month.

Howard Cosell's Saturday night ABC-TV stanza, never rated higher than 57th in the two months it has aired, will continue through 22 weeks only because that time specification was guaranteed in Cosell's original contract. . . . In Santa Monica, Calif., **Judge Mario Clinko** has set March 31, 1976, as the start of trial in which **Sonny Bono** and **Cher Bono Allman** are suing each other. . . . **June Pointer** of those sisters has retired permanently because of "extreme mental and physical exhaustion." . . . **Alan Osmond's** wife Suzanne gave birth to a son, Michael Alan, last week in Provo, Utah.

UA Music has acquired the co-publishing and administrative rights to the Jet Music catalog from **Don Arden**, manager of the Electric Light Orchestra. Writers include ELO's **Jeff Lynne** and Wizzard's **Roy Wood**. . . . Is a lead-

ing indie label about to leave New York for the Midwest? . . . Tongues wagging over the latest ABC Records' discourse and its treatment of production executive **Don Thorne**. . . . **Elton John** has bought an interest in the Los Angeles Aztecs professional soccer team.

Cashman and West's three-year-old "American City Suite" has become the new anthem of support for New York. . . . **Dukes of Dixieland** embark later this month on a tour of Europe and Saudi Arabia. . . . **Cy Coleman** is the latest performer to enter the disco field.

Station WEEZ in Aston, Pa. was the scene of a police investigation after one of its three towers collapsed last week. **Sam Lit**, station's PD, blames it on sabotage. . . . Audiofidelity Enterprises record and tapes will be distributed in Los Angeles by RR Distributing. . . . Jazzman **Billy Taylor** musical director, composer and orchestrator of dance and incidental music for "Your Arm's Too Short To Box With God." Musical opened at Ford's Theater, Washington, Nov. 4.

Garry Sherman and **Stanley Kahan** of Sherman-Kahan Associates, New York, are reactivating their record production biz. Sherman is already working on arrangements for the forthcoming **Steely Dan** album on ABC. . . . Macmillan Performing Arts, wing of Macmillan, book publishers, published the music and vocal folios to "The Robber Bridegroom," musical based on the **Eudora Welty** novella. The show is on tour, after a week's engagement in New York. It's presented by the **John Houseman Acting Co.**

Frank Sinatra appears in concert in Jerusalem on Nov. 27 and 30. Concerts benefit the Jerusalem Foundation, with proceeds to be used to assist foundation program for coordination of activities for Arab and Jewish children.

Gerald Corman to compose the score for "Vigilante Force," UA release. **Hermine Hilton** will write the lyrics for the title song. . . . Free Friday concerts at New York Jazz Museum are continuing at Empire Hotel, New York, Time: noon to 2.

WXLO-FM honored native urbanites with a marathon playing of **Barry Manilow's** "New York City Rhythm." It was spun 25 consecutive times during deejay **Steve Weed's** show. . . . West German town opened a bank account in the name of Passport artists **Nektar**. Account will hold funds raised in concert to aid retarded and spastic children. First date raised \$5,000. . . . **Stanley Kubrick's** new movie "Barry Lyndon" will feature more than 40 minutes of Chieftains music and a WB soundtrack album.

AFM & Labels Agree On 10% Scale Hike

• *Continued from page 1*

Canadians whose earnings of a minimum of \$1,000 from recordings during 1974 entitles them to vote. Hal Davis, AFM president, says he expects the results of the poll to be known in about three weeks.

In the past it has been traditional for recording musicians to support the terms agreed to by their union negotiating team.

Under the new deal, pension and welfare contributions will rise to 10 percent of payroll, as against the 9 percent figure in the contract which expired Oct. 31. The increase represents an added expense to the industry of about \$200,000 a year. In fiscal 1975, total union wages for recording came to \$20.8 million.

While the industry succeeded in holding the wage increase to 10 percent from the AFM's original demand of 25 percent over two years (Billboard, Nov. 1), it gave ground on a series of relatively minor points that nevertheless will swell recording costs over the run of the contract.

The only label improvements won in the new deal involve scale obligations to royalty artists, a restricted 15-minute overtime segment, and a time averaging procedure for symphonic recordings produced in multiple sessions. However, the industry also successfully resisted any moves to cut the amount of music that could be produced in a session, or to narrow doubling and tracking provisions in the expired pact.

Under the new agreement, the basic non-symphonic rate is \$110 a player per three-hour session; for symphonic players it is \$116.60. In

Canada the new session rate is \$97, and in Puerto Rico \$66.

Health and welfare payments to locals have been increased to \$3.25 per session for each musician. In the case of copyists and arrangers these payments go to \$2.50 per composition, with ceilings established for total payments per form B contract or per week.

Minimum call for copyists under the new deal will be four hours at a fee of \$35. The charge for duplicating scores or parts has been upped to one-half the scoring rate from the previous one-third.

Washington's Birthday has been added to the six holidays for which double time must be paid. Cartage fees go to \$24 for harps (previously \$18), and to \$5 for other heavy instruments (formerly \$4). On location dates, lists of all selections to be recorded must be furnished in advance. In the case of symphonic recordings, no more than one four-hour and one three-hour session may be scheduled in one day without overtime.

Under the expired agreement, a royalty artist received half scale for a second session, and 25 percent of scale for the third and fourth sessions when working on the same selection. Now the artist is defined as a performer who receives at least 2 percent of list in royalties, or as a member of a group which gets at least 3 percent.

The new pact allows a 15-minute overtime segment to complete tunes worked on during the basic three-hour session. Previously, the shortest permissible overtime unit was a half-hour.

Some savings may be realized for symphonic recordings as well. When more than one session is required to complete an extended work, the running time of that composition may now be averaged over the number of sessions booked. The old agreement allowed averaging only within each session. The limit of 7 1/2 minutes of finished music per half-hour symphonic session segment still holds.

Proposals for a special rate for opera recording were aborted during the negotiations. Some interest was reported shown by the AFM, but only if certain minimum numbers of sessions would be guaranteed. This manufacturers declined to do. A bid by the union to eliminate the four-hour session option for symphonic recordings also failed to survive the negotiations.

Terms of the new contract will be retroactive to Nov. 1.

KQV Drops Music

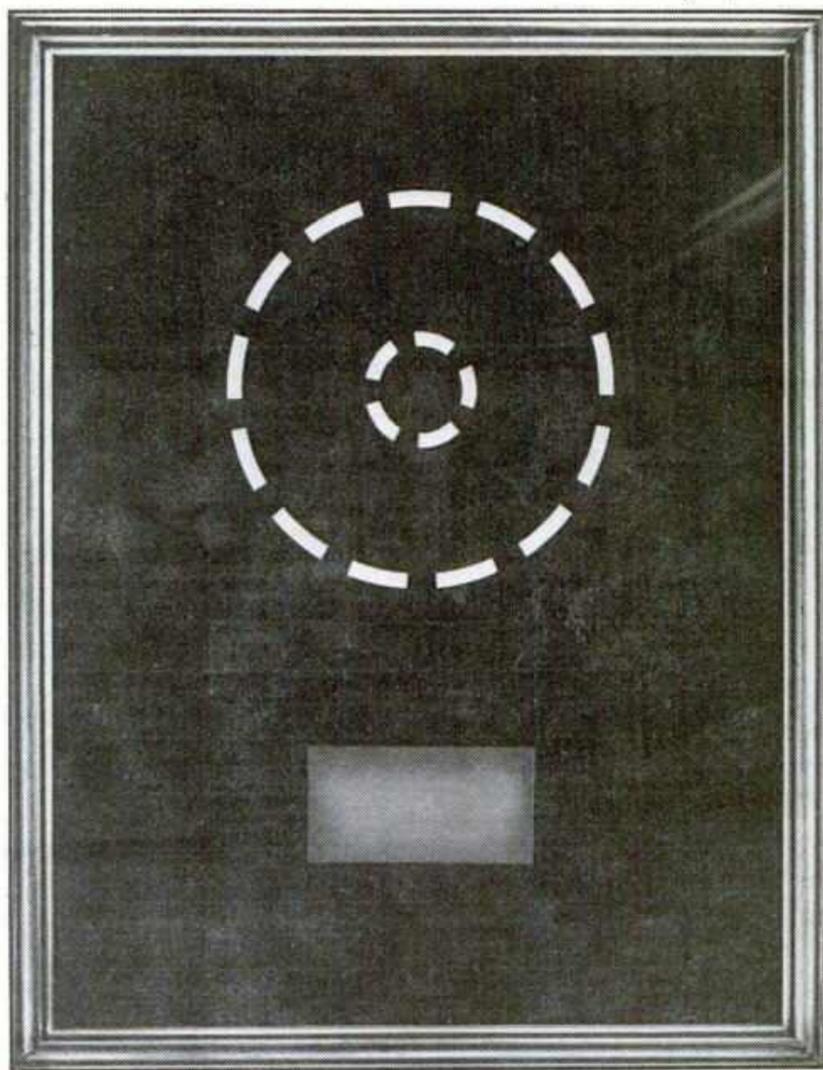
PITTSBURGH-KQV, a long-time Top 40 station here, is now in an all-news format, according to E. Hartnett, director of news operations.

NYU's Station

• *Continued from page 41*

Students will resort to benefit concerts and other fund-raisers, plus soliciting tax-deductible donations from sponsors.

WNYU first went on the air in 1973, after years of planning by engineering and communications students. Completely student-run, it offers a wide variety of programming for afternoon and evening listeners.



A new single,
"Down To The Line."

73724

Another golden opportunity
from Bachman-Turner Overdrive.



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Billboard

HOT 100

Chart Bound

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HURRICANE (Part 1)—Bob Dylan (Columbia 3-10245)
SING A SONG—Earth, Wind & Fire (Columbia 3-10251)
FREE RIDE—Tavares (Capitol 4184)
SEE TOP SINGLE PICKS REVIEWS, page 72

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 1	6	1	ISLAND GIRL—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40461	34	14	16	LADY BLUE—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA)	68	72	5	FIRE ON THE MOUNTAIN—Marshall Tucker Band (Paul Hornsby), G. McCorkle, Capricorn 0244 (Warner Bros.)
2	2	10	LYIN' EYES—Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279	35	40	9	DIAMONDS AND RUST—Joan Baez (David Kershenbaum, Joan Baez for JCB Prod.), J. Baez, AAM 1737	69	71	5	KING KONG Pt. 1—Jimmy Castor Bunch (Jimmy Castor for Paritt Prod.), J. Castor, J. Pruitt, Atlantic 3295
★ 4	13	4	WHO LOVES YOU—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122	★ 60	3	3	VENUS AND MARS ROCK SHOW—Wings (Paul McCartney), P. McCartney, Capitol 4175	70	73	7	COME AND GET YOUR LOVE—Roger Daltrey (Russ Ballard), R. Ballard, MCA 40453
4	5	13	MIRACLES—Jefferson Starship (Jefferson Starship, Larry Cox), M. Ballin, Grunt 10367 (RCA)	★ 59	3	3	I LOVE MUSIC (Part 1)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia)	★ 89	2	2	FULL OF FIRE—Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2300 (London)
5	6	11	HEAT WAVE/LOVE IS A ROSE—Linda Ronstadt (Peter Asher), Holland-Dozier-Holland, N. Young, Elektra 45282	38	38	17	IT ONLY TAKES A MINUTE—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111	★ 90	2	2	WALK AWAY FROM LOVE—David Ruffin (Van McCoy), C. Kipps, Motown 1376
★ 19	4	4	THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015	39	20	9	YOU—George Harrison (George Harrison), G. Harrison, Apple 1884 (Capitol)	★ 84	3	3	VOLARE—Al Martino (Mike Curb), Modugno, Migliacci, Parish, Capitol 4134
7	8	12	THIS WILL BE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109)	★ 50	5	5	I'M ON FIRE—3000 Volts (Tony Evers), T. Evers, Phillips 40801 (Phonogram)	★ 87	2	2	WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Dan Hamilton, Joe Frank Carollo, Alan Dennison), D. Hamilton, A. Hamilton, Playboy 6054
8	9	22	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	41	42	11	THE AGONY AND THE ECSTASY—Smokey Robinson (Smokey Robinson), W. Robinson, Tamla 54261 (Motown)	75	77	6	IS IT LOVE THAT WE'RE MISSIN'—Quincy Jones (Quincy Jones), G. Johnson, D. Smith A&M 1743
★ 10	8	8	THE WAY I WANT TO TOUCH YOU—Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725	42	23	9	BORN TO RUN—Bruce Springsteen (Bruce Springsteen, Mike Appel), B. Springsteen, Columbia 3-10209	76	78	4	LOVE MACHINE Pt. 1—Miracles (Freddie Parren), W. Moore, W. Griffith, Tamla 54262 (Motown)
★ 12	9	9	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	43	43	23	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055	77	44	15	AIN'T NO WAY TO TREAT A LADY—Helen Reddy (Joe Wissert), H. Schock, Capitol 4128
11	7	15	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (Thom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284	★ 44	NEW ENTRY	NEW ENTRY	THE LAST GAME OF THE SEASON (A Blind In The Bleachers)—David Geddes (Paul Vance), S. Whipple, Big Tree 16052 (Atlantic)	★ 91	2	2	LOUISIANA LOU AND THREE CARD MONTY JOHN/NEVERTHELESS—Allman Brothers Band (Johnny Sandlin, Allman Brothers Band), R. Betts/G. Allman, Capricorn 0246 (Warner Bros.)
12	3	14	CALYPSO/I'M SORRY—John Denver (Milton Okun), J. Denver, RCA 10353	45	45	5	SINCE I MET YOU BABY—Freddie Fender (Wayne Duncan, Dick Heard for GRT), J.J. Hunter, GRT 031 (Janus)	★ 91	2	2	OVER MY HEAD—Fleetwood Mac (Fleetwood Mac, Keith Olsen), McVie, Reprise 1339 (Warner Bros.)
★ 17	12	12	SKY HIGH—Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022	46	48	6	CHANGE WITH THE TIMES—Van McCoy (Hugo & Luigi), V. McCoy, Avco 4660	80	80	3	SAME THING IT TOOK—Impressions (Ed Townsend), E. Townsend, C. Jackson, M. Yancy, Curtom 0106 (Warner Bros.)
★ 18	7	7	NIGHTS ON BROADWAY—Bee Gees (Ariif Mardin), B. R. & M. Gibb, RSD 515 (Atlantic)	★ 47	NEW ENTRY	NEW ENTRY	FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157	81	83	4	THE MUSIC NEVER STOPPED—Grateful Dead (Grateful Dead), B. Weir, J. Barlow, Grateful Dead 718 (United Artists)
15	15	11	SOS—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265	49	49	7	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnstone, Arista 0157	82	85	6	HAPPY—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tamla 54263 (Motown)
★ 22	6	6	FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10339 (RCA)	50	52	9	KEEP ON TRYIN'—Poco (Poco, Mark Harman), T. Schmit, ABC 12126	★ 83	NEW ENTRY	NEW ENTRY	LET'S LIVE TOGETHER—Road Apples (David Kershenbaum), F. Finnerty, Polydor 14285
17	13	9	SOMETHING BETTER TO DO—Olivia Newton-John (John Farrar), J. Farrar, MCA 40459	★ 48	NEW ENTRY	NEW ENTRY	LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram)	84	88	5	MACHINES—John Liviigni (Bob Cullen), J. Liviigni, D. Meehan, Raintree 2204
★ 18	11	13	DO IT ANY WAY YOU WANNA—Peoples Choice (Leon Huff), L. Huff, Tsoy 8-4769 (Epic/Columbia)	★ 49	NEW ENTRY	NEW ENTRY	PART TIME LOVE—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), D. Gates, Buddah 513	★ 84	NEW ENTRY	NEW ENTRY	CARRY ME—David Crosby & Graham Nash (David Crosby, Graham Nash), D. Crosby, ABC 12140
★ 24	5	5	MY LITTLE TOWN—Simon & Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone), P. Simon, Columbia 3-10230	★ 50	NEW ENTRY	NEW ENTRY	THEME FROM "MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377	★ 85	NEW ENTRY	NEW ENTRY	BABY FACE—The Wing & A Prayer Fife & Drum Corps (Harold Wheeler), B. Davis, H. Akst, Wing An A Prayer 103 (Atlantic)
20	21	14	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Creed Taylor), M. Grever, S. Adams, Kudu 925 (Motown)	★ 51	NEW ENTRY	NEW ENTRY	HOW I SPENT MY SUMMER VACATION OR A DAY AT THE BEACH WITH PEDRO & MAN Part 1 & 2—Cheech & Chong (Lou Adler), K. Marin, T. Chong, Ode 66115 (A&M)	★ 85	NEW ENTRY	NEW ENTRY	EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729
★ 28	4	4	LET'S DO IT AGAIN—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0109 (Warner Bros.)	★ 52	NEW ENTRY	NEW ENTRY	WELCOME TO MY NIGHTMARE—Alice Cooper (Bob Ezrin), A. Cooper, Warner, Atlantic 3298	★ 85	NEW ENTRY	NEW ENTRY	NICE, NICE, VERY NICE—Ambrosia (Freddie Piro), K. Vonnegut Jr., Puerta, Pack, North, Drummond, 20th Century 2244
★ 25	13	13	I ONLY HAVE EYES FOR YOU—Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190	★ 53	NEW ENTRY	NEW ENTRY	ROCK AND ROLL ALL NIGHT (Live Version)—Kiss (Eddie Kramer), P. Stanley, G. Simmons, Casablanca 850	89	96	4	I'M ON FIRE—Jim Giltstrap (Wes Farrell), A. Evers, Roxbury 2016
★ 26	13	13	EIGHTEEN WITH A BULLET—Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026	★ 54	NEW ENTRY	NEW ENTRY	TIME OF YOUR LIFE—Paul Anka (Bob Skaff), R. Nichols, B. Lane, United Artists 737	★ 86	NEW ENTRY	NEW ENTRY	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVozan, ABC 12135
24	16	10	BAD BLOOD—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40460 (MCA)	★ 55	NEW ENTRY	NEW ENTRY	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)	91	92	2	CARRIBEAN FESTIVAL—Kool & The Gang (Kool & The Gang), R. Bell, Kool & The Gang, De-Lite 1573 (PIP)
★ 27	12	12	BLUE EYES CRYIN' IN THE RAIN—Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176	★ 56	NEW ENTRY	NEW ENTRY	SKYBIRD—Tony Orlando & Dawn (Hank Medress, Dave Appel), B. Roberts, C.B. Sager, Arista 0156	92	93	3	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (Chip Young, Billy Swan), B. Swan, Monument 8-8661 (Epic/Columbia)
★ 29	9	9	OPERATOR—Manhattan Transfer (Tim Hauser, Ahmet Ertegun), W. Spivery, Atlantic 3292	60	63	9	ARE YOU SURE HANK DONE IT THIS WAY—Waylon Jennings (Jack Clement, Waylon Jennings), W. Jennings, RCA 10379	93	NEW ENTRY	NEW ENTRY	NEVER BEEN ANY REASON—Head East (Roger Boyd For Seize Prod.), Somerville, A&M 1718
★ 36	6	6	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter Arista 0149	★ 57	NEW ENTRY	NEW ENTRY	TO EACH HIS OWN—Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343	94	34	11	ROCKIN' ALL OVER THE WORLD—John Fogerty (John C. Fogerty), J.C. Fogerty, Elektra 45274
★ 33	11	11	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228	★ 58	NEW ENTRY	NEW ENTRY	LOVE POWER—Willie Hutch (Willie Hutch), F. Hutch, Motown 1360	95	97	3	I'LL GO TO MY GRAVE LOVING YOU—Statter Brothers (Jerry Kennedy), D. Reid, Mercury 73687 (Phonogram)
★ 37	5	5	OUR DAY WILL COME—Frankie Valli (Hank Medress, Dave Appel), V. Hilliard, M. Garson, Private Stock 45043	★ 59	NEW ENTRY	NEW ENTRY	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4155	96	39	18	DANCE WITH ME—Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261
30	32	9	JUST TOO MANY PEOPLE—Melissa Manchester (Vini Poncia), M. Manchester, V. Poncia, Arista 0146	★ 60	NEW ENTRY	NEW ENTRY	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas (Chips Moman), B. Emons, ABC 12121	97	41	21	FAME—David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Nonesuch, RCA 10320
31	31	9	PEACE PIPE—B.T. Express (Jeff Lane), S. Taylor, M. Barkan, Roadshow 7003 (Scepter)	★ 61	NEW ENTRY	NEW ENTRY	BRINGING IT BACK—Elvis Presley (Not Listed), G. Gordon, RCA 10401	98	99	2	IT'S TIME FOR LOVE—Chi-Lites (Eugene Record), E. Record, Brunswick 55520
★ 35	5	5	SECRET LOVE—Freddie Fender (Huey P. Meaux), S. Fain, P.F. Webster, ABC 17585	★ 62	NEW ENTRY	NEW ENTRY	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic)	99	100	3	BETTER BY THE POUND—Funkadelic (George Clinton), G. Clinton, G. Cook, 20th Century/Westbound 5014
33	30	16	BRAZIL—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218	67	58	5	SAILING—Rod Stewart (Tom Dowd), G. Sutherland, Warner Bros. 8146	100	NEW ENTRY	NEW ENTRY	HEY THERE LITTLE FIREFLY—Firefly (Kenny Nolan), K. Nolan A&M 1736

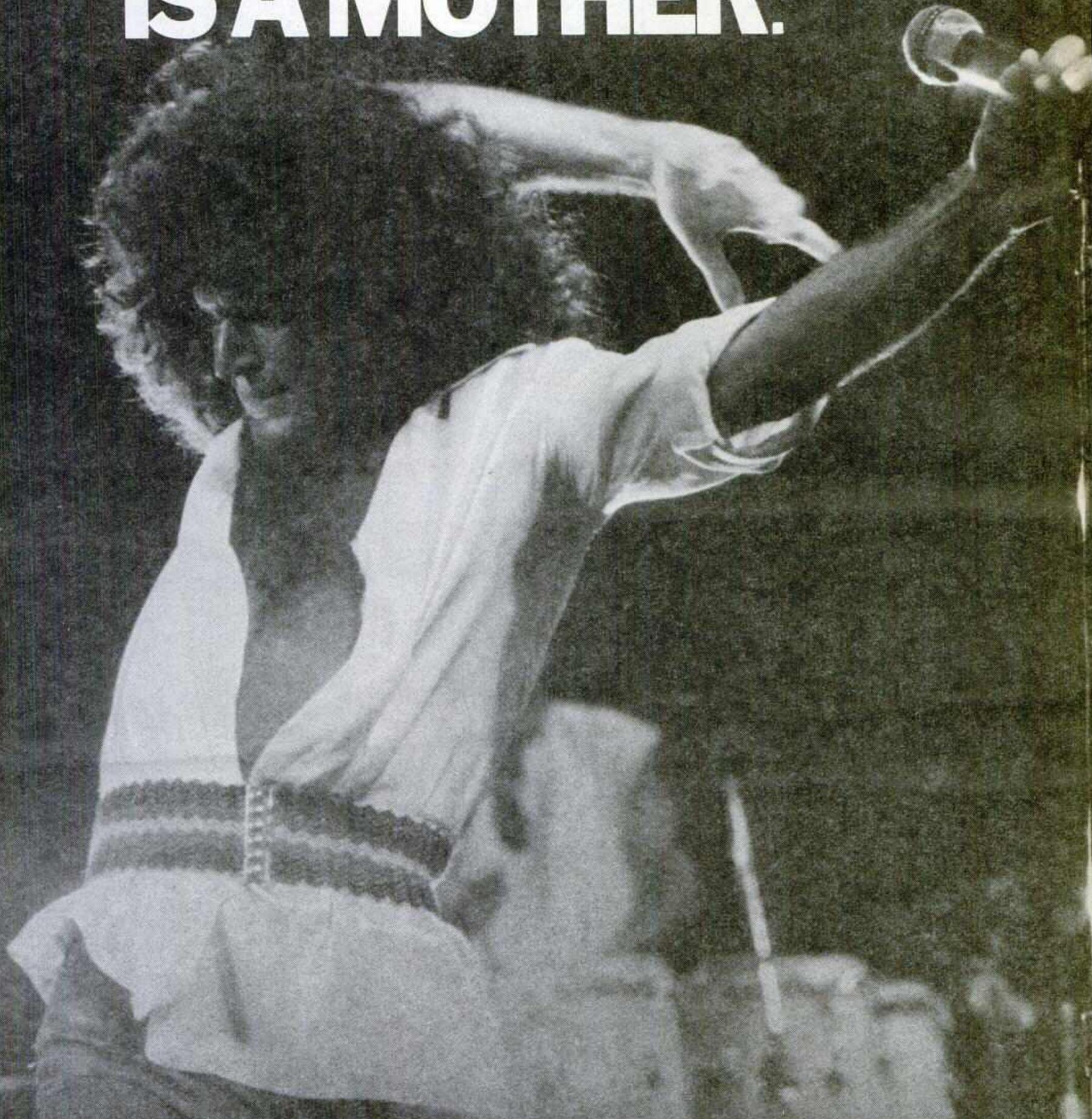
★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's 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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publisher Sales Inc.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee)

The Agony And The Ecstasy (Bertam, ASCAP)..... 41	Caribbean Festival (Delightful/Gang, BMI)..... 91	How I Spent My Summer Vacation (Day At The Beach With Pedro & Man (Inch Ink, ASCAP)..... 54	Machines (Mhta, ASCAP)..... 84	Peace Pipe (Triple O/ Jeff Mar. BMI)..... 77	Theme From "Mahogany" (Do You Know Where You're Going To) (Jobette, ASCAP/Screen Gems/Columbia, BMI)..... 50
Ain't No Way To Treat A Lady (Colgems, ASCAP)..... 77	Carry Me (Staysail, BMI)..... 85	I Love Music (Part 1) (Mighty Three, BMI)..... 37	Rockin' All Over The World (Greasy King, ASCAP)..... 53	That's The Way I Like It (Sheryl, BMI)..... 67	Time Of Your Life (Three Eagles, ASCAP)..... 15
Are You Sure Hank Done It This Way (Baron, BMI)..... 60	Change With The Times (Van McCoy/Warner-Tamerlane, BMI)..... 46	I Only Have Eyes For You (Warner Bros., ASCAP)..... 22	Sailing (Ackee, BMI)..... 67	The Music Never Stopped (Ice Nine, ASCAP)..... 44	Volare (Robbins/S.D.R.M., ASCAP)..... 73
Baby Face (Warner Bros., ASCAP)..... 86	Come And Get Your Love (Ackee, ASCAP)..... 70	I Want'a Do Something Freaky To You (Jim Edd, BMI)..... 18	Same Thing It Took (Jays Enterprises/Chappell, ASCAP)..... 27	Walk Away From Love (L.R.M., ASCAP)..... 72	Winners And Losers (Spittire, BMI)..... 72
Bad Blood (Don Kirshner, BMI/Kirshner Songs, ASCAP)..... 24	Country Boy (You Got Your Feet In L.A.) (ABC/Dunhill/One Of A Kind, BMI)..... 63	I Write The Songs (Artists/Sunbury, ASCAP)..... 48	Saturday Night (Welbeck, ASCAP)..... 20	Who Loves You (Seasons/Jobette, ASCAP)..... 28	You Sexy Thing (Finchley, ASCAP)..... 67
Ballroom Blitz (Chinnichap/RAK, BMI)..... 43	Do It Anyway You Wanna (Mighty Three, BMI)..... 18	I'll Go To My Grave Loving You (American Cowboy, BMI)..... 47	Secret Love (Warner Bros., ASCAP)..... 32	Who Loves You (Seasons/Jobette, ASCAP)..... 28	
Better By The Pound (Bridgeport, BMI)..... 99	Do It Anyway You Wanna (Mighty Three, BMI)..... 18	I'm On Fire (P.R.S., ASCAP)..... 40	Since I Met You Baby (Unichappell, ASCAP)..... 21	Who Loves You (Seasons/Jobette, ASCAP)..... 28	
Blue Eyes Cryin' In The Rain (Milene, ASCAP)..... 99	Feelings (Fermata International Melodies, ASCAP)..... 8	I'm On Fire (Pocket Full Of Tunes, BMI)..... 89	The Music Never Stopped (Ice Nine, ASCAP)..... 44	Who Loves You (Seasons/Jobette, ASCAP)..... 28	
Born To Run (Laurel Canyon, ASCAP)..... 25	Fire On The Mountain (No Exit, BMI)..... 68	It's Time For Love (Julio-Brain, BMI)..... 96	Never Been Any Reason (Zuckschank/Irving, BMI)..... 93	Who Loves You (Seasons/Jobette, ASCAP)..... 28	
Brazil (Peer, BMI)..... 33	Fly, Robin, Fly (Midsong, ASCAP)..... 16	It's Time For Love (Julio-Brain, BMI)..... 96	Nice, Nice, Very Nice (The Breakfast/Rubicon/Epic II, BMI)..... 88	Who Loves You (Seasons/Jobette, ASCAP)..... 28	
Bringin' It Back (Silverline, BMI)..... 65	Happy (Jobette, ASCAP/Stone Diamond, BMI)..... 82	It's Time For Love (Julio-Brain, BMI)..... 96	Operator (Conrad, BMI)..... 16	Who Loves You (Seasons/Jobette, ASCAP)..... 28	
Calyпсо/I'm Sorry (Cherry Lane, ASCAP)..... 12	Heat Wave/Love Is A Rose (Jobette, ASCAP/Silver Fiddle, BMI)..... 5	It's Time For Love (Julio-Brain, BMI)..... 96	Our Day Will Come (Almo/Shamler, BMI)..... 29	Who Loves You (Seasons/Jobette, ASCAP)..... 28	
	Help Me Make It (To My Rockin' Chair) (Baby Chick, BMI)..... 23	It's Time For Love (Julio-Brain, BMI)..... 96	Over My Head (Rockhopper, ASCAP)..... 79	Who Loves You (Seasons/Jobette, ASCAP)..... 28	
	Hey There Little Firefly (Sound Of Notan/Chelsea, BMI)..... 92	It's Time For Love (Julio-Brain, BMI)..... 96	Part Time Love (Kipahutu, ASCAP)..... 52	Who Loves You (Seasons/Jobette, ASCAP)..... 28	

**"MAMA COCO"
IS A MOTHER.**



**"MAMA COCO" (AM 1760)
IS THE NEW SINGLE FROM
GINO VANNELLI**

FROM THE ALBUM, "STORM AT SUNUP" (SP 4533)

ON A&M RECORDS
PRODUCED BY GINO VANNELLI & JOE VANNELLI

Lenny White
An easy name that you'll find
hard to forget.



Lenny White, Venusian Summer NE 435
On Nemperor Records & Tapes

Produced by Lenny White

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GIVE THE GIFT OF MUSIC

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-B TAPE	CASSETTE	REEL TO REEL
106	106	35	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95	
117	6	6	GRAEME EDGE BAND featuring Adrian Gurvitz Kick Off Your Muddy Boots Threshold THS 15 (London)	6.98		7.95		7.95	
156	5	5	JEFFERSON STARSHIP Dragon Fly Gunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.98	7.95	
109	101	13	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97	
			BARRY WHITE Greatest Hits 20th Century T 493	6.98		7.98		7.98	
			TODD RUNDGREN'S UTOPIA Another Live Bearsville BR 6961 (Warner Bros.)	6.98		7.97		7.97	
			BILLY COBHAM A Funky Thide Of Sings Atlantic SD 18149	6.98		7.97		7.97	
113	113	29	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97	
114	116	13	BLACK SABBATH Sabotage Warner Bros. BS 2822	6.98		7.97		7.97	
190	2	2	GIL SCOTT-HERON & BRIAN JACKSON From South Africa To South Carolina Arista AL 4044	6.98		7.98		7.98	
126	17	17	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98	6.98			6.98	
117	63	10	GRAND FUNK RAILROAD Caught In The Act Grand Funk SABB 11445 (Capitol)	8.98	10.98			10.98	
130	73	73	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95	
129	11	11	PEOPLES CHOICE Boogie Down The USA Top K2 33154 (Epic/Columbia)	6.98		7.98		7.98	
120	124	19	EDDIE KENDRICKS The Hit Man Tama T6-338 S1 (Motown)	6.98		7.98		7.98	
121	123	6	BRIAN AUGER'S OBLIVION EXPRESS Reinforcements RCA APL1-1210	6.98		7.98		7.98	
144	3	3	STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493	6.98		7.98		7.98	
123	112	19	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98	
135	4	4	LEO KOTTKE Chewing Pine Capitol ST 11446	6.98		7.98		7.98	
125	127	6	LEO SAYER Another Year Warner Bros. BS 2885	6.98		7.97		7.97	
147	5	5	AMAZING RHYTHM ACES Stacked Deck ABC ABCD 913	6.98		7.95		7.95	
127	43	8	J. GEILS BAND Hotline Atlantic SD 18147	6.98		7.97		7.97	
128	128	79	EAGLES On The Border Asylum 7E-1004	6.98	7.99	7.97	8.97	7.97	
			ARETHA FRANKLIN You Atlantic SD 18151	6.98		7.97		7.97	
			RON BANKS & THE DRAMATICS Drama V ABC ABCD 916	6.98		7.95		7.95	
131	134	29	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98	
			QUICKSILVER MESSENGER SERVICE Solid Silver Capitol ST 11462	6.98		7.98		7.98	
133	120	10	MANFRED MANN'S EARTH BAND Nightingales & Bombers Warner Bros. BS 2877	6.98		7.98		7.98	
153	3	3	JIM CROCE The Faces I've Been Librosong LS 900	9.98	10.98			10.98	
135	141	12	HEAD EAST Flat As A Pancake A&M SP 4537	6.98		7.98		7.98	
136	136	59	EAGLES Desperado Asylum SD 5068	6.98	7.98	7.97	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-B TAPE	CASSETTE	REEL TO REEL
137	137	31	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D0SD 2020	6.98		7.95		7.95	
	162	4	MIRACLES City Of Angels Tama T6-339 S1 (Motown)	6.98		7.98		7.98	
	149	5	THE EDGAR WINTER GROUP WITH RICK DERRINGER Blue Sky 33798 (Epic/Columbia)	6.98		7.98		7.98	
140	145	7	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEP-2017 (P.I.P.)	6.98		7.95		7.95	
141	143	18	POCO Head Over Heels ABC ABCD 890	6.98		7.95		7.95	
	177	4	THE TUBES A&M SP 4534	6.98		7.98		7.98	
	168	31	SMOKEY ROBINSON A Quiet Storm Tama T6-337 S1 (Motown)	6.98		7.98		7.98	
	163	2	B.B. KING Lucille Talks Back ABC ABCD 898	6.98		7.95		7.95	
	157	15	ROGER DALTRY Ride A Rock Horse MCA 2147	6.98		7.98		7.98	
146	146	12	FAITH HOPE AND CHARITY RCA APL1-1100	6.98		7.95		7.95	
147	150	6	STRAWBS Nomadness A&M SP 4544	6.98		7.98		7.98	
148	102	37	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98	13.95			13.95	
	161	21	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98		7.97		7.97	
150	154	10	BEST OF THE STATLER BROTHERS Mercury SRM-1-1037 (Phonogram)	6.98		7.95		7.95	
	181	2	STYLISTICS You Are Beautiful Avco AV 69010	6.98		7.98		7.98	
152	68	10	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95	
153	148	5	RUSH Caress Of Steel Mercury SRM-1-1046 (Phonogram)	6.98		7.98		7.98	
154	71	15	TAVARES In The City Capitol ST 11396	6.98		7.98		7.98	
155	72	22	BEE GEES Main Course RSD SO 4807 (Atlantic)	6.98		7.97		7.97	
156	164	21	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98	
	167	2	NEW RIDERS OF THE PURPLE SAGE Oh, What A Mighty Time Columbia PC 33688	6.98		7.98		7.98	
158	69	10	CLIMAX BLUES BAND Stamp Album Sire SASD 8507 (ABC)	6.98		7.95		7.95	
	170	3	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98	
160	160	7	THE SUNSHINE BAND The Sound Of Sunshine TK 604	5.98					
	183	2	LISZTOMANIA/ORIGINAL SOUNDTRACK A&M SP 4546	6.98		7.98		7.98	
	174	3	COUNTRY JOE McDONALD Paradise With An Ocean View Fantasy F 9495	6.98		7.98		7.98	
163	84	12	RENAISSANCE Scheherazade And Other Stories Sire SASD 7510 (ABC)	6.98		7.95		7.95	
	176	31	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97	
			BACK STREET CRAWLER The Band Played On Atco SD 36-125	6.98		7.97		7.97	
	180	5	TAJ MAHAL Music Keeps Me Together Columbia PC 33891	6.98		7.98		7.98	
167	86	16	ESTHER PHILLIPS w/BECK Nadu KU 23 S1 (Motown)	6.98		7.98		7.98	
	179	3	MOTT Drive On Columbia PC 33705	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-B TAPE	CASSETTE	REEL TO REEL
169	169	4	BABE RUTH Stealin' Home Capitol ST 11451	6.98		7.98		7.98	
170	173	34	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98	9.98	11.98		11.98	
			DAVID RUFFIN Who I Am Motown MS-849 S1	6.98		7.98		7.98	
	186	3	TOOTS & MAYTALS Funky Kingston Island ILPS 9330	6.98		7.98		7.98	
	198	2	JOHNNY MATHIS Feelings Columbia PC 33887	6.98		7.98		7.98	
	185	2	BILL WITHERS Making Music Columbia PC 33704	6.98		7.98		7.98	
175	175	5	BLACK OAK ARKANSAS X Rated MCA 2155	6.98		7.98		7.98	
176	89	7	JOHN FOGERTY Asylum 7E-1046	6.98		7.97		7.97	
			WILLIE HUTCH Ode To My Lady Motown M 6-838 S1	6.98		7.98		7.98	
178	93	18	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98		7.98		7.98	
179	95	32	JUDY COLLINS Judith Elektra 7E-1032	6.98	7.98	7.97	8.97	7.97	
180	182	12	JANIS IAN Stars Columbia KC 32857	5.98		6.98		6.98	
			LITTLE FEAT The Last Record Album Warner Bros. BS 2884	6.98		7.97		7.97	
182	188	27	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		7.98	
183	189	9	LABELLE Phoenix Epic PE 33579	6.98	7.98	7.98	7.98	7.98	
			DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98		7.98	
	196	2	BOB MARLEY & THE WAILERS Catch A Fire Island ILPS 9241	6.98		7.98		7.98	
			BAKER-GURVITZ ARMY. Elysian Encounter Atco SD 36-123	6.98		7.97		7.97	
187	187	3	ALLMAN BROTHERS BAND Eat A Peach Capricorn CP 0102 (Warner Bros.)	9.98	12.98	10.97	13.97	10.97	
188	96	20	WAYLON JENNINGS Dreaming My Dreams RCA APL1-1062	6.98		7.95		7.95	
			ABBA Atlantic SD 18146	6.98		7.97		7.97	
			ERIC CARMEN Arista AL 4057	6.98		7.98		7.98	
191	115	9	AEROSMITH Get Your Wings Columbia PC 32847	6.98		7.98		7.98	
192	119	7	JERRY JEFF WALKER Ridin' High MCA 2156	6.98		7.98		7.98	
193	132	12	KOOL & THE GANG Spirit Of The Boogie De-Lite 2016 (P.I.P.)	6.98		7.98		7.98	
194	194	70	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98	
195	151	6	BOB MARLEY & THE WAILERS Burnin' Island ILPS 9256	6.98		7.98		7.98	
196	152	17	MUSIC FROM THE ORIGINAL "JAWS" MCA 2087	6.98		7.98		7.98	
197	199	2	WILLIE NELSON What Can You Do To Me Now RCA APL1-1234	6.98		7.95		7.95	
198	200	2	MIKE POST Railhead Overture MGM M3G 5085	6.98		7.98		7.98	
199	197	241	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98		7.98	
200	192	6	COMMANDER CODY & HIS LOST PLANET AIRMEN Tales From The Ozone Warner Bros. BS 2883	6.98		7.97		7.97	

TOP LPs & TAPE

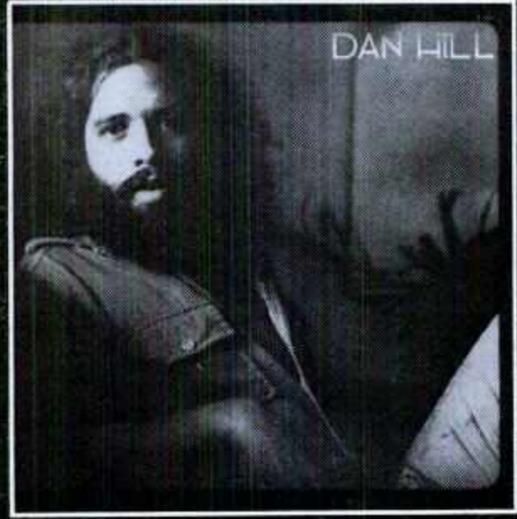
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Billy Cobham	112
Natalie Cole	24
Judy Collins	179
Commander Cody	200
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Dan Fogelberg	25
Black Sabbath	114
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Peter Frampton	159
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Grand Funk Railroad	117
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Al Green	28
Daryl Hall & John Oates	152
Herbie Hancock	27
George Harrison	9
Alex Harvey	100
Head East	135
Willie Hutch	177
J. Geils Band	127
Jefferson Starship	3



Listen With Your



Dan Hill

*is saying something about people, about life, about love.
Listen carefully... Listen with your heart.*

Produced By Mathew McCauley & Fred Mallin

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 11/15/75

Top Add Ons-National

LITTLE FEAT—The Last Record Album (Warner Brothers)
 ROBERT PALMER—Pressure Drop (Island)
 HOT TUNA—Yellow Fever (Grunt)
 ANGEL—(Casablanca)

Top Requests/Airplay-National

ELTON JOHN—Rock Of The Westies (MCA)
 PAUL SIMON—Still Crazy After All These Years (Columbia)
 LITTLE FEAT—The Last Record Album (Warner Brothers)
 DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

National Breakouts

LITTLE FEAT—The Last Record Album (Warner Brothers)
 ROBERT PALMER—Pressure Drop (Island)
 HOT TUNA—Yellow Fever (Grunt)
 ERIC CARMEN—(Arista)

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:

ROBERT PALMER—Pressure Drop (Island)
 TERRY GARTHWAITE—Terry (Arista)
 HOT TUNA—Yellow Fever (Grunt)
 STANLEY CLARKE—Journey To Love (Nemperor)

TOP REQUEST/AIRPLAY

LINDA RONSTADT—Prisoner In Disguise (Asylum)
 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:

ROBERT PALMER—Pressure Drop (Island)
 TERRY GARTHWAITE—Terry (Arista)
 STANLEY CLARKE—Journey To Love (Nemperor)
 STEELEYE SPAN—All Around My Hat (Chrysalis)

KLOS-FM—Los Angeles

- NONE
-
-
-
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ JOHN DENVER—Windsong (RCA)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)

KOME-FM—San Jose

- HOT TUNA—Yellow Fever (Grunt)
- TERRY GARTHWAITE—Terry (Arista)
- ROBERT PALMER—Pressure Drop (Island)
- GILSCOTT-HERON & BRIAN JACKSON—From South Africa To South Carolina (Arista)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

KDKB-FM—Phoenix

- BLUE JUG—(Capricorn)
- ROBERT PALMER—Pressure Drop (Island)
- STEELEYE SPAN—All Around My Hat (Chrysalis)
- TERRY GARTHWAITE—Terry (Arista)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

KPRI-FM—San Diego

- ROBERT PALMER—Pressure Drop (Island)
- STANLEY CLARKE—Journey To Love (Nemperor)
- HERBIE HANCOCK—Manchild (Columbia)
- COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

KZEL-FM—Eugene

- ELKIE BROOKS—A Rich Man's Woman (A&M)
- HOT CHOCOLATE—(Big Tree)
- ERIC CARMEN—(Arista)
- JADE WARRIOR—Waves (Island)
- ★ BONNIE RAITT—Home Plate (Warner Brothers)
- ★ STANLEY CLARKE—Journey To Love (Nemperor)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)

KBPI-FM—Denver

- NONE
-
-
-
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ ART GARFUNKEL—Breakaway (Columbia)

Southwest Region

TOP ADD ONS:

ROBERT PALMER—Pressure Drop (Island)
 NEIL YOUNG—Zuma (Reprise)
 LITTLE FEAT—The Last Record Album (Warner Brothers)
 STANLEY CLARKE—Journey To Love (Nemperor)

TOP REQUEST/AIRPLAY:

WHO—By Numbers (MCA)
 LITTLE FEAT—The Last Record Album (Warner Brothers)
 KISS—Alive (Casablanca)
 RUSH—Caress Of Steel (Mercury)

BREAKOUTS:

LITTLE FEAT—The Last Record Album (Warner Brothers)
 ROBERT PALMER—Pressure Drop (Island)
 NEIL YOUNG—Zuma (Reprise)
 RUSH—Caress Of Steel (Mercury)

KSHE-FM—St. Louis

- NEIL YOUNG—Zuma (Reprise)
- CAN—Landed (Virgin)
- HOT TUNA—Yellow Fever (Grunt)
- ROBERT PALMER—Pressure Drop (Island)
- ★ KISS—Alive (Casablanca)
- ★ RUSH—Caress Of Steel (Mercury)
- ★ WHO—By Numbers (MCA)
- ★ ANGEL—(Casablanca)

KLOL-FM—Houston

- BILLY COBHAM—A Funky Thide Of Sings (Atlantic)
- ROBERT PALMER—Pressure Drop (Island)
- BABE RUTH—Stealing Home (Capitol)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- ★ FLEETWOOD MAC—(Reprise)
- ★ WHO—By Numbers (MCA)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

KY102-FM—Kansas City

- LITTLE FEAT—The Last Record Album (Warner Brothers)
- NEIL YOUNG—Zuma (Reprise)
- STANLEY CLARKE—Journey To Love (Nemperor)
- BACK STREET CRAWLER—The Band Played On (Atco)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ GINO VANNELLI—Storm At Sunup (A&M)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)

WRNO-FM—New Orleans

- SEALS & CROFTS—Greatest Hits (Warner Brothers)
- JOHN LENNON—Shaved Fish (Apple)
- STANLEY CLARKE—Journey To Love (Nemperor)
- PRELUDE—Owl Creek Incident (Pye)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ GINO VANNELLI—Storm At Sunup (A&M)

Midwest Region

TOP ADD ONS:

RORY GALLAGHER—Against The Grain (Chrysalis)
 LITTLE FEAT—The Last Record Album (Warner Brothers)
 ANGEL—(Casablanca)
 ELKIE BROOKS—Rich Man's Woman (A&M)

TOP REQUEST/AIRPLAY:

ELTON JOHN—Rock Of The Westies (MCA)
 PAUL SIMON—Still Crazy After All These Years (Columbia)
 JEFFERSON STARSHIP—Red Octopus (Grunt)
 ROD STEWART—Atlantic Crossing (Warner Brothers)

BREAKOUTS:

RORY GALLAGHER—Against The Grain (Chrysalis)
 LITTLE FEAT—The Last Record Album (Warner Brothers)
 ANGEL—(Casablanca)
 ELKIE BROOKS—Rich Man's Woman (A&M)

WWW-FM—Detroit

- RORY GALLAGHER—Against The Grain (Chrysalis)
- ANGEL—(Casablanca)
- ANDREW GOLD—(Asylum)
- ELKIE BROOKS—Rich Man's Woman (A&M)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ ROD STEWART—Atlantic Crossing (Warner Brothers)
- ★ KISS—Alive (Casablanca)

WMMS-FM—Cleveland

- RORY GALLAGHER—Against The Grain (Chrysalis)
- RUFUS—(ABC)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- HENRY McCULLOUGH—Mind Your Own Business (Dark Horse)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ DUKE & THE DRIVERS—Cruisin' (ABC)

WNAP-FM—Indianapolis

- LITTLE FEAT—The Last Record Album (Warner Brothers)
- MONTROSE—Warner Brothers Presents (Warner Brothers)
- BILL WITHERS—Makin' Music
- TONY WILLIAMS—Believe It (Columbia)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ FOGHAT—Fool For The City (Warner Brothers)

WEBN-FM—Cincinnati

- TERRY GARTHWAITE—Terry (Arista)
- LEO KOTTKE—Chewing Pine (Capitol)
- TOM WAITS—Nighthawks At The Diner (Asylum)
- BRIAN PROTHEROE—Pick Up (Chrysalis)
- ★ JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- ★ WHO—By Numbers (MCA)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)

WYDD-FM—Pittsburgh

- PETER YARROW—Love Song (Warner Brothers)
- BLACKBIRDS—City Life (Fantasy)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- GROVER WASHINGTON JR.—Feels So Good (Kudu)
- ★ RITCHIE BLACKMORE'S RAINBOW—(Polydor)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ SPIRIT—Son Of Spirit (Mercury)

Southeast Region

TOP ADD ONS:

LITTLE FEAT—The Last Record Album (Warner Brothers)
 ROBERT PALMER—Pressure Drop (Island)
 TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
 BACK STREET CRAWLER—The Band Played On (Atco)

TOP REQUEST/AIRPLAY:

WHO—By Numbers (MCA)
 LITTLE FEAT—The Last Record Album (Warner Brothers)
 DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
 ROD STEWART—Atlantic Crossing (Warner Brothers)

BREAKOUTS:

LITTLE FEAT—The Last Record Album (Warner Brothers)
 ROBERT PALMER—Pressure Drop (Island)
 TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
 HOT TUNA—Yellow Fever (Grunt)

WSHE-FM—Fl. Lauderdale

- LITTLE FEAT—The Last Record Album (Warner Brothers)
- BACK STREET CRAWLER—The Band Played On (Atco)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- JUSTIN HAYWARD/JOHN LODGE—Blue Jays (Threshold)
- ★ ROD STEWART—Atlantic Crossing (Warner Brothers)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ DAVE MASON—Split Coconut (Columbia)
- ★ WHO—By Numbers (MCA)

WHFS-FM—Washington

- STEELEYE SPAN—All Around My Hat (Chrysalis)
- OREGON—In Concert (Vanguard)
- GIL SCOTT-HERON & BRIAN JACKSON—From South Africa To South Carolina (Arista)
- TERRY GARTHWAITE—Terry (Arista)
- ★ STANLEY CLARKE—Journey To Love (Nemperor)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ ROBERT PALMER—Pressure Drop (Island)
- ★ TOM WAITS—Nighthawks At The Diner (Asylum)

WRAS-FM—Atlanta

- TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
- HOT TUNA—Yellow Fever (Grunt)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- BRIAN PROTHEROE—Pick Up (Chrysalis)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
- ★ WHO—By Numbers (MCA)

WAIV-FM—Jacksonville

- ROBERT PALMER—Pressure Drop (Island)
- ANGEL—(Casablanca)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- DAN McCAFFERTY—(A&M)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ QUICKSILVER MESSENGER SERVICE—Solid Service (Capitol)
- ★ COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- ★ SILVER CONVENTION—Save Me (Midland International)

Northeast Region

TOP ADD ONS:

HOT TUNA—Yellow Fever (Grunt)
 ROBERT PALMER—Pressure Drop (Island)
 LITTLE FEAT—The Last Record Album (Warner Brothers)
 ANGEL—(Casablanca)

TOP REQUEST/AIRPLAY:

ELTON JOHN—Rock Of The Westies (MCA)
 LITTLE FEAT—The Last Record Album (Warner Brothers)
 OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
 PAUL SIMON—Still Crazy After All These Years (Columbia)

BREAKOUTS:

LITTLE FEAT—The Last Record Album (Warner Brothers)
 HOT TUNA—Yellow Fever (Grunt)
 ROBERT PALMER—Pressure Drop (Island)
 ERIC CARMEN—(Arista)

WNEW-FM—New York

- HOT TUNA—Yellow Fever (Grunt)
- ANGEL—(Casablanca)
- TERRY GARTHWAITE—Terry (Arista)
- FLIGHT—(Capitol)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ WHO—By Numbers (MCA)
- ★ ERIC CARMEN—(Arista)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)

WLIR-FM—New York

- ROBERT PALMER—Pressure Drop (Island)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- HOT TUNA—Yellow Fever (Grunt)
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ HOT TUNA—Yellow Fever (Grunt)

WGRQ-FM—Buffalo

- SPLINTER—(Dark Horse)
- HEAD EAST—Flat As A Pancake (A&M)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- SPIRIT—Son Of Spirit (Mercury)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ KISS—Alive (Casablanca)

WMMR-FM—Philadelphia

- ANGEL—(Casablanca)
- ROBERT PALMER—Pressure Drop (Island)
- SPARKS—Indiscreet (Island)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ JOHN LENNON—Shaved Fish (Apple)
- ★ ROBERT PALMER—Pressure Drop (Island)
- ★ FRANKIE MILLER BAND—The Rock (Chrysalis)

WAFF-FM—Worcester

- STEELEYE SPAN—All Around My Hat (Chrysalis)
- BACK STREET CRAWLER—The Band Played On (Atco)
- GIL SCOTT-HERON & BRIAN JACKSON—From South Africa To South Carolina (Arista)
- DAVID RUFFIN—Who Am I (Motown)
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ DAVE MASON—Split Coconut (Columbia)

WPLR-FM—New Haven

- ERIC CARMEN—(Arista)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- HOT TUNA—Yellow Fever (Grunt)
- JAMES COTTON BAND—High Energy (Buddah)
- ★ ROBERT PALMER—Pressure Drop (Island)
- ★ DAN FOGELBERG—Captured Angel (Epic)
- ★ OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
- ★ BILLY COBHAM—A Funky Thide Of Sings (Atlantic)

WBRU-FM—Providence

- HOT TUNA—Yellow Fever (Grunt)
- TONY WILLIAMS—Believe It (Columbia)
- KEITH JARRETT—Backhand (ABC)
- DUKE & THE DRIVERS—Cruisin' (ABC)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)
- ★ TOM WAITS—Nighthawks At Diner (Asylum)
- ★ DUKE & THE DRIVERS—Cruisin' (A)

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“Wingfield Gets Another Bullet” This Time Number One



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| HOLD ME CLOSER | 3 |
| SHADOW OF A DOUBT | 4 |
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SIDE TWO

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| PLEASE | 1 |
| LOVIN AS YOU WANNA BE | 2 |
| KANGAROO DIP | 3 |
| NUMBER ONE PRIORITY | 4 |
| SHINING EYES | 5 |

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