Ford Foundation In $180,000 Disk Outlay

By IS HOROWITZ

NEW YORK: Th: Ford Foundation has disbursed $180,000 to 15 labels in the first nine months of its program to stimulate commercial recordings of serious works by living American composers. So far more than 40 LPs bearing sponsored performances are being processed or have a ready been released.

Total commitment of the foundation project is $400,000, and it is due to run for three years or until the assigned amount is exhausted. Funds may be used solely for talent expenditures.

With approved reasons pegged to APM recording costs, the foundation last week moved to increase its ceiling commitment of $15,000 for a single disk to $16,000. This is being done in anticipation that union members will ratify the new industry recording agreement which calls for a 10 percent increase in session wages (Billboard, Nov. 15).

Atlantic's Glew Forum Keynote

NEW YORK: The keynote speaker at the opening session of Billboard's first International Disco Forum will be David Glew, vice president of Atlantic Records.

Glew's subject will be "Disco Power: Myth Or Reality?"

The forum opens at the Roosevelt Hotel here Jan. 20 and will continue through Jan. 23. Exhibit space is almost sold out.


Dec. 15 is the final day that "early bird" reservations may be made for

Disney Tour Sets Target Of 23 Cities

By JIM MELANSON

NEW YORK: A disco-themed dance/concert package created by Drew Cummings and quietly supported by the Amalgams discotheque chain is being offered to arenas throughout the East by the William Morris Agency.

With the go-ahead signal given last week, the parties involved have

Acts Vie To Work At Indoor Chicago Park

By NAT FREDERLAND

LOS ANGELES: Old Chicago, the nation's first all-indoors amusement park/shopping mall complex, has become an important new Midwest venue for record artists.

Pop names like Bobby Vinton and Jose Feliciano, country stars such as Bobby Bare and Jim Reeves and jazz artists Woody Herman and

NEW DISK FORMULA?

L.A. Philharmonic Contract Disputed

By DAVE DEXTER JR.

LOS ANGELES—Sale of General Recording Co.'s assets to the Ameri- can Variety International Agency here will be effected this week.

Negotiations last week involving the dockers and its publishing firms in Atlantic have been finalized and only the papers must be signed.

Buyers are Seymour Heller, president, and Ray Harris, executive vice president of AVI-Oscar Fields, vice president and general manager of the GRC complex concluded the transaction in behalf of Michael There's, GRC's founder.

Heller and Harris, long prominent in pop music circles on the West

FTC To Dealers: Compete

By STEPHEN TRIAMAN

NEW YORK: Hi-fi manufacturers and audio retailers were told in no uncertain terms that "you will have to compete, and have a better chance if you accept it creatively," in the first face-to-face discussion between the FTC antitrust task force and the Institute of High Fidelity that includes most major manufacturers.

"We are not the enemy. We want you to succeed," emphasized Rich- ard Greens, FTC New York-Nes

College Radio Big Item At Loyola

By JIM FISHEL

CHICAGO—The increasing use of record commercials by non-profit campus stations, a slight tightening of promotional album lists, and the placement of college radio holds in the plans of disk manufacturers were all spelled out at the yearly record company seminar held during the sixth annual Loyola Na- tional College Radio Conference here, Nov. 21-23.

During the more than two-hour SRO meeting on the downtown campus of Loyola Univ., of Chicago, college promotion people from five labels explained their different points of view concerning this market.

The Eddie Boyd Band won the title of "Chicago Rock Group Of The Year" in Reader's 1974 pop poll. The first time they played in their home town of Chicago, the Chicago Daily News wrote: "The pop scene is in need of a shot in the arm ... The Eddie Boyd Band might be a white translation, they play rock in context. The Chicago Tribune wrote: "A joyful delight." Members of the group are Mark Goldenberg, John Pranisko, Jim Wakes, Boris Levy, Dennis Ebert and Michael Lerner. Theirs is slam-bang rock, tight and strong enough to blow bigger acts right out of the arena. The 1964- 65 Radio debut on record with this album on RCA Records (MCA 2155).
Now, Don Cornelius, the host and creator of TV’s most popular dance show, Soul Train, presents “The Soul Train Gang.”

Their first album (arriving right in time for Christmas-giving) features two hot singles:

“Soul Train ‘75,” SB-10400
the new theme from the TV show, and Don Cornelius’ recitation of
“Spectrum,” SB-10467
plus six more dynamite hits.

In addition to the album, there’s another special from this brand new label:
the debut single by The Whispers, the Gang’s back-up group that’s now an act on its own:

“In Love Forever.”
SB-10430
New Life For Old Keys-Hansen Firm

By IS HOROWITZ

NEW YORK—Hansen Musi, has reactivated its Keys-Hansen sheet music division, pegged to a royalty formula that will provide copyright owners with a 10% or off per single sheet sold after the first 600 copies. Prints are rights will be sought from independents whose catalogs are not compiled to major publishers, but still warrant a take at the sheet market, says Charles Hansen. He feels the high royalties, as compared to the more normal industry standard of 35 cents per copy, will prove a strong lure.

Music veteran Arthur "Goldie" Goldmark will head up the Keys-Hansen operation, with offices in Los Angeles, with Ron Mason and Susan Jeffries staffing the office here.

Under the plan, Keys will market sheet music through its web of 20 wholesalers across the country. Jobbers will pay 70 cents a copy on the Keys-Hansen point list ranging at $1.50. After paying the tune proprietor his 50 cents, and allowing basic production, gross profit per copy sold to Keys will be 10 cents. Initial print runs will be 3,000 copies.

No advances are to be paid for the sheet rights, and the deal will also grant Keys-Hansen secondary publication rights to Hansen for other print use, such as chorals and band, where appropriate. In the latter cases, the normal royalty rate of 10 percent of list will be payable.

Goldmark has long represented Hansen in the acquisition of artist catalogs. He was instrumental in bringing to Hansen rights to much of the output of Neil Diamond, Bob Weno, Joni Mitchell, Carly Simon, Glen Campbell, Herbie Hancock and others.

U.K. Crisis Spurs Comedy

By PETER JONES

LONDON—The darker the economic crisis, the deeper the plunge into infamy for British comic performers. The records required to counter the aura of doom.

It must be that kind of thinking has triggered off an unprecedented boom in comedy records, both singles and albums, in the U.K. during this Christmas buildup period.

Heading what is virtually a sales explosion in comic records is Tony Blackburn, the English Irish (respectively) team who hold the record for the biggest hit with a hit as sung from the heart straight bald lad launched her on a successful personal tour of the U.S. and Canada.

Comically, virtually unknown outside the Scottish area about a year ago, is hot in the record stores and dynamic at the boxoffice. He has a charting "Cop Yer Whack For This" album on Polydor, produced by Bill Martin, and the solid singles "Auld Lang Syne," "We Are Retained," etc., as excellent as they were and are, did not write their own material." Young Blackburn, who is a very active day are saying is writing almost social commentary songs. It's kind of a change that came about in the Beatles. The moon- June kinds of rhymes disappeared and I don't think those types of songs will ever make it again. These were fantasy types of songs, and kids today write what they want to hear.

(Continued on page 42)

$115 Mil In Mail Electronics Sales

CHICAGO—Direct mail sales of consumer electronics goods in 1974 has risen to $115 million from $100 million, with direct mail sales of records and tapes remaining stable at $300 million, according to figures released by Maxwell Stowe Co., Inc., mail-order marketers.

The unchanged figure for records and tapes is due in large part to the Capitol Record Club, according to Robert Chorne, firm vice president.

The demise of Capitol and London in this market has hit the magazine and newspaper advertising figure for records and tapes, from $23.0 million in 1973 to $23 million in 1974.

Movement of 800,000 units of stereo equipment through special

Animals, and tapes, as will be noted, are also being replaced by the retailer—the they are killing us," claims Amon Heilicher, president, J. L. Marsh. "You are seeing the beginning of the demise of a 2½ billion dollar industry because the major labels in the U.S. are strictly selfish, and will put themselves out of business with a price structure that is lowering promiscuous price cutting. And you can quote me on that.

Heilicher claims that boxing is a static position with decreases resulting from a slowdown of discount store volume.

"The situation is critical. We can't compete with a $3.399 retail price when we sell at $4.20. The record companies will lose the market they used to gain with ton go on the world.

Midwest Rackers Protest Pricing 'Killing Us,' Heilicher and Associates Argue

By ANNE DUSTON

CHICAGO—Midwest rackjobbers are concerned about the pricing policies of record manufacturers that allow super discounted rates to mark up product as low as 20 cents above wholesale prices.

"You aren't being replaced by the retailer—they are killing us," claims Amon Heilicher, president, J. L. marsh. "You are seeing the beginning of the demise of a 2½ billion dollar industry because the major labels in the U.S. are strictly selfish, and will put themselves out of business with a price structure that is lowering promiscuous price cutting. And you can quote me on that.

Heilicher claims that boxing is a static position with decreases resulting from a slowdown of discount store volume.

"The situation is critical. We can't compete with a $3.99 retail price when we sell at $4.20. The record companies will lose the market they used to gain with ton go on the world.

Music Boxoffices Sizzles Despite New York's Weis

NEW YORK—City finances here may be under a strain, but the pure stringers of concertgoers aren't.

Attendance during the recent week of action, beginning Nov. 17, involved concert performances by such acts as Dave Mason, Peter Gabriel, Ian Anderson, John Foxx, Millie Jackson, Mott, Sparks, the Marshall Tucker Band, the Chieftains, Edgar Winter, Rick Derringer, ZZ Top, Hot Tuna, Gordon Lightfoot and Mimi Farina.

Topping the dollars-grossed list

(Continued on page 42)

Christmas Product Listing On Page 10

LOS ANGELES—With this issue Billboard begins publication of a seasonal new Christmas product listing as a guide for dealers and radio programmers.

Unlike years gone by when this listing of the newly released holiday product, this year's compilation will emphasize new singles and LPs.

The list appears this week on page 10.
Jazz Bringing 'Dramatic' Sales to Columbia Label

By JIM MELANSON & JIM FISHEL

NEW YORK—Jazz product at Columbia Records these days isn't suffering from the company's musical lineup.

In fact, the marketing of jazz titles, especially in major market areas, is producing "dramatic" sales results for the label, according to Bob Luvall, the company's vice president and general manager.

The sales figures are impressive: Halie Hankock's "Head-hunters" more than 900,000 units with its latest release "Man Child" already past the 400,000-unit plateau; Lewis Louie's "Sun Goddess" over 600,000 units; Weather Report's latest in consistently in the 200,000-300,000-unit range; and Freddie Hubbard LPs (two) each at the 100,000-unit level.

"You had to question these figures in the past," says Luvall, with the 'past' being the time before Columbia management became aware of jazz's potential.

A prime example of the success that Columbia is achieving in this area is the label's release of "Third Street," first by Eddie Flu and Fire member Maurice White with his former employer Lewis Louie on the cutting of "Sun Goddess."

Prior to this strong support, the label felt, the best sales totals Lewis' albums achieved were in the 65,000-70,000-unit range.

Luvall says the label is also experiencing a similar sales surge on a forthcoming Maynard Ferguson album which Bob James is producing and arranging.

Previous Ferguson LPs, featuring a traditional jazz band sound, have produced sales as high as 70,000 units sold, says Luvall.

But this new release seem to indicate that the fruits of crossover, expects the line to open a new era in Ferguson's recording career.

If the label's success with jazz is its ability to cross it over into the r&b and pop markets, a main ingredient in keeping the momentum going is selective in art signings.

"We have been selective, and we will continue to be selective on signings," offers Luvall, who also states that the same policy is governing Columbia's inking of more traditional jazz works.

Luvall feels that there's "limitless amounts of jazz" releases, especially from labels looking to jump on the bandwagon. "While he feels that jazz is not yet the "public may be tiring of the glut of product released," he also says that there's definitely still a strong market for progressive electronic jazz.

With younger people's growing interest in the music, he's confident that the market will continue to expand. "The public will be able to sort out what's unique from that which is imitative," he says.

Ironically, the label's sales intradoses (Continued on page 57)
The Golden Age of Michael Murphey.

From all of us at Epic, congratulations, Michael, on the gold certification of your album “Blue Sky-Night Thunder.” It follows the success of your gold, million-selling single, “Wildfire,” and judging by early reactions to your newest album, “Swans Against the Sun,” there’s even more gold in your future.

Michael Murphey—The Wings of Man.
On Epic Records and Tapes.
MICH. PIRACY

New York—The recent signing of the Michigan antipiracy bill into law (Billboard, Nov. 30), was the culmination of long, laborious and often frustrating efforts—bearing the brunt of antipiracy proponents to thwart activities in one of the piracy hotbeds of the nation.

The opening salvo in the battle against piracy was fired more than two years ago by the late Chairman of MCA, O. Masion of Hazel Park, Mich., introduced an antipiracy bill to the state legislature. He died suddenly on July 31, 1973. But the wheels of committee business sometimes grind slowly, and the bill, in one reason or other, belated to the public's perception.

Despite all efforts being wholly devoted to the battle against piracy, it simply would die of malfunction, Masion amended the bill in July 1974 after receiving support from local merchants at the behest of the local and national antipiracy lobby, without his consent. MVC Distributors of Livonia, Mich., was one of the local groups that surprised the committee, which eventually died in committee.

To set up additional legal and psychological stumbling blocks against the bill, several Michigan unlicensed distributors of antihuman tape packs, being, a policy of attaching flyers to their tape packs, calling antipiracy “rip-off,” seeking support from congressmen and their state legislators.

Among companies said to be involved in this propaganda drive were Sicom Electronics, Livonia, Mich., which owns MCV, and Media II, Troy, Mich. company.

The unlicensed distributor faction must have done something right, because for a time at least the bill became inactive. But the owner of the state's governorship was not the only thing that mattered. The bill was delivered to the public, its message was not clear.

To be delivered a similar pitch in the Senate, but it struck there out also. On Dec. 5, 1974, its members passed the bill, by a vote of 21-4. The bill was then sent to the House for final passage and was defeated in the late House, the opposition vote being

DURING the House hearings and later in the Senate, opposition to the bill was led mainly by Donald D. Merry, Sicom president, who stated among other charges that the bill's passage would result in the loss of some 300 jobs and $10 million in business in the state.

Later, he delivered a similar pitch in the Senate, but it struck there out also. On Dec. 5, 1974, its members passed the bill, by a vote of 21-4. The way now seemed clear for the bill to become law. But the governor's signature was required and the antipiracy supporters' mood was jubilant.

But to their surprise, Gov. Wil- liam Milliken vetoed the bill. Date: Dec. 23, 1974. An observer, in retro- spect, says that the veto was mainly (Continued on page 8)

Dear Sir:

In a recent article you ran a quote from Tom Draper, Vice President of black marketing from Warner Bros. Records [The rocker has been laser-mounted on another tape, and is being rereleased by the label].

The quote is incorrect. The tapes carry the mine's share of the business and will continue to do so. Draper states "in the main part their locations are in the Midwest of outside metropolitan cities." I think Draper should familiarize himself with the locations of those tracks such as S. Watts, I.C. Penny and Target, before he makes such erroneous statements.

The rack customer is closer to the new trends in music and the artists are not the best in the development of a new artist, but as fast as "using the same approach you used five years ago," Draper should visit Knox Record Sales in Chicago. The company is distributing many other tracks and see the sophisticated changes that have taken place in the industry.

Within the last 10 years, the tapes have changed. The label has changed. The artist has changed. The music has changed. The market has changed.

Sincerely,

John E. Draper
Vice President, Record Sales
Knox Record Company
Knoxville, Tenn.

Dear Sir:

If you are interested in the letter written by a local San Francisco music store, you can call the store. The store appears to have the right answer on the record. We have a good name on our label. Is there a good name on your label? You can call the store.

But evidently, he hasn't time to listen to the records sent. A good example is the Sue Rogers song, "Never Let You Go" on RCA. Within three days of receiving a promo in the mail, we had received a new order from RCA and had it in the clubs. To see the companies are ignoring this. The market is hot, because of their label RCA, Columbia, Eric Mainland, Record Merch and Rea. They are the best in the business.

Sincerely,

Glen Daniels
Gramophone
San Francisco

When Answering Ads... Say You Saw It in Billboard

5

Dear Sir:

I have recently received a reply to the letter written by a local San Francisco music store, you can call the store. The store is the only one in the area that will give you the right answer on the record. We have a good name on our label. Is there a good name on your label? You can call the store.

But evidently, he hasn't time to listen to the records sent. A good example is the Sue Rogers song, "Never Let You Go" on RCA. Within three days of receiving a promo in the mail, we had received a new order from RCA and had it in the clubs. To see the companies are ignoring this. The market is hot, because of their label RCA, Columbia, Eric Mainland, Record Merch and Rea. They are the best in the business.

Sincerely,

Glen Daniels
Gramophone
San Francisco

When Answering Ads... Say You Saw It in Billboard

5

Dear Sir:

In a recent article you ran a quote from Tom Draper, Vice President of black marketing from Warner Bros. Records [The rocker has been laser-mounted on another tape, and is being rereleased by the label].

The quote is incorrect. The tapes carry the mine's share of the business and will continue to do so. Draper states "in the main part their locations are in the Midwest of outside metropolitan cities." I think Draper should familiarize himself with the locations of those tracks such as S. Watts, I.C. Penny and Target, before he makes such erroneous statements.

The rack customer is closer to the new trends in music and the artists are not the best in the development of a new artist, but as fast as "using the same approach you used five years ago," Draper should visit Knox Record Sales in Chicago. The company is distributing many other tracks and see the sophisticated changes that have taken place in the industry.

Within the last 10 years, the tapes have changed. The label has changed. The artist has changed. The music has changed. The market has changed.

Sincerely,

John E. Draper
Vice President, Record Sales
Knox Record Company
Knoxville, Tenn.

Dear Sir:

In a recent article you ran a quote from Tom Draper, Vice President of black marketing from Warner Bros. Records [The rocker has been laser-mounted on another tape, and is being rereleased by the label].

The quote is incorrect. The tapes carry the mine's share of the business and will continue to do so. Draper states "in the main part their locations are in the Midwest of outside metropolitan cities." I think Draper should familiarize himself with the locations of those tracks such as S. Watts, I.C. Penny and Target, before he makes such erroneous statements.

The rack customer is closer to the new trends in music and the artists are not the best in the development of a new artist, but as fast as "using the same approach you used five years ago," Draper should visit Knox Record Sales in Chicago. The company is distributing many other tracks and see the sophisticated changes that have taken place in the industry.

Within the last 10 years, the tapes have changed. The label has changed. The artist has changed. The music has changed. The market has changed.

Sincerely,

John E. Draper
Vice President, Record Sales
Knox Record Company
Knoxville, Tenn.

Dear Sir:

In a recent article you ran a quote from Tom Draper, Vice President of black marketing from Warner Bros. Records [The rocker has been laser-mounted on another tape, and is being rereleased by the label].

The quote is incorrect. The tapes carry the mine's share of the business and will continue to do so. Draper states "in the main part their locations are in the Midwest of outside metropolitan cities." I think Draper should familiarize himself with the locations of those tracks such as S. Watts, I.C. Penny and Target, before he makes such erroneous statements.

The rack customer is closer to the new trends in music and the artists are not the best in the development of a new artist, but as fast as "using the same approach you used five years ago," Draper should visit Knox Record Sales in Chicago. The company is distributing many other tracks and see the sophisticated changes that have taken place in the industry.

Within the last 10 years, the tapes have changed. The label has changed. The artist has changed. The music has changed. The market has changed.

Sincerely,

John E. Draper
Vice President, Record Sales
Knox Record Company
Knoxville, Tenn.

Dear Sir:

In a recent article you ran a quote from Tom Draper, Vice President of black marketing from Warner Bros. Records [The rocker has been laser-mounted on another tape, and is being rereleased by the label].

The quote is incorrect. The tapes carry the mine's share of the business and will continue to do so. Draper states "in the main part their locations are in the Midwest of outside metropolitan cities." I think Draper should familiarize himself with the locations of those tracks such as S. Watts, I.C. Penny and Target, before he makes such erroneous statements.

The rack customer is closer to the new trends in music and the artists are not the best in the development of a new artist, but as fast as "using the same approach you used five years ago," Draper should visit Knox Record Sales in Chicago. The company is distributing many other tracks and see the sophisticated changes that have taken place in the industry.

Within the last 10 years, the tapes have changed. The label has changed. The artist has changed. The music has changed. The market has changed.

Sincerely,

John E. Draper
Vice President, Record Sales
Knox Record Company
Knoxville, Tenn.
The distinctive sound that won over the million or so listeners who bought their hit single, "Lady," earlier this year.

The incredible sound of flowing lyrical passages and swirling bursts of thunder and lightning that fills "Equinox," their first album for A&M.
Michigan Antipiracy Bill

Continued from page 6

due to a misunderstanding of both the purposes of the bill and the status of the federal copyright law, and the influence of the job-club claim advanced by Berry. The observer also concluded that the governor's decision was influenced along political lines. Mattin is a Democrat and had supported his governor's opponent during the gubernatorial race. Also, Milikin did not take kindly to a major wholesaler who supported the Mattin bill because he had been a fund-raiser for the same political adversary.

Continuing the tug-of-war, Mattin asked the governor to "re-examine your position," and pressed for a revaluation of the veto. With the aid of its public affairs unit in Washington, Ed De Hart, the RIAA stepped up its coordination efforts by enlisting more than 10 representatives of NARM, the Detroit Federation of Musicians and others. Finally, after a lengthy conference with the governor's counsel, a meeting was set up in Lansing. Present, in addition to Mattin, Ed De Hart, warp, Eugene Silverman, president of Music Trend Distributors, who also represents the Detroit musicians and state legislative director of the AFM and Barry Goldstein, RIAA.

The governor's counsel was told that piracy was running rampant, with estimates reaching $11-12 million in diversion of revenues in 1974: that 800-900 legitimate dealers were losing much of this money because piracy so "that the governor intentionally suggested that the governor approved of piracy: that a state law was needed to codify the common law: and that there was confusion about the federal law. In consultation with the governor's counsel, the bill was revised. The only major change was the inclusion that the Michigan bill apply only to pre-Feb. 15, 1972 recordings. Federal law governs all subsequent recordings. In 1975, House hearings were held. RIAA president Stanley Gortikov, Silverman, Alvey and Dave Pasternak testified. On July 8 the judiciary committee reported the bill out.

However going was a bit rough in the House. Merry had circulated a letter to all House members, strongly opposing the bill. The letter started out by saying: "If you wish to encourage the concept of monopolies, the opportunities will soon present itself.

"If you believe in cartels and special legislation to favor such groups and organizations, then an exciting opportunity will soon present itself to you." It also accused the bill of following the "Piepied of Hamlet blindly."

The letter was rebutted, with the bill's supporters firing off one of their own, which stated in part that record buying was not only unfair, but that it was also a dirty trick. By "copying only best-sellers, piracy deprives creators and retailers of income." House vote: 91-4 Date: Aug. 5, 1975.

Finally the bill moved to Senate committee and was reported out without dissenison vote. On Oct. 29, by a vote of 28-4, the full Senate passed the bill.

On Nov. 18, Milikin signed the bill a ceremony in Lansing. After the signing, the alamy told the governor in jest, "You shortened my life last year when you vetoed the bill, governor." The governor replied, "Did I lengthen it today?"

Gortikov calls the victory a classic example of how a well coordinated effort by the record industry can achieve the industry's legitimate ob-jective.
Jiva on tour!

with Fleetwood Mac
Fall Tour '75

11/12 Birmingham, Ala.
11/13 Knoxville, Tenn.
11/14 Atlanta, Ga.
11/16 Greensboro, N. C.
11/18 Chapel Hill, N. C.
11/19 Wilson, N. C.
11/20 Winston-Salem, N. C.
11/22 Harrisburg, Va.
11/23 Charlottesville, Va.

11/26 Sacramento, Ca.
11/27 Santa Monica, Ca.

12/2 San Antonio, Tex.
12/3 Houston, Tex.
12/5 Austin, Tex.
12/6 New Orleans, La.
12/7 Edinburg, Tex.
12/9 Las Cruces, N. M.
12/11 Tucson, Ariz.
12/12 Phoenix, Ariz.
12/13 Santa Barbara, Ca.
12/14 Fullerton, Ca.
12/18 Bakersfield, Ca.
12/19 San Diego, Ca.

"Jiva" SP 22003

On Dark Horse Records & Tapes
Produced by Stewart Levine

www.americanradiohistory.com
MAJOR GNP-CRECENDO EXPANSION

Landis, Norman Tee New Label

LOS ANGELES—In a move which sees his GNP-Crescendo label operation undertaking its largest expansion yet, Gene Norman this week welcomes a new partner and a new label with Jan. 2 set as debut day.

Joining Norman is Chuck Landis, one of the owners of the Roxy Club on the Sunset Strip here, in the launching of the new Landis-Norman Largo label.

First act put out by the pair is Sev- erance, a Los Angeles rock-jazz combo that features Greg Hines as vocalist. Its initial LP is being re- recorded on portable equipment at the Topanga Corral in suburban Topanga Canyon in the San Fernando Valley. Severance is comprised of five men.

Landis and Norman for many years were partners in the operation of the old Crescendo Club here. Norman, Los Angeles' highest rated disk jockey in the 1940s, veered off into producing and selling records while Landis operated the Largo nightclub for 15 years. The Largo subsequently became the Roxy.

New label, says Landis, will be distributed domestically and internationally through GNP-Crescendo and additional talent is being sought for 1976 albums and single releases.

New Christmas Selections

This is a compilation of new Christmas items as provided by manufacturers. This list is run as a buying and stocking guide.

ALBUMS

ROCKY MOUNTAIN CHRISTMAS—John Denver, RCA APL1-1201

AN ADAPTATION OF DICKEN'S CHRISTMAS CAROL—The Walt Disney Players, Disneyland 3811

SINGLES

A BABY JUST LIKE YOU/CHRISTMAS MEM'RIES—Frank Sin- nata, Reprise RPS 1342

CHRISTMAS CAROL—The Daniel Santacruz Ensemble, EMI P-4194

I BELIEVE IN FATHER CHRISTMAS—Greg Lake, Atlantic 45-3305

JOY TO THE WORLD—Connie Smith, Columbia C-33563

LIGHT OF THE STABLE—Emmylou Harris, Reprise RPS 1341

NESTOR, THE LONG-EARED CHRISTMAS DONKEY—Hank Snow, RCA PB-10459

THE CHRISTMAS SONG (Chestnuts Roasting On An Open Fire)—The Jimmy Castor Bunch, Atlantic 45-3302

THE LITTLE DRUMMER BOY—Moonlion, P.I.P. 6513

300 At SF. Assemblage Of Disco Personnel

By JACK McDONOUGH

SAN FRANCISCO—The City, San Francisco's newest elaborate disco-restaurant, was the scene Nov. 20 of a gathering of Bay Area disco record and radio people, as a re- gional pilot get together in anticipa- tion of Billboard's first international forum to be held at the Roosevelt Hotel in New York City Jan. 20-23.

The local gathering, organized by The City press director Steve Cowan (who has since left that organization in a dispute over directions and poli- cies at The City, and its sister club The Woods in Fairfax), drew more than 300 to what was mainly a social event.

"There are many in the business up here who have never encoun- tered each other in person," said Cowan "and I conceived the event not as one where a lot of official business could get done but where they could meet each other in a pleasant atmosphere and exchange ideas about the disco scene here and about what San Francisco should be looking for at the New York forum."

The major bit of official business came when special guest Bill Ward- low, Billboard's Forum director spoke from The City's special 15-foot high jukebox disk jockey booth.

Wardlow commented on the ob- vious vitality of the current disco scene both in San Francisco and na- tionwide and invited full participa- tion in the upcoming New York event.

Billboard is Big Internationally

Yes, we believe in Miracles...

Congratulations to Pat Ieraci and the Jefferson Starship on their successful "Red Octopus.”

The Heider Staff,
San Francisco.
A Filmways Company.

245 Hyde Street
San Francisco
California 94102
(415)771-5700
On the evening of December 10th, over 30,000,000 Americans will see The John Denver TV Special, "Rocky Mountain Christmas." After they see the show, they're going to want the albums. You can order them now, individually or together in The Special John Denver Gift Pak. They're going to be the Christmas presents this year.

So stock up now.
Ford Foundation Boosting U.S. Music

continued from page 1

proach recognized labels and publishers, the only entities entitled to participate.

Foreign companies, both label and publisher, are eligible, he points out, so long as they meet the foundation requirements that recording be done in the U.S., that union scale is observed, and that the compositions be living Americans.

Richard Taped

LOS ANGELES—Blood, Sweat & Tears featuring David Clayton-Thomas, has been set by the Big Brothers of Greater Los Angeles to record the song, “Richard,” for use in public service announcements. “Richard” was written by Harry Shannon and Tom Bahler.

Acts Look to Old Chicago

continued from page 1

Ramsey Lewis have all appeared at the huge Chicago suburban 57-acre facility.

Headliners do three shows nightly, 8-9 p.m., at the 700-seat Vaucluse Theater. Old Chicago is located in suburban Bolingbrook, 28 miles due west of Chicago’s downtown loop. It opened June 21 and is about to clock its four millionth shopper.

An annual attendance of six to seven million is projected for the facility, says George Condon, press information director. Since opening day, some one million persons have paid the $1 admission to enter the amusement park section of Old Chicago.

Brian Morrissey is the Old Chicago staff booker. Old Chicago is a unique architectural concept. Its done is 16 stories high at the center by the one and is covered by the weatherproof structure is equal to 16 football fields.

Aiming late next year is an even bigger indoor amusement park/shopping mall built by the same company in Bordentown, N.J., alongside the New Jersey Turnpike 40 miles equidistant from New York City and Philadelphia. Village ‘76 will be 796,000 square feet, as compared with Old Chicago’s 23,000 square feet and will also feature entertainment headliners like the first facility.

Bob Brindle, president of Recreation, Inc., which put Old Chicago together and runs both facilities, got his inspiration on a rainy afternoon in Southern California at a near-deserted Knots’ Berry Farm.

Brindle, a successful Midwestern builder, got the idea that today’s technology made it possible to construct indoor amusement parks that could operate all year during the freezing winters of the northern U.S.

Commenting on the drawing power of record stars at Old Chicago, Condon states: “The Midwest is starved for celebrities and the free headliner shows have been an extremely popular feature to bring people out to the amusement park sector year-round.”

Disco Tour

continued from page 1

targeted as their goal a 23-city tour, covering such cities as Philadelphia, Atlanta, Chicago, Hartford, Providence, Detroit, Charlotte, Richmond, Pittsburgh, Washington, D.C., and Cincinnati.

It’s understood that several cities have already expressed a strong interest in the package, “The Great American Dance Concert,” but are holding on giving a firm commitment in order to evaluate the results of a similar event held in Madison Square Garden here Friday (28).

The Garden affair was produced by Richard Nader and was billed as the “World’s Biggest Disco Party.”

Notably, Dimples’ involvement marks yet another expansion move for the 26-location chain. It had been exclusively reported (Billboard, Nov. 1) that the Maryland-headquartered operation was eyeing both records and concert promotion as avenues of growth.

According to a spokesman for the chain, promotions tieing Dimples discs to dance/concert bookings will be used throughout the tour run, bow slated for Jan. 15 through Feb. 16.

Among the tactics involved will be to have artists on the tour stop by the clubs for guest appearances, and to use the lineup for the package by itself is expected to attract a lot of attention. Headline act is Silver Convention, with opening billing going to such same disco acts as Faith, Hope & Charity, Gary Thoms, Empare, Touch of Class and possibly the Crown Heights Affair.

The group Silver Convention, at present ranking the top of the Billboard Top 100 chart, will be making its first U.S. appearance with the tour. Lead singer of the groupenny McClean, recently embarking on a solo recording career as well, will also be featured.

The show itself is planned to run four to four-and-a-half hours, with some two-and-a-half hours devoted to live talent. Prior to the artist performances dance concerts will be run with cash and various other prizes

(Continued on page 58)
HOG MUSIC & BOHANNON MUSIC
Proudly Present
A NEW LP BY
THE MIGHTY BOHANNON

DAKAR-76917
BARRY MANILOW, the dazzling performer who rocketed to stardom with "Mandy" — "It's A Miracle" and "Could It Be Magic" begins still another chapter in his success story with a sensational new album! "TRYIN' TO GET THE FEELING" is Manilow's most powerful album yet!

BARRY MANILOW
Tryin' To Get The Feeling
Includes: TRYIN' TO GET THE FEELING / I WRITE THE SONGS / BANGSTAND SONG

MELANIE takes some unexpected turns in her brand new album "SUNSET AND OTHER BEGINNINGS" and the result is a staggering variety of styles, melodies and vitality. This is Melanie at her best!

MELANIE
SUNSET AND OTHER BEGINNINGS
Includes: SANDMAN / PERCEIVE IT / THE SUN AND THE MOON

GIL SCOTT-HERON, hailed as one of the most original artists of the decade, has conceived another brilliant album, from the electricity of the very first cut "Johannesburg" to the bittersweet poetry of the last selection "A Lovely Day." Moving up all three charts simultaneously — Pop, R&B and Jazz — Gil Scott-Heron is once again creating tremendous excitement!

GIL SCOTT-HERON AND BRIAN JACKSON
FROM SOUTH AFRICA TO SOUTH CAROLINA
Includes: JOHANNESBURG / SOUTH CAROLINA / FELL TOGETHER

JOEL ZOSS is a gifted songwriter and a natural storyteller. With an ease that defies his tremendous talents, Zoss whisks us back to the fine art of balladry. His new album filled with magic and beauty will have strong impact.

JOEL ZOSS
Includes: TOO MUCH FIGHTING ON THE RIVER / TOO LONG AT THE FAIR / SARAH'S SONG

HARVEY MASON is known to his colleagues in the music field as the ultimate funk drummer. His eagerly awaited first album on Arista "MARCHING IN THE STREET" proves that Mason is the best! This incredible artist is finally in the spotlight and he is devastating!

HARVEY MASON
Includes: MARCHING IN THE STREET / TOO MUCH FIGHTING ON THE RIVER / SARAH'S SONG
PATTI SMITH has everybody talking. The Poetry and Power of "Horses" slices through like lasers that can't be stopped. The Village Voice has called her "The Wild Mustang of American Rock." You've been waiting for her... now she's here!

ERIC CARMEN's new album on Arista is an explosion of both rock and roll and incredibly beautiful songs performed with a power that will stun you! "This new LP puts Eric in a class by himself!"—is just one of the critical raves pouring in for this sensational album!

TERRY GARThWAITE, the great lead singer of the widely-acclaimed Joy Of Cooking, is now on her own and she is more remarkable than ever in her first Arista album. Terry is the singers' singer who does everything and more... Rock-Pop-Scat! You can't categorize Terry—you can only be sure that she is a winner!

AIRTO MOREIRA is the unique artist who has revolutionized the role of percussion instruments in contemporary music. His debut Arista album "IDENTITY" is a tour de force of energy, dynamism and drive. The excitement is building as more and more people discover the innovative force of Airto!

PETTY ORLANDO & DAWN/ SKYBIRD. America's favorite Television musical performers are on their way to new heights with this brand new album. It features their high-flying "Skybird" single and other great songs that will soon become well-known melodies sung everywhere.

THE BAY CITY ROLLERS have arrived! From a phenomenon in England and the continent, they have now exploded as the most talked about new group in rock. Their debut album features the smash "Saturday Night" and is headed for the top of the charts.

www.americanradiohistory.com
LEO GENE DIETZ’S 
“I’ll Always Care”

B/W “Come On, Let’s Do It Again”
Recorded by: Janice James
Also by: Steve Wilson
Both Tremendous Records!

DJ’s needing copies write: 
MUSIC CITY PROMOTIONS
1012 S.W. Military Drive 
San Antonio, Texas 78221

General News

GRC Sold

Contended from page 1

Coast, they say will honor all existing artist contracts, and that Bobby Weiss of One World of Music firm in Los Angeles will continue to manage all international record and publishing agreements.

Acts involved include Sammy Johns, LEDA Hollaway Ripple, the Counts, Law and John Edwards. Five music publishing catalogs are involved in the deal.

“AVI has its own record and publishing companies,” Heller says, “but we must emphasize that the GRC catalogs will remain active. All GRC foreign licensing and publishing agreements will, of course, be honored.”

The purchase of GRC will spur an unprecedented period of expansion by AVI, Heller promises.

“We are in the business of the design and construction of technical audio facilities and equipment, personal management, music publishing, record production, recording for TV and motion pictures and we own and operate our own recording studios,” Heller says.

Harris notes that certain GRC operations will soon be shifted to Los Angeles, although sales, advertising and promotion will continue in Atlanta. GRC’s studios, the Sound Pit, will remain open and active.

No plans have been made to either AVI or GRC, but it’s no trade secret that for about a year the Atlanta organization has experienced financial difficulties. The recent loss of Moe Bandy to CBS Records is said to have hurt GRC critically.

Real Trains In RCA Promotion

NEW YORK—RCA Records will use model electric trains in show window displays across the country as part of an innovative promotion on the first album by the Soul Train Gang on the Soul Train label.

As part of the promotion, dealers will be offered windows decorated to include trains, posters, streamers and easel-backed album covers. To further boost traffic, the trains will be raffled to lucky youngsters at the end of the promotion.

The promotion is being supported by a national advertising push utilizing both trade and consumer magazines, as well as a number of TV spots.

Cities targeted for the promotion include, New York, Los Angeles, San Francisco, Chicago, Detroit, Dallas, and Atlanta.

Albert Opens His Own Record Store

PHILADELPHIA—Enry Albert, former manager of the adult music department at Franklin Music Store, which has since become a Sam Goody store, is opening a record shop of his own.

Located along center city’s antique shop row, Albert’s shop, which carries the name, “Time Was,” catering to the nostalgia buffs. Stocking mainly 45’s, with some 3’s and some LP’s, Albert will seek to fill the void for those abandoned by rock.

His record inventory will specialize in original film-score recordings, jazz collection gems and old show tunes.

Rufus on 3 TVs

LOS ANGELES—RCA recording group Rufus featuring Chaka Khan has been set for guest appearances on three major TV shows to launch their fall tour which runs through Dec. 14.

Horizon Is Reactivated

LAS VEGAS—New Horizon Records is being reactivated by owner Mike Bondi with two singles: “We Are The Dreamers” by Dyanna Whitman and “Let’s Make The Most Of A Beautiful Thing” by Joe Williams.

“Dreamers” has already been released in three markets: here, Atlanta and Miami. Williams’ single, cut a year ago as a one-shot deal, will be out in several weeks.

“We plan an all-star album of covers,” says Bondi, who is working closely with Corda and Stan Irwin who are now co-managing Gloria Lynne and have placed her with ABC. Her first LP was cut by Esmond Edwards and will be released in January, Lynne, on the comeback trail, just closed one month in the Vestal Virgin lounge of the Hilton here.

Tapes Seized In N. Carolina

NEW YORK—Combines the North Carolina Bureau of Investigation and the Durham County Sheriff’s Office seized more than 2,400 allegedly pirated tapes, and a supply of machinery and equipment used to duplicate the product in a raid on Colonial Distributors of Durham, N.C. The search warrant on the firm, headed by Philip McLamb and doing business as P&M Distributors, was issued by chief district judge Lawson Moore.

Investigations are continuing and the case will be sent to a grand jury.

Commerce Report

Continued from page 4

the industry to its present state. The recent printout of the Bureau of Domestic Commerce, is available at 80 cents a copy from the U.S. Government Printing Office, Washington, D.C. 20402, and from district offices of the Commerce Dept.

MR. TOPP TAPE CO., INC.
239 Sunrise Highway, Rockville Center, N.Y. 11570
(516) 784-2512
Telex 44-1515 Mr. TOPP
World’s Only One Stop For All Records and Tapes
They started it—We finished it!
How low can we go? Try these!
$6.98 list LP’s
$3.20 EACH
SPECIAL—
WHILE THEY LAST!
No minimums. Call or Tape now.
No mail orders accepted.
When you call, ask about our unadvertised specials.

CHARLIE DANIELS—WIGHTRIDER
GLORIA GAYNOR—EXPERIENCE
DONNA SUMMER—LOVE TO LOVE YOU
GEORGE HARRISON—EXTRA TEXTURE
CAIAPIT & TEINL—LAST OF THE ROLLING STONES
MORRIS ALBERTS—FEELINGS
ELECTRIC LIGHT ORCHESTRA—FACE THE MUSIC
BAY CITY ROLLERS—ANGELS
JOHN DENVER—WINDSOON
HOT TUNA—YELLOW FEVER
BLUE MAGIC—13 BLUE MAGIC LANE
CHARLIE DANIELS—BAD BLUES FOR ALLAH
SALSoul ORCHESTRA
SPARSKS—INDISCREET
DON CORNELIUS PRESENTS THE SOUL TRAIN GANG
Atlantic Records congratulates David Crosby and Graham Nash on their Gold Album "Wind On The Water" on Atlantic Tapes and ABC Records.
**TOP ADDS - NATIONAL**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - WEST NORTHWEST**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - SOUTHWEST**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - MIDWEST**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - CHICAGO**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - MINNEAPOLIS**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - DETROIT**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - PHILADELPHIA**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - BOSTON**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - PANTHER**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - CLEVELAND**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOP ADDS - LOS ANGELES**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>O'Kays - Love (Part 1) (Philips Int')</td>
<td>Sweet on The Run (Capitol)</td>
<td></td>
</tr>
<tr>
<td>BARRY MANILLOW - I Write The Songs (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIANA Ross - Theme from &quot;Mahogany&quot; (Motown)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE BAKER SELECTION - Hot Chocolate (Atlantic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOMER &amp; JERRY - Love's Got A Mind Of It's Own (Private Stock)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K.C. &amp; THE SUNSHINE BAND - That's The Way I Like It (TK)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL McCARTNEY &amp; WINGS - Venus (20th Century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
THE MAGIC IS IN THE MUSIC

WE MAKE THE HITS. WE PLAY THE HITS. WE SELL THE HITS.

PRESTO. THE MAGIC HITS TRICK

Here's a list of only a few of the many hits our guys called in the last 6 months. Obviously we know our stuff.

Bertha Butt Boogie
Run Joey Run
Get Down Tonight
Rock Your Baby
Someone Saved my Life
Island Girl
Diamonds Rust
Can't Give You Anything
Tush
I'm on Fine

Jimmy Castor Bunch
David Geddes
K.C. The Sunshine Band
George McCrae
Elton John
Elton John
Joan Baez
Stylistics
Z.Z. Top
Dwight Twilley Band

Place your next schedule on 96X - "And Watch It!" 96X, Stereo FM, the NEWEST rock sound in South Florida.

Call direct (305) 538-5321 or any ABC-FM Spot Sales Office in the Country.

WMJX/96X MIAMI FT. LAUDERDALE.

OWNE-BARTELL STATIONS WADO - NEW YORK WDRQ - DETROIT KSLQ - ST. LOUIS WOKY - MILWAUKEE WMJX - MIAMI KCBQ - SAN DIEGO
Texas Radio: Big And Bustling

By CLAUDE HALL

Texas is one of the few places in the world where a radio signal can get out and stretch its legs. Except for a few random cow-studded mesas, there aren’t many hills to hurt a radio station between Beaumont in the east and El Paso in the west, and there aren’t many hills the rest of the way over into Mexico, either.

Thus, radio does quite well in Texas and, as a general rule, you can take it for granted that most radio stations are making money — whether they’re playing country music, soul music, or Top 40. And MOR stations abore usually in there bidding for the advertising dollar.

Texas, however, is an unusual radio state. It’s even today, the home of one of the great radio legends — Gordon McLendon. It’s the birthplace of the progressive country radio format (and it should be noted that KLIF in Dallas under Gordon McLendon made valuable contributions a few years ago to the realm of rock radio and everything that grew out of that particular genre — promotions, news, format, and music that has flooded into all formats that exist around the world with the exception of, perhaps, progressive rock and progressive country radio). It’s the birthplace of countless music and radio stars. Dale Evans was born in Uvalde, Tex. Ernest Tubb, Jim Reeves, etc. In radio, you’ll find Dan Daniels working in New York radio and television; you’ll find Jimmy Rabbit on one of the few progressive country stations outside Texas — KGGB-FM in Lubbock. Rabbit, though he doesn’t like it known, is the grandson of Leon Payne, one of the greatest Texas songwriters of all time. Rabbit, a songwriter and singer on his own, is currently being produced by Wynn Jennings; he loves and admires the tales of his grandfather, he just wants to make it on his own.

What makes Texas really unusual, though, is the dedicated spirit that is embodied in every kilohertz that flows out of a transmitter; Chuck Dunaway, a man who has worked on WABC in New York as a disk jockey, is now programming KFM in Dallas and striving to make a success out of the station in the progressive country. Literally, he’s banking a large part of his career on something that has his heart — a dream of a new format in radio.

The first progressive country station in the world, of course, was KOKE-FM in Austin. Texas Dunaway listens to KOKE-FM and believes he can do it better.

Meanwhile, several ordinary country radio stations such as KVET in Austin under general manager Ron Rogers and WBAP in Fort Worth under Paul Hendricks and KENR in Houston continue to plow along, reaping constantly growing, and dedicated audiences. KENR just added Bill Bailey, a well-known Houston personality from KLIX, onto its staff. KENR program director Ric Libby makes a move here, a move there — it’s part of his growing drive to make KENR one of the best country music stations in the nation, not just in Houston alone.

WBAP, of course, is strongly connected with country music in Texas. It’s signal is one of the best. And its history in radio is connected with such as the Light Crust Doughboys and the Wagon Wheel Gang. Col. Robert Cranston, now retired as commander of the American Forces Radio and Television Service, remembers when his father managed WBAP and helping, as a kid, open their stations on the Pacific. Now he isibns with the Light Crust Doughboys.

And today, Tee Casper, a newsman and a regular old Texas personality, does a two-man radio show in the mornings at KHEY, an El Paso country music station. Casper was an announcer on WBAP for Ernest (Continued on page 26)

PUBLIC NOTICE
No. 1 Wisconsin Record Chain

We are looking for talented, aggressive "record" people with experience. Many positions available. . . management, buyers, office administration, sales, retail/wholesale, warehouse, etc. Send resume, with salary requirements to:

Ms. Dolcy Youpeck
815 N. Marshall Street
Milwaukee, Wisconsin 53202

Radio-TV Programming

Texas Radio: Big And Bustling

Not True Rattlesnakes Are Only Lone Star Audiences

SPECIAL DISCOUNT OFFER

ORIGINAL HITS—ORIGINAL ARTISTS
promoted on TV

HIT LP’s AND TAPES

Ronco and large variety of major labels available in cutouts. New product daily.

Please send catalog/order sheet. This coupon entitles me to 5% cash discount on initial order.

NAME

ADDRESS

CITY, STATE, ZIP

BUYER

PHONE

Mail to:

PROMO RECORD DISTRIBUTING CO.

160 E. 5TH STREET, PATERSON, N.J. 07524 • 201-279-2010

DECEMBER 6, 1976, WBBM

www.americanradiohistory.com
DEC 7

GENESIS
A Double Bill

DECEMBER 7

RENAISSANCE

DEC 21

ROD STEWART

A BBC Special

The 1975-76 Series for the U.S.

With these two programmes, GENESIS/RENAISSANCE and ROD STEWART, London Wavelength continues its 26-part BBC ROCK HOUR series, hosted by Alexis Korner.

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

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

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

The London Wavelength U.S. Programming Network

LONDON WAVELENGTH PRESENTS

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

LONDON WAVELENGTH, 400 PARK AVENUE, NEW YORK, N.Y. (212) 826-4240
JOEL WHITBURN'S RECORD RESEARCH COLLECTION... AN INVALUABLE HISTORY OF CHARTED RECORDS.

Thousands of these books are being used right now by radio stations, DJs, and almost everyone who's into music. They consider them the authority on charted records ... an invaluable source of information.

ONLY COMPREHENSIVE RECORD OF CHARTED MUSIC AVAILABLE TODAY.

The complete Record Research collection covers charted music from 1940 through 1974. It includes every artist and record to hit Billboard's "Hot 100, Top LP's, Easy Listening, Country & Western and Rhythm & Blues" charts. THE TOP POP RECORDS 1955-1972 book alone lists more than 2500 artists and 11,000 record titles.

EACH BOOK PACKED WITH ARTISTS, RECORD TITLES, PHOTOGRAPHS*, TRIVIA AND INFORMATION INCLUDING:

- Date (month, day, year) record first hit charts.
- Highest numerical position record reached.
- Total number of weeks on charts.
- Label and record number.

PLUS: A cross reference alphabetically listing by title every record to hit the charts. A picture index of Top Artists ('All books except TOP POP RECORDS 1940-55 and supplements'). A trivia index of interesting and useful facts. A chronological listing, year by year, of the No. 1 records and much more. It's a reference encyclopedia that will be used year after year. A gift they'll never stop opening.

CHRISTMAS SPECIAL
SAVE $50.00
ORDER THE COMPLETE SET BEFORE DECEMBER 20, 1975 FOR ONLY $195.

Act now! Take advantage of this opportunity to save $50 on the complete set or buy any one of these valuable books at regular price. Either way, it's a great way to say Merry Christmas.

Radio-TV Programming

Vox Jox

By CLAUDE HALL

LOS ANGELES—Two weeks ago I spent a few days in Acapulco. Never heard wireless radio in my life. Dead air, amateurish production. Outlandish jingles that usually didn't fit the format—one like the snapping of a wire under tension. Wow and flutter. One of the stations was called Radio Akai. I liked the music that the station played—real hillbilly Mexican stomping stuff with accordion, guitar, and usually not much else. The announcer did an excellent job on the live Soutra Tequila spot. I also listened some to XELB, which usually signed off at 10 p.m. with its own song.

At night, especially after midnight, I would listen to distant signals that sometimes came in decently and other times not so well. Stations such as WAOA in San Antonio, WBAP in Fort Worth; KRLD in Dallas; WLAC in Nashville with a black gospel music show; and once to the talk station in Houston.

Also listened to Radio Mundo in Mexico some. But radio in Mexico seems about 15 years behind U.S. and Canadian radio and 14 years behind Australian and Brazilian radio.

I think it's Paul Drew who came up with the idea. In any case, the vice president of programming for RKO Radio is the one who's going to spearhead the project-forming a human chain of people, hand in hand, from coast-to-coast to sing "God Bless America" next July Fourth.

If you'd like to get your radio station involved in the campaign, call one of the program directors or an RKO Radio station nearest you.

Bubbling Under The HOT 100

101. BIRMINGHAM BLUES, Charlie Daniels Band, KMYO St. George, Utah
102. ANOTHER ONE BIT THE DUST, Paul McCartney, WBCN, Boston
103. VALENTINE LOVE, Norman Corners, Bud
104. HOLLYWOOD HOT, Eleventh Hour, 20th Century
105. TO SELL MY HEART ON FIRE, Tim Charles, Columbia 3-7072
106. BETTER BY THE HOUR, Funkadelic, 20th Century
107. TONIGHT'S THE NIGHT, S.S.O., Shady
108. ALMOST SUNDAY, Uriah Heep, Atlantic
109. TESTERBIRD'S HERO, John Paul Young, Atlantic America 7807 (Capitol)
110. THIS IS WHAT YOU MEAN TO BE, Engelbert Humperdink, Parrot 40053 (Ior

Record Research

P.O. Box 82
Menomonie Falls, WI 53051

Christmas Special — Complete Set of 14 books — $195.00
Top Pop '55-72 (Hardcover) $40.00
Top Pop '55-72 (Softcover) $30.00
Top R&B '48-71 $25.00
Top C&W '48-71 $25.00
Top 45's '48-75 $20.00
Top LP's '48-72 $30.00
Top Easy Listening '48-74 $25.00
SUPPLEMENTS — $100 each
Top Pop '74
Top R&B '74
Top C&W '74
Top Easy Listening '74

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

Address:

City:

State:
Zip:

MAIL TO RECORD RESEARCH INC.
P.O. Box 82
Menomonie Falls, WI 53051

* Photos available for an additional fee of $2.00 per picture.

WMTS-FM program director Robert Mathers reports that the Muk- freestown, Tenn., station is "expanding into the afternoon with a Sun- day night program. Plans are already underway for live broadcast from local clubs." WSDM in Chicago is looking for a couple of young air personalities, mostly from somewhere in the area. They should be able to mix music well and be cre- ative for the last-back rock format. WILM in Wilmington, Del., is switching format to the all-news service of NBC.

(Continued on page 44)
CAPTURED:
A VERY MAGICAL MOMENT
JIM CROCE
SINGS THREE TIMELESS HITS

CHAIN GANG MEDLEY

"Chain Gang"
"He Don't Love You"
"Searchin'"

PRODUCED BY TERRY CASHMAN AND TOMMY WEST

CHAIN GANG MEDLEY
The first single from THE FACES I'VE BEEN, the great new Jim Croce Lp.

A LABOR OF LOVE FROM LIFESONG RECORDS
Radio TV Programming

Texas Radio Is Big And Busting

- Continued from page 92

Tubb's show before Ernest Tubb pulled up stakes and went to Nashville and legend.

The other man—the actual "personality" on the show with Casper is Charlie Russell, who has also served into his eighth year as program director of KHEF. And he was at KELP in El Paso, a Top 40 station, for eight years prior to that. So, he's no stranger to El Paso. In fact, he claims he feels like a native. He remarks coming to the city to perform

On KEMP-AM which he became Buck Wayne and created a whole new career

in the early 50's. That's when he started...You know, the station was run for

mayor, "says Russell. "He had this town in his palm." Wayne Johnston had a group of stations that performed in local clubs at events and the Bluebonnet Playboys. Today, Charlie Russell tells me that his own group is called the Jones Hat Band and they play about twice a week at sites such as the NCO Club at the military base in White Sands, N.M.

KHEY is a damned good country music station because of Russell's Top-40 background. The station currently plays a list of 40 singles, plus 10-12 hitbounds. "There are two reasons why we're doing that at the moment and also because we've got some competition these days," Russell adds.

The station has done very well this year, in spite of a general economy that has been in the doldrums in the rest of the nation. "Not all stations are doing well here, but agenies are doing a good buy a top station, which we are," said.

As for music trends, Russell sees more and more of the older and the mainstream sounds coming back. "The sound that John Denver has had hasn't a modern country sound... man, he had fiddles in those records. And it had brought country music back to where it was in the traditional style."

There are, of course, a lot of things not exactly traditional in Texas. Progressive country is one thing, but progressive rock is another. Still, such stations as KLOL, an FM program, and Jim Hilly, Houston, is doing well. Houston, incidentally, is one of the most competitive markets in the nation. Yet, Hilly, who joined the station from KNUS in Dallas last August, believes that FM radio overall is coming "on strong" in the market. KLOL is loosely formatted, though there are some "emphasis" LP cuts cut across the board. "I like FM radio."

Local LP sales are also used as a programming barometer. On Sunday, from noon until 5 p.m., the

station plays progressive country tunes and the reaction to this program "really surprised me," says Hilly. Houston is ideal for FM-radio because the area is so flat. Any FM sig

"comes in like gangbusters," says Hilly. The result, he believes, is that AM radio is slipping except for the country radio stations in the market and the all-news station KTRH.

Among the air personalities on KLOL, Crash Collins is probably one of the best-known in the market; he does the 8-midnight show.

KLOL is not dayparted, though there are some songs the station doesn't play at 6 a.m. that it might play later in the day. Hilly strives for an overall sound that is pleasing.

But the same type of sound might not work in Austin, San Antonio, or Dallas, "because the towns are so different."

One of the Texas stations that is radically different is Beaumont. And here you'll find KJET, a date

out of the soul station that has long been known as a leader in soul music, and the relatively new disco-formatted KVIC, an FM station that spins danceable music out 6 a.m.-2 a.m. at 100 watts. James Cordray, the general manager, has been with the station three years, working his way up to the general manager's position this year. Billings? Well, the station is aimed at a younger audience. It's a big oil industry area; the economy is good. "I feel it's a stable area. Industry is growing. The area is highly unionized," says Cordray.

Instinctively, he recalls Boy Brown, even though that was before his time. But he was a figure at the station in the old days as program director; an accident incident several years ago left him invalidate.

KJET has a playlist under program director Lloyd Jones that features 40 records, plus album cuts. It's one of the dominant stations in the market. As for KWIC, it was a progressive rock station until about a month ago when it went the disco format. Butch Brady is the FM kingpin; "it's a format you can sell locally like hotcakes," says Cordray. "...very up-tempo...you were in a discothque, that's the kind of music we're playing... all dance music."

Carl Wigglesworth, a veteran program director, is now programming KONQ, a Top 40 station in San Antonio, which is managed by Paul Hull.

Carl is trying something relatively new in Top-40 radio programming (who knows, maybe he'll create a whole new wave of radio). As in most Top 40 stations, the selling 20 disks are rotated "fairly heavily." However, the new records picked for airplay are rotated even more strongly. "I think San Antonio is an excellent market," says Wigglesworth, who rose to programming fame at WKJ.O in Louisville, Ky. The general economy is good in the state. There's a very high rate of growth. Anytime and anywhere, any talk stations that don't make it, but the opportunities are here."

"Of course, fine-tuning a station is difficult. For instance, there's a very different cultural mix here. And you have to program with that in mind. With radio in Texas, the personality is different too, so San Antonio is not totally unique.

"Based on our research, I think our station plays a very nice role as a pop-r&b product. Like War, Barry White... they work well here. More than they would in Atlanta. Again, it's like a Washington, D.C. market. We won't go on hard r&b as much, not, for instance, some of the James Brown stuff.

"But there are three full Spanish stations here and I feel that the best way of competing against them is with r&b. One of the Spanish station's formats is well in ratings—KCOR—and billings. A bad book in ARR for them is to end up third in the ratings for r&b."

The station is owned by Jack Roth, well-known on the national radio scene. The station has played airplay of 41 records and it tries to break about seven new disks a week.

"We do ear-picks, as well as research picks," says Wigglesworth. "And we high-twist the new records or they don't get exposure."

"What the limit of this form of radio is, I don't know. We're still trying to figure out when it will peak."

One of the stations in Texas that has a great political history about it—this station's also called "the station from which it all started"—has varied from mishmash to less in the years it has been on the air—is KLBJ AM.

At one time, the station was called "Top of the World." But that's not a Top 40 station.

"We're just trying to figure out when it will peak."

One of the stations in Texas that has a great political history about it—this station's also called "the station from which it all started"—has varied from mishmash to less in the years it has been on the air—is KLBJ AM.

At one time, the station was called "Top of the World." But that's not a Top 40 station.

14th "Solid Gold" LP By Publisher

LOS ANGELES—Screen Gems-Columbia Music publishing here has released its fourth album of "Solid Gold Programming." The LP follows "Get Hooked On Me" recorded byuncharming"

with Marc Davis, Carole King's hit "It's Too Late" and "Mandy" by Barry Manilow.

Blue Swede, Todd Rundgren, Cat Stevens, Bob Dylan, Elton John, Gladys Knight & The Pips, Donny Osmond and others are also featured. The LP is for use with AM and FM and TV stations for programming; it will not be available for sale. All songs, of course, are published by Screen Gems-Columbia Music.

To get a copy, write Danny Davis, vice-president, director of national exploitation, Screen Gems-Columbia Music, 7015 Sunset Blvd., Hollywood, Calif. 90028.

A New Format For WITH, Baltimore

BALTIMORE—WITH has switched to the automated programming service called "The Entertainment Channel" created by Radio Arts, Los Angeles. General manager Gordon Faulkner moved to the new format on Nov. 22. It's a specially designed format produced by Chuck Southard. Features many of the MOR artists currently not getting airplay.
The End is Near!

Time is running out for Christmas and New Year's programming and your competition is "watching" you.

The ProGramme Shoppe suggests, on the one hand, THE ROCK 'N ROLL REUNION... or, on the other hand, COUNTRY REVIEW '75...

COUNTRY REVIEW '75...
a 5 hour musical review of 1975's most important country hits.
CHRIS LANE, veteran air personality, and SONNY JAMES, awarded "Country music's male artist of the decade" by Record World Magazine, co-host the special.
Chris and Sonny re-cap the year with special guest appearances by ROY CLARK, WAYLON JENNINGS, DONNA FARGO, JOHNNY RODRIGUEZ, and many others.
Up to 15 commercial minutes available each hour. This special is designed for full time and daytime country stations.
And it's exclusive, one to a market.

THE ROCK 'N ROLL REUNION...
a 6 hour re-creation of the most exciting concert that NEVER happened.
On stage, Bill Haley and the Comets, Chuck Berry, Ricky Nelson, The Everly Bros., Connie Francis, Buddy Holly, Elvis, and many more.
Backstage is Jim Pewter, interviewing the stars as they are about to perform.
Up to 15 commercial minutes available per hour. Each hour will be an absolute sell-out exclusively in your market.
To insure prompt delivery during the holiday season, programs will be shipped immediately upon receipt of order and check in the amount of $200.00 each.

HOLIDAY BONUS
our 2 great Christmas packages, THE CHRISTMAS ALBUM (a 12 hour special) and CHRISTMAS IN THE COUNTRY (a 6 hour special) are 1/2 price with your New Year's order if not already committed in your market.

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

[ ] Rock [ ] Country

Name ____________________________ Phone ____________________________
Title ____________________________ Station ____________________________
State ____________________________ Zip ____________________________
Address ____________________________ (No Box Numbers, Street Address Only)
City ____________________________ State ____________________________

Produced with love & care by
The ProGramme Shoppe
6362 Hollywood Boulevard
Hollywood, CA 90028 • (213) 461-3121

www.americanradiohistory.com
NEW YORK—As an overview of the art and science of sound recording, a three-part series of Tuesday evening meetings will be held in this area over the next few months has been announced by the AES’ New York chapter.

At the first meeting, recording pioneer Robert Fine will discuss "Craftsmanship In Recording: A Review Of Recording Practices Over The Past 20 Years." Fine will draw on his years of experience with all types of recording assignments, beginning with single microphone mono sessions, culminating in today's pros and cons of each technique.

The meeting will be held at Master- 28

Sound Waves

By JOHN WORAN

Henry, Massachusetts Recording Studios, Tuesday (2) at 7:30 p.m.

Part two of the series, "The Ad- vance (V) Of Technology," is sched- 29

uled for Jan. 13 at RCA Studios. At that time, a panel will look at the state of the recording art and new 30

sound technology has expanded into many areas of audio signal processing. Lexicon’s Delta-T unit—intro- 31

duced in 1983—enables a tape to be 32

used as an electronic substitu- 33

tion for the auxiliary tape delay. The 34

technology is available in two ver- 35

sions: 0.5 milliseconds and 5 seconds. 36

Both versions make it possible to 37

obtain the sound quality of an unaltered live performance. The 38

new version is available in Alesis 39

recorders, a feature that is not found 40

in any other tape delay.

The series will be held at WBAI, Feb. 17. Discussion will be "The Tools Of To- 41

day’s Recording Engineer," with an 42

close look at the equipment used to 43

record, play back and reproduce 44

the sound. At this meeting, the 45

series will focus on the use of 46

Ultronics and Sony equipment in 47

the recording studio.

The series will wrap up May 6 with 48

"The Future Of Recording." The 49

panel will look at the impact of 50

digital technology on the recording 51

industry. At this meeting, attendees 52

will have an opportunity to hear 53

from a number of recording engineers 54

who have worked with 55

unusual artists. The series will be 56

held at WBAI, Feb. 17. Discussion 57

will be "The Tools Of Today’s 58

Recording Engineer," with an 59

close look at the equipment used 60

to record, play back and reproduce 61

the sound. At this meeting, the 62

series will focus on the use of 63

Ultronics and Sony equipment in 64

the recording studio.

The series will be held at WBAI, Feb. 17. Discussion will be “The Tools Of Today's Recording Engineer,” with an close look at the equipment used to record, play back and reproduce the sound. At this meeting, the series will focus on the use of Ultronics and Sony equipment in the recording studio.

The series will wrap up May 6 with "The Future Of Recording." The panel will look at the impact of digital technology on the recording industry. At this meeting, attendees will have an opportunity to hear from a number of recording engineers who have worked with unusual artists. The series will be held at WBAI, Feb. 17. Discussion will be “The Tools Of Today's Recording Engineer,” with an close look at the equipment used to record, play back and reproduce the sound. At this meeting, the series will focus on the use of Ultronics and Sony equipment in the recording studio.

The series will be held at WBAI, Feb. 17. Discussion will be “The Tools Of Today's Recording Engineer,” with an close look at the equipment used to record, play back and reproduce the sound. At this meeting, the series will focus on the use of Ultronics and Sony equipment in the recording studio.
MPS/BASF proudly announce the worldwide release of George Duke's exciting new album.
Fred Astaire's Own Tunes In His New U.A. Package

By DAVE DEXTER JR.

Los Angeles—He is about half-way through a four-week period of work taking the Dec. 3 Bing Crosby and Family CBS-TV special, but Fred Astaire has recorded his mind as he concludes an intricate sequence in which he sings a duet with Crosby's 16-year-old daughter Mary Francis. It's his album, he confides.

"We made it in England over several months back and it's not what everyone thinks it will be," Astaire says. "Pete Moore has arranged for a nice-sounding orchestra with strings and Moore did the conduct as well.

"The liner notes? My friend Bing wrote them, of course!

The British-made package will be issued in the U.S. in January by United Artists and, according to Denny Diasno, director of ad operations for the label here, there's so much excitement by U.A. staffers that the label will import a quantity of the Astaire LP in time for the Christmas market.

Only one of the 12 tunes is associated with Astaire's increasing four viable career. Now in his 70s, he has danced, sung and acted with distinction since the 1920s. "I built a Wall Up To An Awful Letdown" was a major hit in the mid-30s but it's the only song in the LP contrary to the Astaire legend. He composed it in collaboration with Johnny Mercer.

On the KTTV set, Astaire relaxes outside his mobile dressing room but with a note of excitement enthrules the coming album.


The others are contemporary songs, including Cary Simon's "Attitude Dancing" which is being used as the album's title. Others include "Wonderful Baby," "My Eyes Adored You," "The Wailing Of The Willow," "The Old-Fashioned Way," "That Face" and "City Of The Angels."

"There's a second LP which will be coming out in the U.S. later in December," says Astaire. "Crosby and I recorded a dozen duets about the same time I cut the solo package. And will you please be sure to credit the Johnny Evans Singers? They worked as hard as I on the solo LP and are no so much to it.

Now Astaire ambles back to the set and does a five-minute split-screen and it's an infinite mystery in which each other about the making of an album together. Astaire has made ten LPs in all but as 1976 approaches there's a chance that his singing may be headed for MOR airplay throughout the 50 states.

BROADWAY REVIEW

'A Musical Jubilee' Is Tagged Sloppy, Confusing

By RADCLIFFE JOE

New York—Because nostalgia is hip, particularly if it can in any shape from be hooked on the American heritage in this bicentennial year, and because many Broadway theatre-goers are nostalgic, "A Musical Jubilee," at the St. James Theater may attract a relatively successful run.

By reasoning, however, the show which presumably seeks to reprise 200 years of American music, taking into account all the foreign influences brought to these shores by an international potpourri of immigants, is sloppy, badly lacking in direction, does more to confuse than to enlighten and entertain.

So confusing is this slow-moving 2½-hour production, that its producer—unwisely or otherwise—finds it necessary to enclose a flyer with the regular program, explaining the inclusion of certain pieces.

There is no plot per se, nor is there anything central to the title "A Musical Jubilee." It is a collection of in excess of 50 songs—presumably a balanced representation of the music America has given, and which has been sung over the years—slung together with two British sketches. One of these is the hackneyed and overworked sketch of a British cartoonist trying to recite "The Green Eye Of The Little Yellow Gorilla" in his own language.

The other is an op-eretta without music.

Reproducing features Nov. 14 included the subdued and elegant sets by Herbert Senn, faithful period costumes by David Brooks, and Robert Tucker's choreography. These, plus the heroic efforts of former American Ballet dancers, Patricia Munsen, Cyril Richard and John Raitt, help salvage what would otherwise have been a disastrous production.

Bauer Concerts Find Ads Don't Win Bond Votes

Seattle—In an unusual meeting of concert promoters and political activists, John Bauer Concerts recently took out local newspaper advertisements simultaneously thanking the public for supporting its shows at Seattle Center in 1973 and urging support for a board issue featuring the hall's facilities.

Unfortunately, Billboard learned at press time that the bond—like so many other local tax ballots in recent years—was defeated by voters.

New Excuse Tees-Shirts, Will Fix It When We Mix It!

Also your choice:

More bass • More drums • More highs • More piano • More guitar • More vocals

Back to mono • I gave at home • Don't bother me I woke up on the wrong side of the bed.

A great gift for the musician.

Shirts come in burgundy with creative beign lettering. Please specify screen's small, medium or large. American made. $4.95 plus $.50 handling. check or money order. A division of Morgan Clothes. © 1976

Black Oak Arkansas: It earns millions by touring secondary markets most of the year.

Black Oak Arkansas Will Play Anywhere

By JIM MELANSON

New York—A casual observer might best describe Black Oak Arkansas as a hard working, rock 'n' roll road band. And, he wouldn't be far off the mark.

The fruits from Arkansas have made 325 some concerts in a year, averaged out since 1971.

A closer look, though, would point out that the band is also selling a healthy share of records. And, while its data sheet might not be enough to keep it on top of the charts, it's been substantial enough to produce three gold records since 1971.

The first was for "Black Oak Arkansas," released in 1971, and the last two (both of which should be officially certified by the RIAA this week) for "High On The Hog" and "Ramshack 'N Roll."

The latter two, also on Atlantic, were shipped in 1973.

Butch Stone, the group's manager, feels the band's work philosophy of touring almost eight and a half months of the year and hitting small towns seldom visited by name bands had a lot to do with their ongoing success in the area of selling records.

Waiting two years to achieve gold recognition of two, let alone one, albums might be unusual, but not when you are constantly generating sales interest on the road, especially if its a route seldom traveled by other top-name recording acts.

It seems that interest in the band's efforts were generated elsewhere as well as its understood that the MCA contract wooing the group away from Atlantic this past summer was to the tune of $2.5 million and 1½ million units sold.

The band's rate royalty under the contract may very well be the one of the highest around, with its take to be $97 a cent for the first half million units sold and $146 a record thereafter.

"There's no free goods" clause also.

The label will also be subsidizing a Japanese tour, some time in 1974, to the figure of $75,000.

The label has already released the first LP under the contract, "X-Rated," and additional MCA albums are slated in the spring and fall of next year.

The group will also have its Atlantic commitments fulfilled when the label released a "live" album on the first of the year and a "best of" LP sometime in 1977.

The band is prompt wrapping up a 50-city tour of the U.S. with the last dates keeping it on the road until the end of December.

Stone, placing strong emphasis on Black Oak tours, says that the packaging of acts is key to the survival of concerts since these days 13 acts on a bill, all of which can draw to some degree, is the main ingredient, he explains. Black Oak headliners.

Once again, Stone feels the band's work attitudes and wanting to play for the people has paid off in band some dividends. Income to the group, from tours and record sales combined, since 1971 has averaged out to some $2 million a year, he says.

Aided to its credit, Black Oak believes in sharing the fruits of its success, mainly with the people of its home state.

Stone states that last year alone Black Oak donated upwards of $7,000 in local charities, ranging from cancer research centers to day care programs to help building a new school house.

"They're very fortunate, and they know it," Stone continues. "They like to turn it around and give something back to the people."

Even with its busy touring Black Oak has already written 18 new songs.

Those same folk also seem to be buying Black Oak product, as MCA now in Atlantic, for the next few years, shouldn't be a mumpy road or two.

Jersey Promoter Facing Charges

Asbury, N.J.—H. James Fisher, former operator of the Sunshine Inn here and known as "Bob Fisher" as a rock concert promoter, was named in three indictments handed up by the Monmouth County grand jury on March 15 charging 13 counts of fraud and obtaining $20,000 under false premises.

He is accused of bilking three investors in 1973 and 1974 by falsely promising to promote concerts by well known rock groups that never took place.

Jerome Katz, a social worker, lost the most in charging Fisher some $10,000 for a promised Edgar Winter concert and a band in the operation of the Sunshine Inn which is now under new ownership and known as the Asbury Park Music Hall.

James LoBiondo invested $3,700 in a bogy J. Geils Band concert. Fisher got John Anderson for $5,000 for a concert which was supposedly to feature the J. Geils Band, the Blue Oyster Cult, and Wishbone Ash. Katz also advanced money for a phony Sha Na Na concert.
New Purple: Tommy Bolin, Deep Purple's new leather guitar, at the group's first concert since he replaced Ritchie Blackmore.

Deep Purple Roaring With Bolin in Blackmore Chair

By STEVE CASE

HONOLULU—In their first con-
cert appearance since winning their Grammy, Tommy Bolin replaced Ritchie Blackmore as lead guitar. Deep Purple won over their Hawaiian audience with a fusion of their hard-rock standards and new material from their just-released Warner Bros. LP, “Come Taste The Band.”

Bolin, with the former James Gang, moved into his new role and never took his eye off the old guy. He was really the head of the band, not just the lead guitarist. Bolin accepted the role of a new leader and was determined to make it work.

Bolin’s old friend John Lord, keyboardist for the band, said he was pleased with the new addition. “I think he’s going to be a great addition to the band. He’s got a great feel for the music and is very versatile.”

The band played a mix of their old hits and new material, including “Black Night” and “Child In Time.” The crowd was enthusiastic and demanded an encore.

The performance was a great success, and the audience was left wanting more. Bolin’s addition to the band was a welcome change, and fans were excited to see what the new line-up would bring in the future.

Los Angeles—Tommy Bolin, Deep Purple’s lead guitarist, has passed away at the age of 41. Bolin died of a heart attack on stage during a concert in San Diego.

Bolin was a member of the band from 1968 until his death in 1987. He was known for his innovative playing style and his ability to play with and without a pick. He was also a talented songwriter and released several solo albums.

Bolin’s death has shocked fans and musicians alike. “He was a true original and a wonderful human being,” said former bandmate Ritchie Blackmore. “I will miss him dearly.”
**PHILLY SPOTS**

**STIFF COVER CHARGES DO NOT STOP TRAFFIC AT 20 DISCOS**

by MAURO ORODENKER

PHILADELPHIA—While nightclubs and late cabarets show passed long from the midnight scene here, the recent resurgence of restaurants here, particularly in center city, remains visible thanks to the disco movement.

Almost half of the some 20 discos operating here come to life after the luncheon and dinner trade is over. And in spite of stiff cover charges running as high as $5, the discos are very much alive with their strongest appeal to the 21-to-30 set.

Except for the Marriott Motor Hotel's Windjammer Starlight Disco, where different radio deejays are featured each night, virtually all of the discos have in-house record spinners. And since the discos are an outgrowth of the single scene, it matters little whether the music comes out stereo or quad, as long as the music is good and loud.

The disco scene actually started out two years ago with the Philips, which is the in-thing for the "hip professionals." With a $3 cover and Bill Moussouu the house deejay, the blaring disk music attracts whites, blacks, gays, and bi's.

While Aretha Franklin's fame being first to come, Radio WDAS disk jockey Holland Holiday claims his Fields (originally a W.C. Fields restaurant and tavern) was first. "We've never allowed any other Philadelphia disco, claims Holiday, who has a Marcus, Motown's local rap, helping on the turntable. Club caters to blacks with a $3 cover.

The newest disco, Circus Max, which opened earlier this year with a word missing in its newspaper ad head lines: "Dance Your Off"—also has the highest cover charge at $5 a cover charge on Fridays and Saturdays.

Other center city discos include Alexis with 45's, Wednesday; Friday and Saturday, with the dancers playing their own platters on the other evenings, as "Family Disco Night," Harry's American Bar and Greenstreet's, a class eatery, both with a $4 cover charge and Rachel's, with covers from $3 to $5, offers what is reputed to be the best sound system in town.

Catering basically to the gay set is a variety of Jakeboy oriented taverns. However, two of the best known and liveliest discos in the midcity are The Steps, catering to the "best breed of gay people," and The Lane Of Love, both with $3 gloves. Hang-out for the college crowd is The Jail House near the Univ. of Pennsylvania, where a $2.50 cover prevails.

The known discos outside the center city confines are The Library in suburban Bala Cynwyd, where a $4 tariff gets you in. The club's oldies on Wednesdays and Len Barry on Thursdays; Esposito's Capricorn Lounge, where you can drink and lose in the city, while the restaurant is disco turned on Mondays and Tuesdays with a Monster 45's of the week; and Some Place Else at Cherry Hill, N.J., where Radio WHIL's Tom Tyler leads the parade of spinners.

Two suburban motels rate big in Valley Forge: Sheraton's Trestle and Marrakech at the Valley Forge Hilton where Super Lou spins golden oldies on Wednesdays.

**Club Dialog**

by TOM MOUTLON

**NEW YORK.—** Harior mentioned & The Blue Notes' "Wake Up Everybody." LP's local spinners saying that the cut "To The World How I Feel About Chi" is the strongest offering from the group since its classic "Bad Luck." Another cut from the album generating interest is "Don't Leave Me Standing." "It's the only way. It's not even as good as 'Wake Up Below: ...' it's still strong.

Two other albums released from the Gamble & Huff camp (See See You Sam (Sammy's wife) and Archie Bell & The Drells. There are three strong dance cuts on Ms. Shepp's: "Shan My Love" (In my heart) and "The Whole Thing" and "Touch My Life." Precisely all the cuts on the album are "Hot." In the hot last musical of the early sixties. The Archie Bell & The Drell LP also contains three good dance cuts. "Let's Go Home," featuring a hardt rifle and running 6:04 in length, "Dance You're Troubles Away." (8:27) and the group's current single "The Soul City Walk." Midland International is releasing "Sho, West & Night" by Linda G. Thompson. Thompson is one of the best singers of the group Silver Convention and Midland, as Atlantic did with Percy McKey's. "Lady Bump," is currently a 12 inch groove. Thompson's single sounds more like the group than does McKey's single (with her Silver Convention member also). Both, though, should score individual successes.

There are some good reactions here to the French import of Crystal Grass single "Po Menage Ya-Mai-Tah" b/w "Let Me See What You Get Your Thing On." Both of these title sides are from their forthcoming album, which will be available overseas in a twin LP, plans to issue either the LP or LP here as yet.

George and Gene McFall have a new album out this week and there are several good dance cuts on it. "I'll Do The Rock" (the single re-lease), "When You Walk Over" and "The Rap," a strong cut, and "The Rub." The album has a mellow pop/soul feel to it and it "sounds like the record you might expect. Close to the 12 inch groove (right on the mark) is Betty Wright's single "Slop Me Right On." (Alibi) Productions, a young production company, has got a spark to it and should score dance points.

**4 New Albums For Valii & Seasons**

LOS ANGELES—Frankie Valli & The Four Seasons, who have notched an amazing comeback this year for a 14-year-old group, will have four new album packages in release this month.

Private Stock is releasing the second Frankie Valli solo album, "Our Day Will Come," plus two more hits, repackages in a twin disk, "For Four Seasons Story" and "Frankie Valli Gold," Meanwhile Warner-Curb is coming out with Seasons' new "Who Loves You L.P.

**DISCO STARTER LIGHTING PACKAGE**

Contains All These Special Effects:

1) PORTABLE CONTROL PROGRAMMER to play strips manually or by computer created by running fingers back and forth over momentory switches.

2) ADJUSTABLE DOT SPOTLIGHTS w/ TEN 75W REFLECTOR COLOR LAMPS

3) FLASHING STROBE COLOR STROBE

4) HI INTENSITY ADJUSTABLE SPEED STROBE

5) AUTOMATIC BUBBLE MACHINE w/ Cloudless Bubble Solution

6) KALEIDOSCOPE PROJECTOR

7) 12" MIRROR BALL complete with SPOTLIGHTS & SPOTLIGHTS Color Special Discount $895.00

**DISCO STARTER LIGHTING PACKAGE** is the most important item you can buy for your disco. This gives you the starting point and allows you to expand your lighting systems as your needs require. The package contains:

7) PORTABLE CONTROL PROGRAMMER

2) ADJUSTABLE DOT SPOTLIGHTS w/ TEN 75W REFLECTOR COLOR LAMPS

3) FLASHING STROBE COLOR STROBE

4) HI INTENSITY ADJUSTABLE SPEED STROBE

5) AUTOMATIC BUBBLE MACHINE w/ Cloudless Bubble Solution

6) KALEIDOSCOPE PROJECTOR

7) 12" MIRROR BALL complete with SPOTLIGHTS & SPOTLIGHTS Color Special Discount $895.00

**Times Square**

Theatrical & Studio Supply Corp. 318 West Broadway, N.Y. 10013 Tel: (212) 245-4155

© Copyright 1971, American Radio History. All rights reserved. No part of this publication may be reproduced in any form by any electronic, mechanical, or other means, without the prior written permission of the publisher.
MARKETING DISCO PRODUCT-- HOW IS IT DIFFERENT??

THE FIRST INTERNATIONAL DISCO FORUM

January 20-23, 1976
Roosevelt Hotel — New York City

THE AGENDA

TUESDAY, JANUARY 20
10 am-6 pm REGISTRATION
10 am-6 pm CONCURRENT SESSIONS
11 am-11:15 am COFFEE BREAK
11:15 am-12:15 pm CONCURRENT SESSIONS

WEDNESDAY, JANUARY 21
9 am-10 am CONTINENTAL BREAKFAST
10 am-11 am PLENARY SESSION
9 am-10 am DISCO PRODUCERS
11 am-11:15 am COFFEE BREAK
11:15 am-12 noon PLENARY SESSION
12 noon-1 pm LUNCH
12 noon-3 pm CONCURRENT SESSIONS

THURSDAY, JANUARY 22
9 am-10 am CONTINENTAL BREAKFAST
10 am-11 am CONCURRENT SESSIONS
11 am-11:15 am COFFEE BREAK
11:15 am-11:30 am CONCURRENT SESSIONS

FRIDAY, JANUARY 23
10 am-12 noon PLENARY SESSION
12 noon-2 pm CONCURRENT SESSIONS
12 noon-3 pm LUNCH
12 noon-3 pm EXHIBITS OPEN

THE DISCO ’76 ADVISORY COMMITTEE:

Hardware/Video Manufacturers:
Jim Parks, Technics

Lighting, Sound, Accessories:
Vincent Finnegan, Meteor Lighting
Mike Klasco, GLI

Disco Deejays:
Tom Moulton, New York

Disco Owners/Operators:
John Felizzi, Emerson’s Ltd.
Franchising/Hotel Discos:
Tom Jayson, 2001 Clubs, Chicago
Radio/TV:
Neil McIntyre, WPIX, New York

Promoters:
Richard Nader, Disco Dance, New York

Producers:
Bob Crewe, Clockwork Orange

Advisory Committee Chairman:
Bill Wardlow, Billboard Magazine

REGISTER BEFORE DECEMBER 15 AND SAVE!

INTERNATIONAL DISCO FORUM
Attn: Diane Kirkland, 9000 Sunset Boulevard, #1200/Los Angeles, California 90069

Please register me for Billboard’s International Disco Forum at the Roosevelt Hotel, Jan 20-23, 1976. I am enclosing a check or money order in the amount of:

□ $180 (special early-bird rate) □ $200 (after December 15)
□ $100 special college/military rate/ disco ceejays
(You can CHARGE your registration if you wish):
□ Master Charge (Bank 
□ BankAmericard
□ Diners Club
□ American Express

Card No.  
Expiration Date 
Signature 

Name 
Title

Company Affiliation

Address 
Phone

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

For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040 or Ron Willman (212) 764-7350

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

LOS ANGELES—A literary disco atmosphere is offered at Peter's Habit in Portland. Surrounding a dance floor which comfortably holds 200 high steppers are walls covered with hardbound volumes dealing with practically every subject imaginable, says deejay Dan Kern.

"Although the books are for sale at $1 each, we do not advertise this because we want people to come in, relax and read the books here," says the spinner.

Peter's Habit, which was started two years ago as an all-black club, now claims 60 percent black patronage to 40 percent white. According to Kern, whites began visiting the club through its advertisements on KQIV-FM and KISN-AM, Portland.

"We advertise that we teach the latest dances free Tuesday-Saturday, and many whites who are over 40 years of age come in to learn to dance. Then they pass the word on to their friends," he explains. Kern also broadcasts live Wednesday, Friday and Saturday, 10 p.m.-11 p.m. over KQIV, the only R&B outlet in Portland.

Michael Vance, a staff deejay at KQIV, also holds down the same chores at Peter's Habit. The club sports six rooms accommodating 500 persons while music from the dance area filters through to entertain the non-dancers.

Cereal Boxes For Bay City Rollers

NEW YORK—Columbia Pictures Licensing has been retained by the Bay City Rollers for licensing and merchandising representation in the U.S. and Canada, according to Edward Justin, vice president, CPL.

Among the licensing projects being planned for the group is a promotional tie-in with General Foods involving a premium Bay City Rollers record offered on the backs of more than 30 million cereal boxes. The project is being coordinated with Arista Records, also a subsidiary of Columbia Pictures Industries, and the label on which the group appears in this country.

Kern says approximately 70 percent of his music is R&B, the rest is totally disco disks.

He explains that he gets his records free from local retail record shops. "The shops are generous because they feel I can break singles in this market," says Kern. He adds that record labels have also been cooperative in sending their product.

He further explains that Wednesday, Friday and Saturday are the club's busiest nights. Wednesday because every female entering receives a silver dollar plus they are admitted free.

A $1 cover charge is in effect during the week, while Friday and Saturday it's a $2 fee.

Kern says Peter's Habit is now drawing people from other nightclubs in Portland because of its after-hours policy.

On Friday and Saturday, although drunks are not served after 2 a.m., the club is open to the public until 6 a.m.

He contends the nightspot is basically a singles club that is "high fashion" oriented.

"We have a strict dress code. But we are not often forced to enforce it because people just seem to comply," he says. He refers to his customers as "jet set people who are very much into fashion."

Kern, who six months ago constructed and installed a fog machine in the club, explains that it's computerized and that manually operated lights are main features to aid in working dancers into a frenzy.

Dancers moderating chores at Peter's Habit, taught the club's busiest nights.

Kern adds, "We have a great music market," and cites the club's two brothers, Wayne Kern also explained, "Our program adds a lot of background color to our total disco marathon."

A $200 prize offered at Peter's Habit is to be awarded to a winner of a grand prize they were defrauded out of a grand prize they won in an endurance dance contest staged last summer at the music Box Discotheque.

Ron Cusman, of Philadelphia, and Carol Walters, of Pennsauken, N.J., charge that the winners would receive a trip to Florida for a week's stay at the Waikiki.

They claim Barry Gefman, whose brothers, Wayne Gefman, ran the discotheque, said they could go any time until the end of November, before the hotel rates changed for the Christmas season.

When it came to collecting their prize, they say they were told it was only for a week's stay at the Florida hotel, and the winners would have to make their own way to Miami to collect it.

Total value of the prize, was $77 for two people for seven days—$34 for each prize winner.

Glew Disco Forum Speaker

ATLANTIC CITY—Although the resort's summer disco scene has quieted down considerably, a legal rumpus has been raised by two visitors who will let the courts decide if they were defrauded out of a grand prize they won in an endurance dance contest staged last summer at the music Box Discotheque.

Ron Cusman, of Philadelphia, and Carol Walters, of Pennsauken, N.J., charge that the winners would receive a trip to Florida for a week's stay at the Waikiki.

They claim Barry Gefman, whose brothers, Wayne Gefman, ran the discotheque, said they could go any time until the end of November, before the hotel rates changed for the Christmas season.

When it came to collecting their prize, they say they were told it was only for a week's stay at the Florida hotel, and the winners would have to make their own way to Miami to collect it.

Total value of the prize, was $77 for two people for seven days—$34 for each prize winner.

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

Continued from page 1

ket and fielded questions from the overflow audience.

Overall, this year’s confab, with its many innovative approaches to talent showcases, was a vast success with attendance figures up by more than 150 participants— from 450 last year to more than 600.

Although the conference began as a regional radio meeting for area schools to exchange information, the “wood” has spread so that attendance now comes from all over the country. This year, campus radio enthusiasts came from as far as California, Georgia, Maine, Texas, New York and New Jersey, according to Jan Lawson, conference coordinator.

“We were immensely pleased and surprised with our large attendance, especially since many of them came from far away as Pasadena and San Francisco,” she says. “We even had a group of 10 college radio people from. Coming, N.Y., and it’s things like that that mean the most to all of us on the planning committee.

The addition of talent showcases was one of Lawson’s innovations and she was very excited with the reception they received. Outside of a few minor problems with sound and lights, everything went off trouble free.

Artists showed during the two evenings were Peter Jr. Bergman and Gary Bondage (Dharmavna, Alloeta, Haynes and Jeremiah, The Eddie Boyt Band (MC), Cecilio and Ka-

pomo (Columbia), Jeff and Ern, Larry Joe Wilson (Monuments, In-
diana, Zazu and Streetfashion (Dharmavna).

After last year’s meetings, a questionnaire was sent to all of the partic-
antees and all attendees were asked to submit a list of important subjects pertinent to this year’s gathering. Based on the results, Lawson and her co-workers put together a schedule that pleased heavily on pro-
gramming sessions.

These included programming of public affairs, jazz, progressive, black, Top 40, plus block program-
ing and commuter programming.

“Because of our early response from this year’s delegates, it appears that they would like more technical sessions included in our next confer-
ence that is planned for Nov. 12-14, 1976,” she states. “During this year’s conference," we received a great deal of interest with the evenly-divided attention at all of the sessions.”

As of 11/24/75

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

1. ISLAND GIRL—Elton John—MCA

2. THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—Atlantic 33573

3. THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—Tr. 1015

4. FEELINGS—Morris Albert—RCA 10279

5. SKYHIGH—Jewish—Cheslea 3022

6. FLYBIRD FLY—Silver Convention—Silver
doming International 10339

7. NIGHTS ON OCEAN DRIVE—Bees-RGS 515

8. BAD BLOOD—Neil Sedaka—Rocket

9. GAMES PEOPLE PLAY—Spinners—

10. MR. JAWS—Dickie Goodman—Cash 451 (Private Stock)

11. I GIVE YOU—Art Garfunkel—Columbia 3.10919

12. SATURDAY NIGHT—Bay City Rollers—Cherry 2007

13. WHO LOVES YOU—April 15—Warner Bros./Curb 8122

14. MIRACLE—Michelle Starshik—Grant 10367

15. SOS—Altha—Atlantic 3265

16. MY WAY—Frank Sinatra—Garfunkel—Columbia 5.10300

17. I'M SORRY—I John Denver—RCA 10396

18. LYIN’ EYES—Eagles—Asylum 4527

19. I WRITE THE SONGS—Barry Manilow—Ao

20. FOX ON THE RUN—Sweet—Capitol 4157

WB Tapes Jazz Concert For LP

LOS ANGELES—Warner Bros. Records made a live tape of the first World Jazz Assn. concert at the Shrine Auditorium here Nov. 15 and hopes to release an album of the eight acts who performed in the ben-
efit, if they can arrange to have the performance recorded.

The concert was recorded by

Wally Heider mobile 24-track studio truck with Stewart Levine and W.B. Bob Kravos, producing. Among the jazz stars who played the WJA show before some 5,000 were Quincy Jones, Stan Getz, Les McCann, Jimmy Smith and Bob James.

Copyright ©1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the written permission of the publisher.

Dec 6, 1975,

Billboard
**Soul Sauce**

**Black Music Gets Break In Pictures**

By JEAN WILLIAMS

LOS ANGELES—Soul acts may be achieving a new status through high-budgeted films. Howard Rosenman, producer of the $1.6 million film "Sparkle" for Warner Bros, which will be released in June of 1976, says Curtis Mayfield has scored the film. Rosenman has Earth, Wind & Fire and other r&b acts in mind for future films.

Rosenman, who admits to a special penchant for r&b groups, seems to feel that most of today's recording acts from other music areas have been heavily influenced by soul groups.

And in scoring his films, which he says will deal with real life situations, he will attempt to go to an original source for scoring.

He points out that unlike films of yesteryear when the music was virtually unnoticed, today's music is almost as catchy as the film's plot. He adds that today rhythm and blues is the most important cultural commodity that this country exports.

"Many white musicians are working only because they have a black sound. With this kind of influence as film producers no longer ignore the black music influence when we are attempting to score films that will appeal to today's enlightened audiences," says Rosenman.

His next film for Warner Bros, a musical set in the big band era of 1939. He will use several of the singers from that era, but as with "Sparkle," he will employ popular musicians to handle the new music.

Rosenman and Joel Schumacher, also writer, also working on "Sparkle," have an open edition version of "History Of Rock 'n Roll" on the trailer. They are in negotiations with a studio to release the film.

Rosenman explains that, "Guys who are in power to make films are essentially of another generation. They did not grow up with this type of music, so now there is a new breed of young person like myself who is just getting the stability to put movies together, and naturally our sensibilities were shaped by this music."

"Therefore, we will be making a lot of films that have or talk about this music, so soul music is now going to be used in a whole new way."

"We want to deal with the moment when soul music began to shift the entire country," he continues. "Sparkle" deals with music of the 50s which Rosenman says has never been used in films.

In addition to the new tunes written by Mayfield, music by an average of $300,000 and other acts and other music in "Sparkle."

**NEWLY FORMED SHADYBROOK RECORDS has released its first album, "Tonight's The Night," by S.O.O.**

The LP was rush-released to support the r&b and disco audience received by the single of the same title. The single is available in three edits, a standard single, disco version and a six-minute LP cut.

**Cassablanca Records moves into its new downtown premises previously occupied by 20th Century Records and before that by A&M on Sunset Blvd in L.A.**

(Continued on page 37)
LOS ANGELES—The Bluenoters have split from Harold Melvin to form the Bluenoters. Buddy Nolan, the group’s business consultant, says “Due to unreasonable working conditions, Teddy Pendigras, Bernard Wilson, and Larry Brown, comprising the major part of Harold Melvin and the Bluenoters, have decided to divorce themselves completely.”

According to Nolan, who has been with the group since 1973, the split will remain as close to amicable as possible. Nolan further says he feels Melvin, who is recuperating in a New York hospital, will form a new group with Page.

**New Group Emerges**

LOS ANGELES—Bobby Sanders and Lenor Music Co. are reconstituting Soul Town Records and forming a new label, the Soul Town Records label, under the control of the former label’s first LP series, the Bluenoters.

According to Hank Hargrove, who has moved into the former label’s offices, the label’s future is now completely at the control of the new label’s owner, the Bluenoters.

In L.A., the label’s former offices will be scheduled for the signing of new records. The label’s future is now completely at the control of the new label’s owner, the Bluenoters.

The label’s former offices will be scheduled for the signing of new records. The label’s future is now completely at the control of the new label’s owner, the Bluenoters.
St. Louis Group Will Cut 2 Records for Nonesuch

NEW YORK—Nonesuch Records will record the St. Paul Chamber Orchestra on two albums to be released separately in spring 1976. One of the discs will contain two major works by composer William Bolcom which have been premiered by the SPCO: “Commedia,” “Open House,” which was premiered in St. Paul on Oct. 18.

Paul Sperry, who sang the first performance of “Open House,” will return to St. Paul for the recording. The second disk will contain three works for chamber orchestra alone. J.C. Bach’s “Symphony in G Minor,” Michael Haydn’s “Symphony in G” (with introduction by Mozart), and Mozart’s “Serenade in D,” K. 100.

Recording engineer and Nonesuch representatives will come from New York to St. Paul for recording sessions. The House of Hope Presbyterian Church in St. Paul has been chosen as the recording site. According to Dennis D. Rooney of Minnesota Public Radio, who has recorded the Chamber Orchestra in many settings, the Nonesuch representatives chose the church site after listening to many sample tapes; they felt that the church’s acoustics were most sympathetic to the orchestra’s sonic and the recording company’s requirements. Rooney has been retained by Nonesuch as a consultant for the project.

Buffalo Records Ruggles; 1st LP In Five Years

BUFFALO, N.Y.—The Buffalo Philharmonic will make its first recording in over five years, it was announced by Harold Lawrence, the orchestra’s president and general manager. The album will be conducted by Michael Tilson Thomas, music director of the Philharmonic, and will be devoted entirely to the music of Carl Ruggles.

It will form part of a project by Columbia Records to record the complete works of Ruggles under the musical direction of Thomas. The sessions were scheduled to take place late last month in Kleinhans Music Hall, home of the Buffalo Philharmonic. It is expected that the album will be released in 1976 as part of a dual celebration: the 100th anniversary of Carl Ruggles and the American bicentennial.

Thomas performed and recorded Ruggles’ “Sun-Treader” with the Boston Symphony. The Buffalo Philharmonic will record four works by Ruggles. They are “Men and Mountains,” “Sun-Treader,” “Evocations,” and “Portals.”

L.A. Philharmonic Fracus

Continued from page 1

more, they say they have not seen the contract and are not equipped to comment whether it contradicts the national bargaining agreement.

If the agreement is upheld, it could possibly open the gates to other symphonic orchestras alleging similarities of a similar contract.

The result would probably mean more classical recordings here by full orchestras.

There is a heated debate of opinion regarding the status of the agreement. Herman, president of Local 47, claims the contract has not yet been signed. He says the contract is a “first draft,” and in any event, not binding until it wins national sanction.

However, Ernest Fleischmann, executive director of the L.A. Philharmonic, hotly denies there is any contract. He states the contract is signed and sealed and works to believe it has received national approval.

Ted Dreher and Bob Crueters, AFM executives, say that if the contract is in conflict the pact would be considered “null and void” under its bylaws.

To add more confusion to the muddled picture, Fleischmann says the pact was ratified by the Philharmonic’s members, with only one dissenting vote in September when negotiations were completed. He says, through a spokesman, that the members are already assuming they are working under the new contract.

The deal also provides a minimum recording guarantee of $250 the first year: $1,500 the second and $2,000 the third. This represents a $100 increase from the $750 guarantee in the old contract, which expired in September.

The contract also calls for minimum salaries to be increased to $400 during the three-year pact. Members could get $360 weekly the first year; $380 the second; $400 the third. Members had been receiving $330 weekly.

Also achieved by the union were improvements in pension, health and welfare and an eight-week vacation period.

Cincy, Vox Record Deal

NEW YORK—The Cincinnati Symphony Orchestra has signed a two-year recording contract with Vox Records. According to George H. de Mendelssohn-Bartholdy, president of Vox Productions, and Kenneth Haas, general manager of the CSO, three records will be produced in the 1975-76 season and four disks will be made in the 1976-77 season, under the direction of CSO music director Thomas Schippers.

The first recording will be Rossini’s “Stabat Mater,” which will be recorded at Music Hall in Cincinnati in the days following the subscription concert performances of Friday and Saturday (28 and 29).

The contract with Vox signals the symphony’s first recordings in nearly five years and its first with Schippers, who becomes the sixth music director in the Orchestra’s 81-year history to make recordings with the Orchestra. Recordings by the Cincinnati Symphony date back to 1921, when the orchestra, under the music director Ernst Kunwald, began the third in history to record for Columbia Records. Following former music directors Max Rudolf, Thor Johnson, Eugene Coonsen and Eugene Vaughan, they hired Robert Riegel, who became the sixth music director in 1976.

In addition to being the first CSO recording in nearly five years, Rossini’s “Stabat Mater” will occasion the recording of Cincinnati’s May Festival Chorus; soloists will be Sung-Soo Lee, soprano; Francisco Quignat, tenor; Christian Riegel, tenor; and Paul Plishka, bass. Following the recording sessions in June, the CSO will present the work in New York City’s Carnegie Hall on Dec. 11.

The repertoire for the other Vox CSO recordings will be announced at a later date.
NEW YORK—In answer to what it calls a strong consumer demand, Capitol Magnetics will add the first chrome product to its Music Tape catalog in January.

According to Jack Ricci, director of marketing services, the new chrome dioxide tape will be available in lengths of 60 and 90 minutes at suggested list prices ranging from $2.99 to $3.69 and $4.49 to $5.99, respectively.

Meanwhile, the firm is mounting a major mass market push on its regular Music Tape and Mod Line. The offer is a Kodak Hawkeye pocket instamatic camera kit for $11.95, with the purchase of any cassette or cartridge from the Music Tape line, or two wrappers from the lower priced Mod cassette or cartridge line. The camera with its attachments and film normally retails for $22.85.

According to Ricci, it is the first time that a blank tape manufacturer is using premiums to promote its products. The offer will run through next June, and will be supported with point-of-purchase and other advertising.

AT WINTER CES?

GE Near CB Mart Decision

NEW YORK—The Audio Div. of General Electric, finally agreeing that Citizens Band prod- ucts are not a "flash in the pan," is expected to announce that it will enter this highly lucrative field at the winter CES in January.

The move, when announced, will be a turnaround for GE which ques- tioned the viability of CB at last summer's CES.

According to Paul Van Orden, GE's general manager, audio prod- ucts, a corporate decision on the matter will be made by the middle of next month. However, there are still a number of factors to be considered before this is done.

Among these factors, Van Orden cites GE's CB contribution to the market, and whether or not the firm will be able to realize "a substan- tial dollar return on our invest- ment.

GE will also have to consider manufacturing and merchandising factors, for as Van Orden points out, since it is a CB product, the CB field it will do so with products carrying its own brand name, and not be merely a distributor for some other line, as it now does with Clarion car stereo products.

Although, with its comprehensive engineering staff, and broad-based manufacturing facilities, GE could enter the field as a manufacturer, the company will presumably have its first products sourced by one of its many offshore suppliers. By doing this, GE will leave the door open for reverting its decision if the CB mar- ket falters.

Earlier this year GE introduced a Searcher unit for the scanner/monitor market, and according to Van Orden the unit has been so successful that the company will debut a hand-held unit at the Winter CES. It was the success of this unit that was largely responsible for the reap- praisal of the CB market potential.

Meanwhile, Van Orden reveals (Continued on page 42)

Audio Conference Panelists Discuss CB

NEW YORK—Audio Conference panelists were agreeable with the expected rise of Citizens Band prod- ucts, in fact, they expect this highly lucrative field to experience a "real take off" in the near future.

Also, according to the panelists, manufacturers will be able to "sell" the CB product, in terms of a better public image and a "value" product, once the public understands what the CB line is all about.

Meanwhile, the talk of "shrink-wrap," "anti-theft," and "federal mandate" is expected to fade into the background.

Winter CES: CB Panel, FCC, FTC

WASHINGTON—FCC citizens band regulations, a tape equipment usage survey and an FTC update on the new warranty law will highlight annual Outlook '76 audio and video conferences at the winter CES, Jan. 7-9 at Chicago's Conrad Hilton. Bill Metcalf of the FCC's field opera- tions bureau will discuss "regu- lating CB radius," prior to the first Audio Conference panel discussion on the growing CB market Thursday (8) at 9 a.m. Panelists include Byron Crum, Regency Electronics; Reese Haggott, Hy-Gain Electronics; Joe Hines, Foam Brothers, Intercontinental; Mitch Tada, Panasonic; Ed Walsh, Craig, and moder-ator Kathleen Lander, Consumer Electronics Products News.

Second session on Audio Com- pacts, Components and Tape Equipment will feature a report on "tape equipment users survey" by Vincent Marin, Esquire. On the panel are Jack Doyle, Pioneer Elec- tronics of America; John Holland, BSR (USA); Ken Hoshino, Sansui; Allen Novick, TEAC; Gerald Or- bach, Fisher Radio, Robert Pierce, Zenith, and moderator Dick Zucker, Merchandising Week.

Joining him will be an FTC bureau of consumer protection will update the new Magnavox-Moss warranty law, its impact and status, prior to a Wednesday (7) Video Conference panel. Participants include Joe La- gonge, Sony; Jack Sautter; RCA; Nor- man Schnell, General Electric; George Jungen, Magnavox; Howard Reidel, Zenith, and moderator Dick Zucker, Merchandising Week.

Winter CES: CB Panel, FCC, FTC

FTC TO IHF

Retailers, Suppliers, Tell "MUST Compete"

NEW YORK—Electro Sound, a major supplier of tape duplicating equipment, professional recorders and theater sound equipment, has extended its seven-year agreement with Audiomatic Corp. as its exclu- sive international sales representa- tive with a new long-term pact.

Announcement was made jointly by Dick Burrett, executive vice presi- dent of Viewlex, parent company of California-based Electro Sound; David Bain, Electro Sound vice president/general manager, and Milton Geifland, Audiomatic presi- dent.

At the same time, the companies report two major orders for duplica- tion equipment, one for the first such facility in Romania and an expansion in Brazil. In Romania, Electro Recordco. is establishing a cas- sette duplicating plant in Bucharest, complete with the entire Electro Sound machinery purchased through Audiomatic. RCA in Brazil will be equipping a major tape duplicating installation with two ES 6000 sys- tems plus accessories and a complete tape mastering facility, a result of in- creased business in that area.

Electro Sound is continuing to in- vest substantial research and develop- ment funds “sensitive to the feedback from its customers throughout the world,” Burrett noted, and ex- pects to announce several important technological advances early next year.


Emerson-Sanyo Pact Near With Ladd To Head Fisher

NEW YORK—Electro Music Co., owner of Rediffusion Radio, is hoping to consummate negotiations with Sanyo Electric of Japan for a joint venture operation of selling Long Island electronics firm by Monday (1), according to sources close to Rediffusion.

The deal, reported in Billboard last December, has been in negotia- tions for more than a year. An agree- ment in principle was reached last February, under which Fisher Ra- dio will be re-formed with Emerson and Sanyo as equal partners.

Coinciding with the inking of the pact, Ed Garland, who joined the company as a senior vice president earlier just over a year ago, has resigned, and will reportedly form his own firm of manufacturers representa- tives. It is not clear whether Gar- land’s decision to tender his resigna- tion is tied to the Emerson/Sanyo pact.

Meanwhile Howard Ladd, senior vice president of Sanyo, who also as- sumed the status of special executive when the agreement in prin- ciple was reached, is expected to take over as the president of Fisher coinci- ding with the signing of the formal agreement. It has not been deter- mined whether Ladd will win his Sanyo assignment for the Fisher post.

Meanwhile Tanuma of Sanyo Japan has been named board chairman of the new Fisher company. He, too, is expected to assume his new duties Monday (1). Meanwhile Fisher Ra- dio’s current president, William Hulke, will reportedly offer an executive position with Emerson.

Fidelitone Bows New Magnetic Cartridges

CHICAGO—Fidelitone Inc. is ex- panding from the ceramic replace- ment cartridge into the audiophile magnetic cartridge market with the introduction of two cartridges for stereo and stereo and FM applications, says Craig Hudson, merchanting manager.

The Model CD-4, SQ and stereo use is the JT322, featuring elliptical nude diamond stylus and new double layer design. Frequency response is 10-45,000 Hz, with a tracking force range of 1.2 to 2.0 grams. Suggested list price is $39.95.

For stereo turntable, the JT131 is being introduced at a $16.95 list. Both are dual needle cartridges with a tracking force of 1.2 to 2.0 grams, and a frequency response range of 10-20,000 Hz.

The magnetic cartridges will be distributed through the firm’s regular wholesale and retail network, says John Strawa, marketing service manager.

Quote: "Transshippers (selling from non- fair trade states to fair trade locales) aren’t bad guys; they’re legitimate business people who have the right to buy low and sell high," he noted on one sore point with manu- facturers.

Meanwhile, FTC regional director also quoted "Murphy’s Law;" if some- thing can go wrong, it will, in em- phasis. He also reviewed certain practices are not inherently illegal, by trying to circumvent the intent of the act. The same laws could be con- strued as violations subject to pen- alty. He referred to the possibility of9 of court action, as well as court action being considered. FTC officials have been contacted by the FTC.

Continued on page 42
Quadraphrak: Discrete Tape To QS Disks

KENSETNGTON, Md.—Quadraphrak, the new quad label that bowed its first release on 71/2 in. discrete open-reel tape (Billboard, Aug. 9), is shifting to QS matrix singles and LPs to tap a wider market potential, partners Arthur Bod and Stuart Adams report.

First singles feature on one side the group Ignaos who also made the open-reel tape, with electric guitarist Delphis Shaw on the flip side. The Ignaos LP, "The Winds Of Allam," is set for release this month, and the label is currently looking for a distribution arrangement. Schwartz Bros. will distribute the first Qs single in Washington, where they hope to break both sides.

Quadraphrak found the production process on which it built its unique offering, each channel with its own individual mix of instruments, vocals and effects to give maximum separation just too expensive to provide a reasonable return on its original prices of $19.95 for a 71/2 in. 7-inch reel or $39.95 for 15 1/2 in. 10-inch reel.

New prices, for what the partners consider "master tapes" from the 30-in. master mix, are $25.00 and $40.00 respectively, but both believe there is small, affluent audiophile group that will buy such product through a slowly expanding network of distributors and high end audio outlets.


Adams and Bod note that all recording is done at Nashville's Quadraphonic Sound Studio with preparation of 24-track masters. Copies are duplicated on studio quality low noise, high output tape using Ampex transports with special low noise electronics to achieve what the partners term "a greater dynamic range and superior fidelity to the normal high speed processes in use today.

Quadraphrak settled on QS as the best stereo/quad compatible compromise for the disk product, and will be pricing LPs to sell at $6.98, and singles at $1. Several more productions are in the works for early 1976, but the young firm knows it must have a solid distribution deal to make their investment in quality sound pay off.

Lucky Fifth

PHILADELPHIA—Wall To Wall Sound, 10-store area stereo chain, headed by Ken Dinn, marked its fifth anniversary recently with a $1,000 stereo system awarded to the person who correctly guessed the number of flies in an anniversary advertising circular. Winner, was drawn from four "correct" answers, depending on which of four newspapers carried. Winner was 1,499, 1,503, 1,506 or 1,511. System included a Marantz 2270 AM/FM stereo receiver, pair of Pioneer Project 100 speakers, Garrard 42 automatic turntable with base and dustcover, and Share M75 ECS cartridge.

370 & 20/20+

Ampex Push On Cassettes

REDWOOD CITY, Calif.—Ampex magnetic tape division has launched a comprehensive promotional drive on its Series 370 wide-range cassette in a move to recapture its once-significant share of the mass consumer blank tape market.

Part of the promotion, officially launched at the recent Philadelphia Hi-Fi Music Show, offers a two-for-one discount on the firm's 370 C-90 cassettes, and includes a free stackette storage case with each purchase.

According to Ivan Palo, national sales manager for Ampex consumer tape products, the company's strategy is to market a dependable, high-performance tape at a competitive price, especially in view of the fact that the major portion of the consumer blank tape business comes from the home recording hobbyist.

The push on the 370 Series, one of the more popular products in the Ampex consumer line, will be supported by point-of-purchase displays, media advertising, and other incentives for dealers, distributors and consumers.

Ampex is also mounting a separate push on its studio quality 20/20-Plus series. This tape, in cassette, 8-track and open reel configurations, has been in the Ampex catalog for some time, and is said to incorporate the same basic formulation used in Ampex's professional Grand Master products.

The promotion on the 20/20-Plus Series is aimed at the audiophile market segment and stresses the wider frequency response, higher output and lower noise characteristics of the product.

Cassette HIGH OUTPUT LEVELS

Are you getting those High Profit, PLUS Sales available with Fast Moring Delivery, Speaker Wires, Adapters and Plugs?

pfanzplcihl has cables & connectors

Now available from the same dependable source that makes SAME DAY SHIPMENTS of Pfanstiehl Noodles, Phonio Cartridges, Tape and Accessories. Write today on your letterhead for details of Special Introductory Offer.

3330 WASHINGTON ST. BOX 498 WAUKEGAN ILL. 60085

Cassette Stereo Mastering

APPARECCHIATURE TECNICO BIMETALLICHE s.r.l.

20021 Bollette Milan Italy

COMPONENTS FOR CASSETTES

Single and band
Assembled cassette
spring pads
Electronics in any
magnetic alloy,
Muntell, Silicon
steel, etc.

Universal for customer
Stereo production
for automatic assembling.

www.americanradiohistory.com
Tape/Video

Beyer, Sennheiser Show U.S. Wireless Infrared Phones

NEW YORK—Wireless head-phones, using invisible infrared light beams to carry sound from stereo and/or TV receivers, have been introduced to the U.S. market by Beyer Elecronics and Beyer Dynamic.

The products, designed for a broad range of consumer to recording studios, film, medical and other environments where high background noise is a problem, were unveiled by the two companies at the recent convention, following their debut at the Berlin Radio-Tv Fair.

The receiving device, which must be used in conjunction with a trans-mitter also supplied by the com-panies, can be used with existing headphones with the receiver con-nected directly to the headphones.

Since the device uses invisible infrared light for transmitting and receiving, it is not affected by radio inter-ference, and according to developers of the system, does not require FCC clearance.

First available system, already being shipped to retailers, are mono-phonics units. As the manu-facturer planes to point out, there were developed primarily for the European TV market, for which a number of Gernam audiophiles already have units with built-in infrared transmitters.

However, stereo versions are in the works, and are expected to be available early next year with a price tag of around $300. Meanwhile, the mono units, using the separate trans-mitter, can be adapted to a variety of audio receivers using its LED (light emitting diode) as a peak indicator.

Beyer is being marketed in the country by the Revot Corp. The transmitter, model ISF, retails for about $92.50. The receiver as an attachment retail for about $76, while the receiver built into a headphone will sell for about $119.50.

Sennheiser's monophonic receiv-ing system is being sold complete with a lightweight headphone with a $106 price tag. The transmitter re-tails for about $108.

NAVA Urges Standardized Cassette Recorder Counter

FAIRFAX, Va.—A standardized ratio for digital signals for use on cassette recorders and players was recommended by the technical standards committee and then approved by the board of direct-ors of the National Audio/Vision Assn.

The recommendation calls for a minimum of three digits on digital counter systems, with the counter advancing in fractions of each of two revolutions of the feed spindle of the cassette unit. On time-based units, the committee calls for a readout of program material passing the mag-netic head of the cassette unit in the play, record, fast forward and re-wind modes, in a two-tunes ratio.

Both systems should have a reset control which, when actuated, will return the counter to zero.

An indication on the cassette unit near the counter should specify that the unit is set at the two-tunes ratio, with a "2X" marking.

Ainslee R. Davis, chairman of the NAVA technical committee, reports that about 95 percent of units contain digital counters, but vary in ratio from 1 to 1.5 to 1.7 to 1.9. Each tape features a revolution of the feed spindle, making it difficult for producers of taped ma-terial to specify the location of more than one program on the tape.

A standardized ratio will allow the producer to include a printed tape label so that the program material is also recorded on the label.

Because of variations in tape thicknesses and hub sizes, producers will need to determine the data on program location after the cassette card is assembled, with the "2X" code identified on the cassette label.

On tape-based counters, vari-ation is quick and will make comparison of programs less accurate, and the committee suggests that the producer list the approximate pro-gram location for the user.

Davis believes the additional ef Forts are a boon to the standard with no increase in cost or tape unit prices.

According to Davis, the Panasonic's Patent, the Rohm Electric Co., will introduce a variable pitch control-equipped cassette recorder to the Japan’s market next year, while Magnetic Video Corp. will market a "CopyCODer." Sony is said to be ex-ploring the market for such a device, with the APH to continue with plans to make the device available to as broad a range of blind and visual-ly handicapped people as possible.

He says the system has been ex-tensively tested by blind veterans, school systems, and college learning centers, and has received enthusiastic response.

The Dynamic 8 Track Cartridge

Why not offer your cartridge customers TDK quality, too? TDK's D8TR has a full fidelity sound range with low noise.

Add that to TDK’s competitive economy price and you’ve got a real profit builder.

The low noise/high output Dynamic Cassette

This famous D Series Cassette gives the high fidelity performance your customers expect from premium priced cassettes and offers the widest selection of lengths from C30 through C180.

And for the audiophiles, TDK has a complete line of recording tapes—the Professional Range from the famous SD to the newest SA.

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, N.Y. 11530.

In Canada, contact Superior Electronics Industries, Ltd.

www.americanradiohistory.com
TOLEDO, Ohio—Quad is out, cassettes are in, and Citizens Band is literally out of sight. That's pretty well the consensus of key auto stereo dealers surveyed here.

Tom Silverblatt, owner of TAS Electronics, and Rick Davis, sales manager of Ohio Auto Sound, both say that CB demand is so great they can't keep units in stock. TAS handled Craig and Johnson; Ohio Auto, Cobra.

Davis describes the CB market as "whimsical"—not in the sense of stability but rather by what brands are in vogue. He notes, for instance, that his customers asked for Cobra with the same unmodified intensity that customers in Columbus were clamoring for Midland. He sees this activity as cult phenomenon.

Silverblatt says the demand for cassette equipment was rising "very quickly" and estimated that 50 to 60 percent of his tape installation was cassette. He sells Craig, Sanyo, and will soon stock Motorola.

Davis also spoke of the trend toward cassettes, allowing that it was also price which accounted for the upturn. He says the ratio at Ohio Auto Sound is 30-35 percent cassette versus 70-80 percent. "Customer Sound carries Motorola, Audovox, Pioneer, and Blaupunkt equipment. Pete Kory, partner at Siegel Auto Radio, notes that the appetite for 8-track equipment was still substantial and that he sensed a dwindling interest in cassette. But he agrees with Silverblatt and Davis that quad had had its day. He blames a lack of radio programming for quad's troubles, while the others complain of the lack of software. Siegel does not sell CB units, but stocks equipment by Motorola, Philco and Delco.

Both TAS and Siegel do their own servicing, and neither complains about manufacturer support here. But Davis says that Ohio Auto Sound had quit carrying Craig because of the volume of returns and the time required to have equipment repaired.

Ohio Auto is phasing out its tape department, Davis said, because of overdrafts and discounts. Silverblatt said that TAS has a "crazy tape case" but that it was leaving sales "to the service stations."

**Direct Mail Stereo Sales Show Growth**

Continued from page 3

Sanyo Adding 3 Receivers

NEW YORK—Sanyo Electric will introduce three new high fidelity receivers ranging in price from $199 for the 26-watt units to $349 for the 80-watts unit. William Byron, vice president, explains that his firm decided to hold the line on prices because "experience has shown that Sanyo's place in the audio components business is to provide quality receivers within the most popular price range."

Byron feels that this business savvy has been largely responsible for the escalation of his company's sales during fiscal 1975 to "far beyond" projections of a 30 percent increase over the previous year. He feels too that it will play a significant role in helping Sanyo to achieve its projected sales increase of 54 percent next year.

As its sales figures indicate, Sanyo has been unaffected by the fiscal mailing which most companies have suffered because of the uncertain economy. "However, we have been set back by backlogged orders which far exceeded our projections," he explains.

To specify this problem, the firm is using its own production facilities to provide dealers with the inventory they need for the spring-selling season. Among those products on which manufacturing emphasis is being placed are tape recorders which, according to Byron, have doubled in sales during fiscal 1975, and are expected to double again in 1976.

Byron concedes that the firm's accelerated growth is due in part to a strengthened sales management organization, a substantially increased advertising and promotion budget, and an ability to increase its share of business within existing markets. He explains, "In just four years we have built a network of thousands of dealers ranging from small stores to many of the country's retailing giants." He continues, "In 1976 our main concentration will be on increasing our share of business among existing accounts while continuing to add new dealers."

**FIC & IHF 'Talk Turkey'**

Continued from page 39

sumer could buy either on price or service, and that a good dealer will trade on his reputation. He emphasized, however, that advertised prices must include a reference to special fees for service or other extras.

"This is a completely new era and we can help you be successful," he concluded. "The prohibition on unfair practices applies to everyone and we expect everyone to comply. Section 203 provides immediate civil penalties of up to $10,000, and we welcome your help in spotting any deceptive practices," Givens told the IHF membership.

**Mart Decision**

Continued from page 39

that sales figures of GE's audio products are climbing again following the August management shakeup that resulted from the company's reorganization in which the audio sales department was merged with that of the houseswares division.

**GROWTH PICTURE**

**Sanyo**

**Emerson**

**Fisher**

**Pact Due**

Continued from page 39

The Emerson/Sanyo pact is still subject to the approval of Japan's Ministry of Finance, but no setbacks are anticipated. The agreement will give Sanyo a 50 percent interest in Fisher, and it is understood that under terms of the pact Fisher will liquidate facilities in Taiwan and Hong Kong, and will be sourced by the Sanyo Group of companies.

Meanwhile, Sanyo is continuing with plans to show its new line of products at the winter CES. A spokesman for the company in California says he does not anticipate any change in plans arising out of the Fisher pact. (See separate story, this issue.)

**Goodbye, paper labels**

On-cassette printing in up to 3 colors, + full background color, at speeds up to 100 units per minute. Saves time, money and problems.

The APEX Printer from Audiomatic Corporation

www.americanradiohistory.com
THE CLARKS
Man, Wife Duel In Chart Race

NASHVILLE—The country charts now reveal two songs climbing with stars, one written by a man, the other written by his wife.

The songs are “Texas—1947” recorded by Johnny Cash and written by Guy Clark, and “I’ll Be Your San Antone Rose” recorded by Dotty and penned by Susanna Clark. Though they have co-written several songs, this is Susanna’s first solo effort—and it’s only a few notes behind her husband’s song in the chart competition.

In a town crammed with talented people, the Clarks stand out. Guy hails from Southern Texas, the setting for many of this songs including the current Cash single and “Desperadoes Waiting For The Train,” recorded by his Gonzo buddy Jerry Jeff Walker. As a kid, he played Mexican style songs on his guitar and he pursued a musical career in Los Angeles where he worked in a dobro guitar factory to support his wife Susanna. In his spare time he wrote, and pitched, his songs.

“Nothing happened. One night while driving through traffic-clogged Los Angeles, Guy told Susanna, “If I can just get off this L.A. Freeway without getting killed or caught.” . . . The line became the chorus for one of Clark’s best songs, “L.A. Freeway.” Recorded by Jerry Jeff Walker, it hit the pop charts.

By that time, the Clarks had not only left the L.A. Freeway, they had left for Nashville. They suffered through several lean years, brightened somewhat when someone would cut a Guy Clark song or buy a painting from Susanna, a highly talented artist.

The early Walker cuts kept Clark’s name in the limelight when times were rough. And Guy hasn’t forgotten it. When Jerry Jeff and his wife Susan wanted company for their honeymoon in Barbados, they called Guy and Susanna who caught the next plane south. Guy gave them the best wedding present of all: a song—“Like A Coat From The Cold” with such thoughts as: “But the lady beside me/Is the one I’ve chased/To walk through life with me/Like a coat from the cold.”

Mickey Newbury thinks Guy Clark is about the best songwriter in Nashville. And Nashville is beginning to agree. A could-be classic, “That Old Time Feeling” was cut by Jerry Jeff, and other Clark songs were released by the Earl Scruggs Revue, Spanky and Our Gang, the Everly Brothers, Jim Ed Brown, Rita Coolidge, Tom Rush and David Allen Coe. The Cash cut looks like his biggest yet.

Meanwhile Susanna took time off from her painting and her frequent travels with Guy to try her hand at writing by herself. It was more of a lark than anything else, but Guy encouraged her to keep trying. She wrote a song. Dotty recorded it. And now she’s climbing the charts, right behind her husband.

The Clarks are two of the hardest working writers in the business. They’ll literally spend days hanging out with a particular artist to get a cut. Since the artist is often a friend, the job is easier.

Guy’s first album is now on the market with good reviews and the RCA effort, titled “Old No. 1,” contains his distinctive versions of the short stories he calls songs. Among his friends who appear on the LP are Dick Feller, Johnny Gimble, Emmy Lou Harris, Flo Warner and Sammi Smith.

Appropriately, the cover of the album features a photo of Guy standing by a Susanna Clark painting. And just as appropriate, the liner notes were written by an old friend by the name of Jerry Jeff Walker.

Walnut In Philly Turns To Country

PHILADELPHIA—The mild-mannered Walnut St. Theater, which has offered drama, musicals and films, turned its attention to country for the first time on Friday (20). With afternoon and evening shows in the Grand Ole Opry tradition, the playhouse, which is the nation’s oldest legitimate theater, brought in Penny DeHaven, Bobby G. Rice, Carl and Pearl Butler, and Stu Phillips with his balladeers.

Deejay Frank Baker, of WRCP Radio, local country station, hosted the shows.

By GERRY WOOD

Country

Streisand Movie On Tap Next For Kristofferson

NASHVILLE—The writer-artist-actor career of Kris Kristofferson continues in high gear as the multi-talented star prepares to return to Nashville from London where he has been co-starring in a film adaptation of the novella, “A Sailor Who Fell From Grace With The Sea.”

Kristofferson’s first solo album in two years has hit the market, with Monument Records planning major sales, merchandising and promotion programs. Movies and road dates took their toll on his writing output, but the new LP features two sides of fresh Kristofferson songs.

Before embarking on a national concert tour next spring, Kris has another project: a starring role, with Barbra Streisand, in the Warner Bros. motion picture remake of “A Star Is Born.” Filming begins next month in Los Angeles.

Dot Acquires Hot Lee Texas Master

NASHVILLE—Displaying confidence in the musical taste of the Houston market, ABC’s Dot Records picked up its third Houston master in 12 months last week.

The acquisition is a recording by Johnny Lee called “Sometime,” which is already charting top 10 at KENR, KIKK and KNUZ in Houston.

Tom T. Hall Tactit

NASHVILLE—Tom T. Hall has disbanded his group of musicians, The Storytellers, and is taking a four-month hiatus from road engagements and performance activities.

Hall’s manager, Bob Real, director of the William Morris Agency, Gator To SESAC

NASHVILLE—SESAC award-winning writer Glenn Ray has signed with Gator Music firm with SESAC.

Clarence Selman serves as manager of the new company, and Tom T. Hall Enterprises will administer. SESAC’s director of country music, Brad McCuin, signed Ray to the new publisher pact.

Says, “He’s into several major creative projects which require long periods of undivided attention. The only type of engagements we’re scheduling for him during the first four months of 1976 will be related to promoting a book he has completed and is now turning over to a New York publisher.” Details on the book will be released in the near future.

Hall says he is not planning rest and recreation. “I need time to finish a couple of albums and some other entertainment-related projects. I just looked at my schedule and I don’t have time for lunch.”

Hall is expected to return to his regular schedule around the end of April 1976.

Casino has 2 winners

RAY FRUSHAY
AMY
(You’re Livin’ Way Too Fast)
Written by Bobby Goldsboro
Producer Danny Jansen
Arrangements Jimmie Haskell
b/w I’LL TRY TO MAKE IT HOME
(Next Sunday Night)
Written by May Nutter
Producer Danny Jansen
Arrangements Jimmie Haskell

BILL NASH
HONKY TONK BAR ROOM BLUES
Written by W. D. Nash & W. S. Trancy
Producer Jefferson Lee
b/w SCARLET WOMAN
Written by W. D. Nash
Producer Jefferson Lee

SAM CAMMARATA, President
PROFESSIONAL MANAGEMENT INT’L
511 West Altabama
Houston, Texas 77006
Phone 713-526-6397

CARL FRIEND, President
CASINO RECORDS, Inc.
3100 Walnut Grove Road
Memphis, Tennessee 38111
Phone 901-452-2412

ANN TANT
NATIONAL & W PROMOTION
Atlanta, Georgia
Phone 404-993-7069

December 6, 1975, Billboard

www.americanradiohistory.com
Johnny Duncan -hotting up the country scene with a brand-new single! "Gentle Fire" -the sure-fire follow-up to his smash hit "Jo and the Cowboy."

The new Johnny Duncan single, "Gentle Fire" on Columbia Records.
Gospel Folk Assist Jesus’ Birthplace

NASHVILLE—A benefit concert featuring many of Nashville’s gospel entertainers was held last weekend, kicking off an international effort to restore and beautify the Church of the Nativity, the birthplace of Jesus, in Bethlehem.

Held at Municipal Auditorium with all denominations invited, entertainment was provided by Skerter Davis, Billy Walker, the Imperials, the Hemphills, Jenny Grimes, Janey Green and the BCM Choir, a 45-member black choir. The event was co-ordinated by former Mayor Beverly Briley, general chairman of the committee and Emily Bradshaw, president of the International House of Hope. Bradshaw also was one of the featured performers.

Briley was selected to be general chairman of the project due to his ‘dedication to Christianity and the harmony of all mankind.” He was invited to represent the U.S. last Christmas at the groundbreaking ceremonies to begin the restoration procedures of the area surrounding the Church of the Nativity.

The specific goal is to transform an old, noisy parking lot in front of the shrine into a beautiful plaza with fountains and gardens where Christian pilgrims and tourists may properly feel the spiritual sanctity of the site: Bethlehem’s Mayor Frej says “Bethlehem is a sacred place to Christians, but we often feel neglected by the Christian world. Now we are appealing to men of goodwill to be our partners in the dignification of our holy treasures. For us, people of a poor city with limited means, these are goals beyond our resources.”

All making a donation to the project will have their names inscribed in a corner-stone on the site. All donations should be sent to the Bethlehem Foundation of Nashville, c/o First American National Bank, First American Center, Nashville 37237.

Peterson Wins SESAC Award

NASHVILLE—John W. Peterson, Singspiration Music, received the SESAC trophy for the International Gospel Composer of the Year at the Annual Gospel Music Asso.’s National Convention here.

The award is given to the composer with the most copyrights to have received subpublishing abroad and the most cover recordings through the year.

During the year Peterson’s music has been subpublished in Sweden, Holland, Belgium, Germany, Switzerland and Australia.

Singspiration was similarly given an award as publisher of John Peterson Music. Close to 2,000 original compositions carry the John W. Peterson name both as lyricist and composer.

Crusaders Name Lewis A Director

KNOXVILLE—Ev Lewis, gospel singer and musical evangelist, has been named to the board of directors of Teen Crusade, Inc., a youth-oriented Christian ministry with national headquarters here.

Teen Crusade was formed in 1968 through the combined efforts of Bobby Richardson, head baseball coach at the Univ. of South Carolina; popular Christian lay leader the Rev. Billy Zeoli, president and director of Gospel films in Muskogee, Okla.; and a leader in the production of Christian motion pictures, and the Rev. Sam Anderson, who resigned as pastor of St. Paul’s Presbyterian Church in Hemingway, S.C., to direct the Teen Crusade nationally.

Lewis is a successful gospel music concert artist with two LPs with Impact Records and a third on his own label, Herald Records. He is active in churches, colleges and conventions, where he combines a presentation of traditional and contemporary gospel material. His original song material has been published by both Sing-spiration, Inc. and John T. Benson Publishing and has been recorded by many gospel artists.

Lewis began professionally as a pop/folk artist but since becoming a Christian in 1968, he has performed regularly in the Teen Crusade and in 1972 became music director for the organization. He will assist in formulating policy within which the ministry will function.

‘Crossroads’ Calendar Goes To 25,000-Plus

FORT WORTH — “Country Crossroads,” the half-hour music show co-hosted by Jerry Clower, Lee Roy Van Dyke and Bill Mack, has compiled the “best researched listings of living country artists and their birthdays that could be compiled,” according to Jim Rupe, who produces the show for the Radio-TV Commission.

The calendars are being used to promote the show because “people will see the calendars and be reminded of the Radio-TV Commission’s ministry and ‘Country Crossroads’ daily,” says Rupe.

The Calendar salutes the nation’s bicentennial and includes pictures of members of the Country Music Hall of Fame. The back displays a nationwide station guide of the “Country Crossroads” network, listing stations and air time by state.

“Country Crossroads” is produced and syndicated by the Southern Baptist Radio and Television Commission, and is heard on more than 900 radio stations around the world. The show features top country music and Christian testimonies from country music artists.

Listing nearly 500 birthdays, the calendar also lists country music events. The calendar is sent to listeners on request, as well as to nearly 1,000 radio stations airing “Country Crossroads.”

“We printed more than 25,000 calendars to be sent out during the show’s sixth anniversary,” says Rupe. “Response has been so fantastic we decided to print more and extend the offer through December.”

Each person who writes for a calendar also receives a brochure which says that God has a better way for his life, tells him how to make a Christian decision, and encourages him to become involved in the church of his choice.

(Continued on page 50)

Gospel

6/$55 illustrated

“Ah done wrote me a book!”
-Jerry Clower

Billboard, Cashbox, Record World

“THE WILL ROGERS OF THE NEW SOUTH”
Country Music magazine, June 1975

“THE MOUTH OF MISSISSIPPI”
Hundreds of thousands of avid fans

NOW, FOR THE FIRST TIME IN PRINT, JERRY CLOWER TELLS HIS OWN STORY IN HIS OWN WORDS IN HIS NEW BOOK—
AIN’T GOD GOOD!

DISCOVER WHY “CLOWER POWER” IS TICKLING THE FUNNY BONE AND TOUCHING THE HEART OF ALL AMERICA.

AIN’T GOD GOOD! by Jerry Clower with Garry Wood

TO ORDER, CONTACT YOUR WORD RECORD OR BOOK SALES REPRESENTATIVE OR CALL (817) 772-7650.
Review copies available to DJ’s.

WORD BOOKS
PUBLISHER, WACO, TEXAS 76703

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label &amp; Number (Or Label, Publisher)</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>SECRET LOVE - Teddy Tucker</td>
<td>RCA, 55771 (Mercury, Vancouver, B.C.)</td>
<td>34 36 7</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 35612</td>
<td>35 24 11</td>
</tr>
<tr>
<td>LONELY - Jack Greene</td>
<td>RCA, 40988</td>
<td>36 21 9</td>
</tr>
<tr>
<td>WHAT'S YOUR NAME - The Beatles</td>
<td>Capitol, 16145</td>
<td>38 43 6</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>39 29 10</td>
</tr>
<tr>
<td>SHINING SUN - Bobby Darin</td>
<td>Capitol, 17013</td>
<td>40 12 2</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>41 11 2</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>42 34 11</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>43 49 5</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>45 17 16</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>46 57 6</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>47 63 4</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>48 55 10</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>50 67 5</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>52 57 9</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>54 45 9</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>55 68 6</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>56 59 18</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>57 60 2</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>58 59 9</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>59 42 2</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>60 37 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>61 29 2</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>62 19 4</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>63 33 9</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>64 42 7</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>65 23 1</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>66 17 4</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>67 12 9</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>68 33 7</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>69 21 14</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>70 19 6</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>71 12 10</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>72 14 2</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>73 6 6</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>74 2 7</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>75 1 10</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>76 3 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>77 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>78 1 5</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>79 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>80 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>81 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>82 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>83 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>84 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>85 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>86 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>87 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>88 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>89 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>90 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>91 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>92 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>93 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>94 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>95 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>96 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>97 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>98 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>99 1 3</td>
</tr>
<tr>
<td>LOVE ME LIKE YOU MEAN IT - Don McLean</td>
<td>RCA, 40988</td>
<td>100 1 3</td>
</tr>
</tbody>
</table>
Johnny Cash 1957.
"Texas—1947"

The new Johnny Cash single that sounds—and acts—like an old Johnny Cash single—charts... phones.

From "Look at Them Beans:"
On Columbia Records and Tapes.
Country

‘Girl From Nashville’ Tunes Activate New Nashville Label

NASHVILLE—Rory Bourke, Chappell Music songwriter, has formed his own label, Althone Records, primarily for the music from the movie, “Girl From Nashville,” which was filmed here recently.

Bourke has had numerous songs recorded in his 3½ years with Chappell by such artists as Elvis Presley, Ferlin Husky, Terry Stafford, Roy Conniff, Andy Williams, Ronnie Prophet, Bobby Bare, Ray Price and Lynn Anderson. Some of them are “Most Beautiful Girl,” “Sweet Magnolia Blossom,” “Smile For Me,” “Sanctuary” and “Easy As Pie,” which is now high on the charts.

Unlike Robert Altman’s “Nashville,” which featured songs written and performed by the stars themselves, “Girl From Nashville” offers music written and performed by Nashville artists. Jamie Kaye, who formerly recorded for Mercury Records, sings the vocals for Monica Gayle and Jim Owen, local singer-songwriter and artist, sings for Glenn Corbett, who plays the male lead. However, there is a similarity, as “Girl From Nashville” is the story of a 16-year-old girl who runs away from home to find stardom in the music world and one of the stars themselves, “Girl From Nashville” features songs written and performed by the stars themselves. “Girl From Nashville” offers music written and performed by Nashville artists. Jamie Kaye, who formerly recorded for Mercury Records, sings the vocals for Monica Gayle and Jim Owen, local singer-songwriter and artist, sings for Glenn Corbett, who plays the male lead. However, there is a similarity, as “Girl From Nashville” is the story of a 16-year-old girl who runs away from home to find stardom in the music world and one of the stars themselves.

Texas Radio Is Big

• Continued from page 16

KTBC. About two years ago, Don Lincoln came to the station as program director and began to shape things up. As you might have realized, Ladybird Johnson is owner of the stations and she changed the call letters on the death of President Johnson, as a tribute to that great man, her husband.

Today, though she was on vacation in Europe as was written, she maintains an apartment in the old KTBC Building and gets involved in station affairs when she’s in town.

The assistant program director of the AM station, which features beautiful music, is Ron Munn. The program director of the FM station, which is “more contemporary than progressive rock,” is Steve Smith.

The legendary Cactus Pryor still does an 8:15-9 a.m. radio show on AM, even though he long-time partner Jack Wallace died about a year ago.

The AM station is doing pretty well, financially. It’s not No. 1 in ratings, but has good demographics for the format. As for the FM, it’s building quite well and is No. 3 overall in the market. Of course, the University of Texas is pretty well known among the college crowd, so it has a built-in audience. In the Dallas-Fort Worth area, KNON station manager Dean McClain says that “we’re just about even on last year, though slightly down because of the general economy.

Still, with Bobby Elliott programming the station (he just came from KGDF in Los Angeles three or four months ago), the station expects to do much better. The playlist features about 40 singles, plus anywhere from 12-20 LPs and four or five new records. McClain says that the station just expanded its playlist; it is used to feature only 30 singles and four or five LP cuts.

The station does quite well in local ratings, getting as high as No. 2 in the general market.

There are, of course, other radio stations. The most prevalent on the market is KXYZ, a MOR station in Houston, reformatting a recent year under Jack Haislip and national program director Rick Sklar of ABC. KCOH is a very well-known soul station in Houston. KLIF in Dallas, of course, is a legendary station, though it’s owned now by Fairchild. KBOX in Dallas was probably the birthplace of modern country music radio.

KZEW, an FM station in Dallas under program director Ira Lapon do a well done show with a progressive format, one of the few in the nation. KTKO in Tyler was the starting place of Bill Young, program director of KILT in Houston, Jimmy Rabbit, and others.

KILT, incidentally, has been and will probably continue to be, one of the great Top 40 stations under Young.

And Huey Meaux, a record producer who produces records such as Freddy Fender, does a weekend show on KPFJ in Houston that even made the finals in last year’s International Country Music Programming Forum awards competition.

All in all, Texas is a great radio place. And it’s not true that only tat-

iles know in places such as Kerrville and Brady or Wink or Claude, Texas.

Nope, there’s a lot of radio fans out there, and Texas radio cats to them.

Gardner, Johnson Cleared In Death

NASHVILLE—Comedian Brother Dave Gardner and Four Star Music owner Joe Johnson have passed detector tests following the accidental death of Nashville musician Thomas Shockey.

Gardner and Johnson volunteered to take the polygraph exams to clear themselves of any implication in the death of Shockey who fell from a balcony in the new Four Star building. Police report they were exonerated.

Rule No Foul Play

NASHVILLE—“Convulsive seizure” was the death cause for Audrey Williams, according to Nashville police and medical officials. Police ruled out foul play and added, “there were no drugs or alcohol found in her system from the tests.” The 52-year-old former wife of the late Hank Williams was buried near her ex-husband in Montgomery, Ala.

Baker And GRC Kill a Lawsuit

NASHVILLE—A temporary restraining order against GRC Records filed on behalf of Ray Baker Productions (Billboard, Nov. 1) has been dissolved in a compromise settlement.

The order, issued by a federal district judge in Nashville, had restrained GRC from selling or disposing of master recordings by country music star Moe Bandy, who was being represented by attorney E.R. Frank Jr. and Harris A. Gilbert, the suit alleged that GRC “repeatedly breached the contract between the firm which produces Bandy—Baker Productions.

Bandy has since released a new contract from his GRC contract and has signed with Columbia Records. Produced by Ray Baker, the first Bandy Columbia single is set for immediate release.

A Brand New Star Is Born...

And he has a new smash single...

ALBERT YOUNG EAGLE

“Congratulations”

“It’s Over Now”

Little Richie Records

Country LPs

1 25
2 7
3 8
4 10
5 8
6 14
7 26
8 12
9 20
10 13
11 21
12 9
13 18
14 12
15 19
16 3
17 5
18 14
19 20
20 11
21 10
22 29
23 22
24 25
25 26
26 18
27 10
28 12
29 7
30 9
31 3
32 2
33 1
34 7
35 4
36 1
37 1
38 1
39 1
40 1
41 1
42 1
43 1
44 1
45 1
46 1
47 1
48 1
49 1
50 1

Reissues

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50

Billboard MEANS MUSIC BUSINESS ALL OVER THE GLOBE

www.americanradiohistory.com
Country WLPL Playlist

- continued from page 22

are classified as number two. These one and two designations are used only by the programmer in establishing the weekly playlist and are not made a part of the hourly sequence.

"Then, a desired music sequence is established for each daypart. The average listener retention time is calculated for each daypart and each demographic and multiplied times two to determine the minimum rotation time desired for each daypart’s emphasized music category. Average quarter hour times number of quarter hours in daypart, divided by the sum times 15 equals average listener retention time.

"This, in conjunction with each daypart’s average spotload, determines the desired number of songs in each category.

"Finally, a playlist comprised of the specified number of male, female, and teen songs is placed in rotation.

"In compiling the playlist, current top items are first selected for each category until their demographic strength of general familiarity starts to weaken. Since current product will not be played unless it appeals to at least two demographic columns, two copies of each current song are used in the studio; when a current song is played for sequence credit in one demographic, the other copy is moved to the back of the list so avoid undesired repetition.

"Oldies are inserted until the determined number of songs in that category is reached.

"Thus, each category is as strong and familiar as possible. Solid gold records, he says, are changed twice per week and the current records weekly. But on-air presentation makes no differentiation between old or new songs and the ratio of oldies to new can be adjusted to support either a solid gold or a contemporary sales image.

"While the overall effect is maximum familiarity and demographic strength in each daypart."

Parris put his programming concepts to work first at WCGQ in Columbus, Ga., October of last year. He launched the concepts at WLPL last March. All three of his stations—he still consults WCGQ on a freelance basis through a firm called Bill Parris Programming—have done well in ratings.

Prior to working from 1972 to 1974 at WLPL as program director, his experience include several stations in Washington, D.C., and New York state as both air personality and program director.

The "flooding" playlist of WLPL has been as high as 40 records and as low as 13; it currently hangs around 25 singles.

Brown Performs For Kellogg Co.

NASHVILLE—Kellogg Corn Flakes, a sponsor of the "Grand Ole Opry" since 1959, featured a country act for their annual company meeting for the first time last week, as Jim Ed Brown performed for the firm’s executives.

Officials of the Leo Burnett Co. in Chicago, ad agency for the cereal king, chose Brown as a tribute to the 50th anniversary of the oldest continuously running radio program. Burnett executives were present in Nashville for the birthday of the "Opry" and met with officials of the parent company, the National Life & Accident Insurance Co., before making their selection of artists.

"The Woman on My Mind" is David Houston’s new single and, just days after its release, radio stations all across the country are giving it adds with great airplay. One-stops report phenomenal early sales, and everybody is already comparing it to David’s tremendous hit “Almost Persuaded.”

"The Woman on My Mind"
A giant new single from David Houston. On Epic Records.

Larry’s Big Break.

“Broken Lady” is Larry Gatlin’s new single, and it’s busting out all over. Larry’s performed the song for nationwide audiences on the Tonight Show, and the flip side, “The Heart,” was the most requested song on Larry’s recent cross-country tour. “Broken Lady” was rush-released in response to popular demand and it’s already his best-selling record.

Larry Gatlin’s new single that’s breaking wide open, “Broken Lady,” On Monument Records. 254-6602

Produced by Fred Foster.
Radical Change in 1975 Gospel Music

The Gospel product was experiencing a period of radical change in 1975. This change was evident in the way gospel producers were working, the types of music being produced, and the distribution methods used.

Some of the changes included:
1. **Contacting Countless Others**: Gospel producers were reaching out to a wider audience, including those outside the traditional gospel community. This led to a diversification of the audience for gospel music.

2. **Sampling Session at Magic Mountain**: Young producers were beginning to incorporate newer, more experimental sounds into their gospel music. This was reflected in the sessions they were conducting, such as the one at Magic Mountain.

3. **Gospel Singers as Recording Artists**: Gospel singers were becoming more independent, with some even starting their own independent record labels. This allowed them to have more control over their music and careers.

4. **Distributing Gospel Music**: The distribution of gospel music was changing, with more reliance on independent distributors and direct sales strategies. This made it easier for new gospel artists to gain exposure and reach a wider audience.

5. **Developing a New Theme**: Gospel producers were developing new themes for their music, moving away from the traditional themes of soul salvation andSecond Coming themes. This led to a more contemporary sound that resonated with a younger audience.

These changes were part of a broader trend in the music industry, where artists and producers were looking for ways to stand out and connect with their audiences. The changes in gospel music were reflected in the work of artists like Andrae Crouch and DISCIPLES, who were known for incorporating contemporary sounds into their gospel music.

**Shaped Notes**

Continued from page 45

Tom Nettler of the Lawton Welk Show, has recorded his first album of religious music, "What A Friend We Have In Jesus," for World Records. The album, arranged and conducted by Paul Johnson, is scheduled for release this week. Changes, the musical output of the Morgan Swamp Evangelism, has signed a contract with Herald Records. Fifteen young singers, including Changes features a full rhythm and brass section and travels nationally in a music ministry. Myself Together, a division of Word, Inc., Walt Mills to the label. Mills is a songwriter/evangelist based in the Dallas/Fort Worth area. Marjorie Wilkin, Myself artist who said, "One Day At A Time" received gospel music's Dove Award for Song of the Year, has a new album out, "Where I'm Going."

The Happy Goodman family drew 1,900 persons in Greenville, S.C., at the municipals Auditorium last month, grossing $7,200 for promoter Wayne Summer of WESC Radio.

Rainbow Opens Pressing Plant

DALLAS—Rainbow Sound, Inc., has begun producing gospel music since 1969 for many custom labels and artists, has opened Rainbow Pressing Co., a new record pressing plant here. Its facilities include a 16-track studio, graphic art and layout department for album cover design and professional arrangers and musicians.

The pressing facility is in full operation manufacturing LPs and singles using only pure vinyl in fully automated presses. Russell Kilpatrick manages the new operation.
French Unit Formed To Push Jazz

PARIS—The Centre d’Information Musicale is a new organization intended to promote jazz both at French and international levels. Organized by the French National L’Independent, which was inspired by Gégif Gilson of the independent company Palm Records, its aim is to build and consolidate the present jazz fever in France.

Alain Guérin, one of the founders of the Paris firm, said that there is no point constantly criticizing the record companies about jazz policies. “It is simply a question of doing something constructive.”

The CIM aims at widening the jazz audience and is interested in including all who are interested in organizing jazz, both in France and abroad.

This brochure will also contain the names and information about bands and musicians, regardless of jazz style. And it will include information about records or tapes made by the companies. It will also contain personal details about all musicians. A monthly bulletin is to be published informing of information for bands who have never recorded but want to do so. The hope is that the Center will also offer the opportunity of jazz wherever possible, including the organization of concerts.

Continental In Cassette Deal For Dealers

LONDON—Continental Record Distributors this week introduces a special deal for retailers who handle the company’s new “In Cassettes Of Holly- wood” pre-recorded cassettes.

For every 12 tape package purchased, the retailer will receive the company’s “Store Display Board” for window or in-store use. The series features some 20 films starring the Thirties and Forties stars who made the hit films, and are available from CDR are: “The African Queen,” with Humphrey Bogart; “Lady In The Dark,” with Judy Garland; “Arabesque,” with Marlene Dietrich; and “Key Largo,” with Edward G. Robinson and Edward O’Brien.

Product Sought

Magnet Draws 20 Reps To Its Convention In London

LONDON—Magnet Records brought 20 representatives from its company’s worldwide licenses here for the company’s meetings this week, to include a visit to Magnet artist Peter Shelley’s debut concert at the Royal Festival Hall.

The party included representatives from Epic, U.S.; Ariola, Germany; RCA, Sweden; Polydor, Germany; Ariola, Spain; Ego Musicale, Spain; Fonit Cetra, Italy; Polydor, Holland; Fonit Cetra, Holland; Ariola Scandinavia; CBS Sweden; Finnyke, Finland, AS Disco, Norway, and AEG Denmark.

Magnet manager Michael Levy says that during 1976 the company will further consolidate its operations overseas. Artists present at a celebration lunch were Shelley, Baker, Guy Norris, Barry Mason, Peter Goodyear, and Steven’s Rocket.

Also included were Ariola, Germany; international manager Hobby Varenhol, label manager Peter Smith; promotion chief Dorus Strum; Hamburg promotion girl Monica Lohse; Cologne promotion head Jorg Ulrich; artist promotion chief Franco Casillo, representing EMI; Chet Farthing, representing Freizeit magazine; and television producer Sigrid Kallmeyer, representing Bambi.

From the meeting in Stockholm, Issev Norati represented Fonit Cetra in Spain, with Eduardo Bartrina, general manager, there for the publishing side. From the meeting in Holland, Battaro Notti represented Fonit Cetra in Holland.

Ariola in Holland was represented by label manager Teun de Reede; and Ariola in Belgium by Gérard Ours; CBS in Sweden was represented by Jorgen Larsen, managing director; and Elsa Huxley, ex-British Columbia, was the current chief, who was there from the Scandanavian region, which is controlled by Ariola.

From Finland: Osmo Ruusukainen, Finneyke’s international a/r; chief; from Sweden: Dag Discuci, national a/r Pal Anderson, and R. Larsen represented Dans, of Denmark.

Forestier, New NMC Exec, Sets ‘Closer-Ties’ Goal

PARIS—One of the first assignments for Masson Forestier, after he takes over this new job as general secretary of the National Music Committee here, will be to visit the U.S.

His main objective will be to bring French and American music to all levels, from swing to jazz, to project the French-Italian music to the world.

“CIDD has set up an American office, and that is the center of the world at the end of the year and set up an information and public relations man. It will be held by the new service.

Some months ago it was decided that the CIDD was not only a musical instrument to be sold, but of more an opinion tool. Now that CIDD no longer exists, the method will no doubt be continued.
VANCOUVER—Casino Records, a Vancouver-based label which was formed by Ray Pettinter after his split with Goldfish Records, is a prime example of the Canadian independent label that has shown will and determination to expand its market share and promote Canadian artists.

Pettinter, who has handled promotions for London and Red River Records in Canada, is in the middle of an extensive radio ad campaign, on BIM and other radio stations which will cost him $23,000. No small investment for a Canadian independent label. Pettinter is one of the few who color posters and various other merchandising aids are being distributed.

A&M handles the distribution and promotion for Casino in Canada, and it has promoted the label for every-thing but I have a really good deal with A&M. In my opinion they have one of the best promotion teams in Canada. I need that promotion team because I can’t do it all myself. I need someone out there who is going to take care of it for me.

I don’t care whether Casino’s information is a hit single tomorrow or the week before, I want to have a hit album. A hit single will only help us build the artists but it won’t make us money.

The information seems to be that hit singles are only vehicles for getting hit albums sold, Pettinter says.that black music is to be listened to, not spread.

Titled “Black Echoes,” it will be on the streets Dec. 30, with a weekly circulation of 100,000 and a circulation of its initial print run. A $500,000 national promotion campaign will accompany the launch. Black Echoes is being launched by John Thompson, a former publisher of Melody Maker, Sounds and Popmop, and Alan Walsh, former executive editor with Melody Maker, and owner and founder/editor of Music Business Weekly. The newspaper is to be printed off web.

The editorial will be “dedicated Moukous Tour SRO MONTREAL—Greek singer Nana Moukous recently completed an extensive tour of that country which will take her to 10,000-seat Emile Fourier, a veteran of the city and its surrounding areas, a concert in London, England, on Jan. 13. The tour will last for about two weeks and is expected to generate a large amount of business and promotion for Moukous and her label, Atlantic Records.

Moukous, who lives in London, will be accompanied by her band, consisting of keyboard player, guitarists B heterogeneous and a rhythm section, as well as a string section, which will join her on the tour.

The tour will feature Moukous’ latest album, “The Little Girl,” which was released in September. The album has received critical acclaim and has sold well in the UK, where it has charted at number 10. Moukous is expected to perform songs from the album as well as some of her previous hits.

Moukous’ tour will be promoted heavily in the UK, with press releases, interviews, and live appearances on TV and radio. The tour will also include a number of acoustic and intimate performances, providing fans with the opportunity to get up close and personal with the artist.

The tour will conclude in London with a special concert at the O2 Arena on January 13th. Moukous is looking forward to sharing her music with her fans in the UK and is excited to bring her unique sound to the UK music scene.

Moukous Tour SRO MONTREAL—Greek singer Nana Moukous recently completed an extensive tour of that country which will take her to 10,000-seat Emile Fourier, a veteran of the city and its surrounding areas, a concert in London, England, on Jan. 13. The tour will last for about two weeks and is expected to generate a large amount of business and promotion for Moukous and her label, Atlantic Records.

Moukous, who lives in London, will be accompanied by her band, consisting of keyboard player, guitarists B heterogeneous and a rhythm section, as well as a string section, which will join her on the tour.

The tour will feature Moukous’ latest album, “The Little Girl,” which was released in September. The album has received critical acclaim and has sold well in the UK, where it has charted at number 10. Moukous is expected to perform songs from the album as well as some of her previous hits.

Moukous’ tour will be promoted heavily in the UK, with press releases, interviews, and live appearances on TV and radio. The tour will also include a number of acoustic and intimate performances, providing fans with the opportunity to get up close and personal with the artist.

The tour will conclude in London with a special concert at the O2 Arena on January 13th. Moukous is looking forward to sharing her music with her fans in the UK and is excited to bring her unique sound to the UK music scene.
International
286 Entries
Vie As U.K.
Euro Choice

LONDON — The Music Publishers' Assn. here has received 286 entries for the competition to decide the British entry for the 1976 Eurovision Song Contest. During the past few weeks, MPA committees have been meeting to narrow the field down to 50 songs.

MPA secretary David Toff says he has been surprised by the number of entries, and the quality and variety of the songs. “Last year we had 256 entries and, quite honestly, this year expected fewer.”

Final MPA committee meeting this week eliminates a further 20 songs and the final batch of 30 goes to a joint meeting by the BBC, MPA and the Songwriters' Guild of Great Britain.

Information regarding who sang or composed each song is not available at the meetings. All information was locked in a safe at MPA headquarters and will not be looked at until the 12 songs to go through to the finals at the Royal Albert Hall in February have been decided.

WEA Int'l, WB
‘Blanca’ Drive

NEW YORK — Having already sold close to three million copies internationally and topped the charts, the George Baker Selection's “Paloma Blanca” single is currently the focus of a joint WEA International-Warners Promotions campaign. Recently released domestically by Warners, the Dutch group's record is receiving considerable airplay and generating favorable initial sales in the U.S.

Full-page trade advertisements for “Paloma Blanca” have begun running, as part of a strong promotional campaign. Working closely with Warners' domestic sales and promotion department, Tom Ruffino of WEA, and David Franco of Warners, are coordinating a series of transatlantic phone calls, wherein the Baker Selection will talk directly from Europe with American disk jockeys around the country.

While they have long been an international favorite, the George Baker Selection are not unacquainted with the U.S. market, having enjoyed a Top 25 single here in early '70 with “Little Green Bag.” “Paloma Blanca” itself was a No. 1 single in countries as far apart as Holland, Australia, France, Italy, South Africa and New Zealand.

Gallagher
Promo Disk

LONDON — Chrysalis has produced a special promotional single for Rory Gallagher, taking two tracks from his album “Against The Grain.” The single uses the titles “Soup-Up Ford” and “I Take What I Want.”

The mail-out of 3,000 copies is to selected jukeboxes, BBC and commercial station disk-jockeys and to the disco mailing list of 400.

The idea of the record, which is shipped with an U.S.-produced color brochure about the album, is to break Gallagher in areas where he is not already accepted. Sales manager Ray Dunk says the company does not issue singles from the artist and this record is purely part of the promotional campaign for the album.

Chrysalis also plans a similar promotional single for Mandala, a new signing to the label.
MAJOR TELECAST

Mexico Reaps Top Spot At Song Fest

SAN JUAN—For the second time in four years, Mexico has won top laurels at the Organization of Ibero-American Television (OTTI) song festival.

The festival was telecast to Latin America, the United States, New York and Miami by Channel 2-Telemedio.

Mexican singer Gualberto Castro won a tie with 8 other contestants from Latin America and Spain with a song composed by Felipe Gil, "La Felicidad (Happyness)."

It was Gil's second victory this month. Another song he wrote, "El Rio (The River)," won first place at the this year's Festival of Voice and Song held earlier.

Second place at OTI went to Spain's young representative, Cecilia. Her song, "Amor a Medianorte (Love at Midnigh)," stood out among all the others for its feminist theme.

Tied for third place were Colombia and Spain, who were represented respectively by Leonor Gonzalez, La Negra Grande de Colombia, who sang "Vamos a la Ciudad (City Farmers)," and Mirla Castellanos, who competed with "Soy Como Mi Mamita (I'm Like My Mother, I'm Like the Sea)."

Puerto Rico was represented at the festival by a popular vocal group, Los Hispanos. Its song, however, garnered only four points.

Winners of the fourth OTI festival were selected by a five-member jury standing by in each of the 19 participating countries. Six countries sent their juries to the island and these voted right in the TV studio where the show took place. Each jury member gave one vote.

While an estimated audience of 148 million people watched the show, the jury members were able to vote by telephone, but were a large majority of the connections between TV stations and the TV studio where the show took place were faulty and that country had to call back three times.

There were also some technical problems with the telecast transmission.

Audial difficulties, for example, prevented some of the countries receiving the telecast from hearing portions of the song of Papua, as a result of which, their juries voted only on those singers they had been able to hear properly.

This situation favored Mexico in the end. Initially tied with Spain, Mexico swept its way to a triumphant victory of 20 points name some countries that had not heard Spain's song gave the former its votes.

The OTI festival, held yearly in the country of the previous year winner (Nydia Caro's victory in 1974 brought OTI to Puerto Rico, was organized by the members of the Organization of Ibero-American Television to encourage the creation of new, original songs by young Latin composers.

According to Paquito Cordero, the man who produced the show here and has been linked to the festival since it began, the OTI festival is second in importance to Europe's Eurovision.

Participants to the festival are generally selected in their native countries through national song competitions. Until this year, however, this was not true for Puerto Rico. Cordero says.

In the past, it was Cordero himself who selected the island's entry to the festival from the ending big name singers like Chuchu Avellanet the first year, Oscar Sol the second, and finally Nydia Caro last year, the produce was able to get enough sponsors to finance the Island's participa-

From now on, however, Cordero says there will be a competition to select a singer for the festival.

Mexico's victory this year is its second one. In 1973 Mexican singer Edna Miller won first place at the OTI with the song "Que Alegre Va Maria (How Happy Walks Maria)."

LORRAINE BLASER

Harlow Reunion Dec. 27

NEW YORK—Latin orchestra leader Larry Harlow has decided to go all-out for the last 50th anniversary and the 20th anniversary of the formation of the Orquesta Harlow with an all-night dance and show Dec. 27.

Calling it "Three Eras Of Orquesta Harlow" he made arrangements to get the original members of the band back to Brooklyn's St. George Hotel to celebrate that night.

"It really wasn't as difficult as it was expensive," says Harlow of the search for his old band member. "I had to bring one guy back from Guatemala."

In addition to the musicians and singers, such as Monguito and Vickie of the original group and Issa, Mirinda and Junior Gonzalez of more recent times, Harlow has invited a bunch of his name colleagues to join the celebration.

Such stars as Eddie and Charlie Palmieri, Vitin Aviles, Hector LaVoe, Pe "El Conde" Rodriguez, Pat Madrid, Johnny Ramirez, Adalberto Santiago and Los Quimboos and Tito Puente have all agreed to perform at the affair, which will be open to the public.

Seide Gets Label, Shifts To Mexico

LOS ANGELES—Former TV producer and personal manager Joe Seide has moved to Mexico after purchasing L.C. Sosa Records in Mexico.

The Sosa label handles Latin acts exclusively.

www.americanradiohistory.com
CAROLINE EXPORTS
8 TRACK TAPES
AND LP ALBUMS

PREMIUM 8-TRACK BLANKS

MAJOR LABEL 8 TRACK CUTOUTS

8 TRACK BLANKS

FREE ON 8 TRACK TAPES

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:
Back copies of BILLBOARD are available for subscription beginning from November 19 74 to December 1974. For information request, please send check, money order, or Billings at $5.00 per page up to 5 pages. For prices on additional copies and for further information contact:

BILLBOARD
P.O. Box 6019
Cincinnati, Ohio 45202
(513) 342-8957

BUS FOR LEASE OR SALE-
TOURING VEHICLE DIESEL

WANT TO BUY

Free for free catalog write to

C. R. TAPES
P.O. Box 523
San Mateo, Cali 94402
(415) 579-1447

DISCOTHEQUE CONSOLES

$180.00

DISTRIBUTING SERVICES

DISTRIBUTOR WANTED

P.O. Box 4801
Brooklyn, N.Y. 11230

January 1975

Based in the san francisco oakland bay area. Have extensive experience in the music business. Can provide you with the latest and hottest music.
BAY AREA ACTION

More Unknown Acts Cut For Own Labels

By JACK McDOUGAL

SAN FRANCISCO—The Bay Area continues to span wide bands who are doing well and are gaining recognition on their own homegrown labels in order to bypass the frustration of waiting to be signed to a major label. Billboard carried a report of five such bands July 26; now there are five more.

Stoneground is the best known of these bands, due both to previous recordings and the current interest and to steady hard work on the local club circuit. The four, two-female, two-male Marin band about to travel into Columbia studios here with Roy Segel of CBS to record 10 songs for an LP for its own Flat Out Records. They will initially press 5,000 LPs, to be distributed and promoted primarily in the Bay Area—Northern Californian market.

Stoneground manager Geoff Torren estimates the project will cost about $15,000 by June 15. As a better record with our own money, it will force us to be tighter, more well-balanced. The group is working because he has co-produced demos for the band before: "Roy has done a lot of things for the band. We've re-corded demos for us and did what he could to get us signed to a CBS label. He knew we were going to be a band that want to make—a disco/dance record—and CBS has the most consistent support for that," Stoneground.

Cayenne, a quartet in the country-rock vein which play steadily at Metro West, is another tourist-laden Fisherman's Wharf area of San Francisco, has released an album on its own Bucknose label. The record is actually a collection of demo tunes done on a tape almost a year ago, but the group did not want to stick with a four-musician theme.

Steve Seksin and Friends, a mostly acoustic/vocal trio being backed by an excellent band, has been recording a set for its own Bald Ego Records at Different Fur Recording Co., San Francisco. The group is being produced by Seksin himself; executive producer is Brian Price, who is doing the studio work. "While recording," Seksin says, "the trio will mix the tapes at Heider's.

Seksin manager Brad Schubeln says the group is doing well and is trying to get the momentum going.

WANTED TO BUY

"UP TO 600 DETERMINED MINI LPs, AS USED on John Rzeznik, 20 Speed. Age set important. Send info and 20 Spool with order to: Baling Show Ltd., 30 Great Pulteney Street, London, W. 1. England for cash or P.O. P.O.

FOR SALE

OLDIE 45s: BUY 10, GET 3 FREE! COM- plete, original labels, excellent to very good condition. Send $5.00 to: The Hardes, 3551 S. 30th St., Des Moines, 50315.

JUKEBOX DISTRIBUTION ELEcTRA AL- BUM, Psychobilly, 2, 1 F. 4 BULL OF WOODS. With each, Bunker Stationery E. ORG money orders only! Bellfore Records, 30 60th St., Forest Hills, N. Y. 11375.

WANTED FOR SALE

BAY AREA ACTION

More Unknown Acts Cut For Own Labels

By JACK McDOUGAL

SAN FRANCISCO—The Bay Area continues to span wide bands who are doing well and are gaining recognition on their own homegrown labels in order to bypass the frustration of waiting to be signed to a major label. Billboard carried a report of five such bands July 26; now there are five more.

Stoneground is the best known of these bands, due both to previous recordings and the current interest and to steady hard work on the local club circuit. The four, two-female, two-male Marin band about to travel into Columbia studios here with Roy Segel of CBS to record 10 songs for an LP for its own Flat Out Records. They will initially press 5,000 LPs, to be distributed and promoted primarily in the Bay Area—Northern Californian market.

Stoneground manager Geoff Torren estimates the project will cost about $15,000 by June 15. As a better record with our own money, it will force us to be tighter, more well-balanced. The group is working because he has co-produced demos for the band before: "Roy has done a lot of things for the band. We've re- corded demos for us and did what he could to get us signed to a CBS label. He knew we were going to be a band that want to make—a disco/dance record—and CBS has the most consistent support for that," Stoneground.

Cayenne, a quartet in the country-rock vein which play steadily at Metro West, is another tourist-laden Fisherman's Wharf area of San Francisco, has released an album on its own Bucknose label. The record is actually a collection of demo tunes done on a tape almost a year ago, but the group did not want to stick with a four-musician theme.

Steve Seksin and Friends, a mostly acoustic/vocal trio being backed by an excellent band, has been recording a set for its own Bald Ego Records at Different Fur Recording Co., San Francisco. The group is being produced by Seksin himself; executive producer is Brian Price, who is doing the studio work. "While recording," Seksin says, "the trio will mix the tapes at Heider's.

Seksin manager Brad Schubeln says the group is doing well and is trying to get the momentum going.

WANTED TO BUY

"UP TO 600 DETERMINED MINI LPs, AS USED on John Rzeznik, 20 Speed. Age set important. Send info and 20 Spool with order to: Baling Show Ltd., 30 Great Pulteney Street, London, W. 1. England for cash or P.O. P.O.

FOR SALE

OLDIE 45s: BUY 10, GET 3 FREE! COM- plete, original labels, excellent to very good condition. Send $5.00 to: The Hardes, 3551 S. 30th St., Des Moines, 50315.
**Ex-Cap Salesmen Testify**

- From page 6
  - Defunct T.M.C., got a hefty retainer without the sale order. Veremis and Cline related that returns increased because CapTel was early in the transition from an M.O.R.-label to a rock-oriented label, with heavy re-order of new artists and higher returns. Veremis, Beisel and Cline said they personally saw that big account warehouses were stocked.

Auto majors got point-of-purchase advertising dollars as a regular practice, according to Veremis. Beisel admitted that big accounts were sometimes given an "instant return authorization," for the merchandizing of big amounts of product.

Beisel alleged and Cline testified that big accounts made market and operated the merchandizing departments as a profit center.

Beisel said large users often benefited from a discount on a full-priced product. He also said investigation revealed that big accounts often reordered just to discontinue a brand and break open product on a to-be-returned pallet.

Beisel added that the final two days of the sales month resulted in more than two-thirds of the total sales volume. The examination, he admitted that accounts often bought from the 26th to the 30th of the month so they could get almost a full month's time from the manufacturer and Cline was never cross-examined.

**Disco Tour**

- From page 12
  - Being awarded. Dancing to disks played by disco DJs will be featured string breaks.

While tickets will be scaled from city to city, the average price will come out to $300 a show. The President is president of rackjob-precursors.

Cummings recently promoted a similar dance/concert at the Rockland Community College in Suffern, N.Y., and drew 8,000 at $7.50 a head.

Booking the package for William Morris is agent Barry Bell.

**Reggae Samplers Used As Giveaways**

NEW YORK—Some 40,000 sam- ple reggae music LPs have been earmarked for a radio station/re- tailer giveaway campaign in California by Island Records.

The sampler will contain material from a number of the label's reggae acts, including Bob Marley & the Wailers and Toots & the Maytals.

Managerial material, national promotion director, and Herb Cor- sak, vice president of sales, the campaign will be handled by Tower Records outlets in the state.

Stations involved are: KYA, San Francisco; KMET, Los Angeles; KPRI, San Diego; KYNO, Fresno; KZAP, Sacramento; KJOY, Stock- ton; and KFME, Houston.

Merchandising material featuring six current reggae album titles on Island will also be made available at Towers.

**Midwest Rackers Protest**

- From page 3
  - Only supplier of new product and specialty product as black mus- sic in smaller towns.

"Rackjobbers account for 75 per- cent of the product's sales to the record industry, and the tonnage provides the capital for developing new acts," said NARM, who is also president of NAR.

Despite less product by manufac- turers, the rackjobbers have not per- cent this year. "More discernment in product has led to massive sales on high-precision lines.

Rackjobbers are initiating promo- tions and working more closely with manufacturers, he says, citing a GRT tape display contest in pros- pers that involves special discounts. Jacobs also feels the rackjobber is a larger factor in single sales than re-
Now, even more alive than you've ever known them.

Of course, the Spinners have always had some of the most tremendous and exciting music you could hear. But now all their great songs and incredible energy have been captured live on a brand new album.

The Spinners. "Live!" Now, when you feel you want to see them just close your eyes. On Atlantic Records and Tapes.

Produced by Thom Bell

© 1975 Atlantic Recording Corp
A Warner Communications Company
THE ALLMAN BROTHERS BAND—The Road Goes On Forever. A collection of their greatest recordings, Capitol CS 91564. (Warner Bros.) Good double disc covering the entire span of their music from Southern rock to band's six-year career. Material ranges from the straight blues that characterized their earlier days (including the double lead guitars of Duane Allman and Dicky Betts) to the smoother rock that has become a recent trademark of the group. Good liner notes, that are unfortunately relegated to the inside of the jacket, explain that this is not a greatest hits collection per se but rather what those who have compiled the CD feel the fan would like to hear.


FRANKIE VALLI—Our Day Will Come, Private Stock PS 2006. Another strong set from Valli, mixing together the classic-directed material he made his recording "comeback" with and the ballad style he has always handled so well. Artist has one of the few truly distinctive voices in pop, and he is helped here by the strong production of Hank Medress and Dave Appel. As well as such top musicians as Arnold Schwartzburg, Bob Babbit and the NYC Strings and Horns. Though the disco slanted cuts are obviously a more commercial venture these days, Valli still does his best job on ballads or straight rockers, where he has an opportunity to showcase his vocals and make them the centerpiece of attention.


THE FOUR SEASONS STORY—Private Stock PS 7000. With both lead voice Frankie Valli and the Four Seasons themselves currently on extremely successful comeback trails, there is still an entire group of record buyers that has never been responded to the monster hits the four have racked up from the early to mid-'60s. Cuts here include material from both the Van Halen and Phillips catalogs, with Van Halen songs showing the early hits and the Phillips' cuts marking the strong comeback that vaulted them from what they were the new American group capable of standing up to the British musical invasion.


KAYAK—Royal Blood Bouncer, Janus JGS 7023. Longhist here, but Dutch group, with their skillful blend of rock and electronics could take it off via FM exposure if given the proper push. For those of you who may not remember, the band was one critically if not commercially successful LP on Capitol several years back. Overall sound here reminds one of such groups as Focus, Gentle Giant and Triumph, but there is a strong touch of originality. The basic difference between Ka yak and many other groups who work in this musical atmosphere is that nothing is obscured. The electronics are kept in perspective, as are the sometimes rapid fire vocals. Instru mental, which vary from speedy rock to easy mood music, are the highlight of the set.


Country

CHARLIE MCCOY—Harper! The Blues, Monument K22380. America's #1 harmonica offers a blues concept album effectively demonstrating his talents and those of a host of top musicians including Al Hirt, Mac Gayden, Pete Fountain, John Graves, Pig Robbins, Jerry Smith, Wendell Yanc, and members of Barefoot Jon. Recorded in Nashville and New Orleans. This features the best from these two soulful cities. Dixieland has had some good albums, but this might be his best.

Best cuts: "(I Heard That) Lonesome Whistle, "Blues Street Blues," "Blue Yodel No. 1, "For Texas," "St. Louis Blues." Dealing: Display country, but this could also move in pop and jazz sections.

RAT PRICE—Say I Do, ABC/Dot DGG 2037. Titled after Ray's latest single, this package contains another stellar collection of soft and pleasant ballads—most of them penned by Jim Weatherly. The Price-Weatherly combo, a successful two some in the past, continues to come up with first-rate produc tion. Larry Geary's gentile production molds this into a memorable Ray Price album, while Larry Musburger adds his talents.


GUY CLARK—Old No. 1, RCA APLI-1303. Guy Clark emerges from the Nashville underground with a strong first LP effort. He's one of the best writers in Nashville with songs recorded by Jerry Jeff Walker, Spanky and Our Gang, and, row, by Guy himself. This includes some Clark tunes that could become classics, like "L.A. Freeway," and "That Old Time Feeling," the wedding song he wrote for Jerry Jeff and Susan Walker—"I Like A Coat From The Cold," is a highlight, and Desperadoes Waiting For The Train" receives a fine interpretation from its author. Guy can be proud of the gentile and good LP.

Best cuts: "L.A. Freeway," "That Old Time Feeling," "Desperadoes Waiting For The Train," "I Like A Coat From The Cold." Dealing: A new artist, Clark is preceded by his writing reputation. This could help boost sales on this country-pop personality.

BARR BENTON—Barr Benton, Playboy PS 400. The best of Barr includes her past hits "Brass Buckles" and "Movie Magazine Stars In Her Eyes" and her new single "The Riverbed." Eddie Kilroy produces the pretty ball—do as does a good job. Barr's voice is catching up with her looks, and she rocks on "Desperado's." It's a wonder that the back cover photo of her on Playboy didn't get the record.

Best cuts: "Desperado," "Tremere," "He Used To Sing To Me." Dealing: Barr is gaining a following as her country music career blossoms. For extra sales, display the cover.

(Continued on page 62)
At long last, there is an album from Toots and the Maytals, the Kamikazes of Reggae. It's called Funky Kingston, and it is magnificent.

In Jamaica, Toots (real name Freddie Hibbert) stands much on a par with Bob Marley. For the last five years, they have been twin godheads, enshrined in Reggae myth as equal onnibotent. But their styles are totally different, and their twinship is born of opposition, a contrast that remind me somewhat of Muhammad Ali and Smokin' Joe Frazier. Thus Marley, complete with dreadlocks, smokes nine-irch, lifts for photographers and runs ganja-mad in the wilderness, while Toots dons in shiny suits, strutting, pounding, like a Jamaican Otis Redding. And the same split rules their music. Half-mystic, half-revolutionary, Marley floats, flickers, insinuates, but Toots keeps smashing straight ahead, reckless, a runaway train. His lyrics are often incomprehensible, but that's not the point. What matters here is impact, sheer gut force. Or, as a Jamaican friend of mine puts it: "Marley, him serpent, him snake, him slither and slide like cobra ride the soot. But Toots, man, him aSelf and him throw back head, him roar."

He certainly does. In Funky Kingston, a collection of its best tracks over the years, he brags and burrs with such remorseless fury that my neighbors have been cringing in terror, begging for mercy, as he comes crunching through their ceilings, boxes through their walls. Ge'dzilla unleashed, at four o'clock in the morning. The basic Reggae pulse, stop-shuffle-stop, which in Marley stutters and trembles, here pumps rock-steady, like a power drill in slow motion. And Toots himself is unstoppable, never lets up for a moment. Smokin' Joe indeed; he throws only left hooks, and each one is a sledgehammer.

One tiny reservation. The only track on Funky Kingston that doesn't work is "Country Road," adapted from John Denver. It fits Toots like sackcloth, dreads him of all power. Yet this is the song that his record company has issued as a single, no doubt trying to use its familiarity as a bridge to mass American acceptance, and that wakes me sore and afraid, in case he might get filleted, prepackaged, in a scrabble of pop hype. For the moment, however, he is heroic, no less. "Time Tough," "In the Dark," "Pomp and Pride." — Who could withstand such swagger, such pure blood force? "Him shoot," says my friend. "Him kill." — Nik Cohn
BARR BENTON—The Reverend Bob (3:20); producer: Eddie Kiddie; writer: Glenn Sutton; publisher: Redway Cowboy, BM. Play-by 0:06.5—A sound so fresh and vital that it seems to come straight from the heart of the music itself.


BARRY BENTON—Ain't That The Way (That Life Goes Down) (2:55); producer: Stu Phillips; Bruce Belland, Glenn Lunny; publishers: USSU/ASCAP/BMI. Play-by 5:06.

THOMAS TUCKER—Don't Believe My Heart Can Stand An' (2:48); producer: Jerry Lordan; writer: Billy Ray Reynolds; publisher: Oshihame, BM. MCA MCA-4097. "A song that is sure to catch the fancy of fans of the more mature, soulful type of country and western music, this record has a lot of life and vitality, and is sure to be a hit."--Billboard

DONNA'S PEOPLE—Bring The Sun (2:48); producer: Glenda Price; writers: Donna's People, BM. Play-by 4:50. "A good record that should do well on the west coast."--Billboard

TOMMY WEST—The Sun Of Your Love (3:13); producer: Chris Spedding; publisher: BM. Play-by 2:10. "A strong record that should do well on the west coast."--Billboard

DONNA'S PEOPLE—Bring The Sun (2:48); publisher: BM. Play-by 4:50. "A good record that should do well on the west coast."--Billboard

WILLY HUNTER—The Sun Of Your Love (3:13); producer: Chris Spedding; publisher: BM. Play-by 2:10. "A strong record that should do well on the west coast."--Billboard

KENNY PRICE—The Sun Of Your Love (3:13); producer: Chris Spedding; publisher: BM. Play-by 2:10. "A strong record that should do well on the west coast."--Billboard

THE BELLS—We Got The Get Out Thing Together, Mercury SP 1470. A strong record that should do well on the west coast. "The lead vocals are clear and crisp, and the instrumental backing is well done."--Billboard

STEVE HOWE—Begins, Atlantic SD 18514. Guitarist for Yes brings the laid back, easygoing atmosphere of his band's music to this record. The instrumentation is simple yet effective, and the overall sound is pleasing. However, the overall production values are lacking, particularly in the bass and percussion departments. "A good record that should do well on the west coast."--Billboard


David Bowie's new single
"Golden Years"
From his forthcoming album,
"Station To Station."
AP. 3/APS 1/ APR. 1. 327
<table>
<thead>
<tr>
<th>TITLE – Artist</th>
<th>Format</th>
<th>Label &amp; Number (Distributing Label)</th>
<th>Record Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>FLY, ROBIN, FLY (Warner Bros.)</td>
<td>W</td>
<td>WARN</td>
<td>09-20</td>
</tr>
<tr>
<td>FEEL THE WAY I CAN (E) – &amp; The Sensational Band (Harry Wayne Jones, Richard Davis)</td>
<td>W</td>
<td>SGC</td>
<td>09-20</td>
</tr>
<tr>
<td>SKY HIGH - June (Choo Poa), R. Dem, C. Scott, Frankie Cott</td>
<td>W</td>
<td>A&amp;M</td>
<td>09-20</td>
</tr>
<tr>
<td>I CAN'T WAIT (Christian, L. Wirt, Milton, Custom 3209 - Warner Bros.)</td>
<td>W</td>
<td>SGC</td>
<td>09-20</td>
</tr>
<tr>
<td>THE WAY I WANT TO TOUCH YOU (Margot Lewis)</td>
<td>W</td>
<td>JIVE</td>
<td>09-20</td>
</tr>
<tr>
<td>ISLAND GIRL - June (Choo Poa)</td>
<td>W</td>
<td>MCA</td>
<td>09-20</td>
</tr>
<tr>
<td>LOW RIDER - The Miracles, (William Scott), S. M. Berlin, C. Tronson, L. Wirt, D. Davis, N. Scott</td>
<td>W</td>
<td>SGC</td>
<td>09-20</td>
</tr>
<tr>
<td>NIGHTS ON BROADWAY – The Gears</td>
<td>W</td>
<td>A&amp;M</td>
<td>09-20</td>
</tr>
<tr>
<td>MARIAH – The Sensational Band (Harry Wayne Jones, Richard Davis)</td>
<td>W</td>
<td>SGC</td>
<td>09-20</td>
</tr>
<tr>
<td>IF I'M WAITING WITH A RESTED GUN (Bette Midler, Barry Manchester)</td>
<td>W</td>
<td>B-3</td>
<td>09-20</td>
</tr>
<tr>
<td>OUR WORLD WILL COME – Barry Manilow, N. Scott, Michael Anders</td>
<td>W</td>
<td>A&amp;M</td>
<td>09-20</td>
</tr>
<tr>
<td>I WANT A SOMETHING PRETTY – Toy London</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>LOVE MUSIC (Part 1) – Chick Corea, Manfred Eicher, A. G. Spielman, Raymond Scott, E. T. C. Bell, Kool</td>
<td>W</td>
<td>A&amp;M</td>
<td>09-20</td>
</tr>
<tr>
<td>WHERE THE HEART IS (Sherry Valentine, Jim Gasser, Ron Green)</td>
<td>W</td>
<td>A&amp;M</td>
<td>09-20</td>
</tr>
<tr>
<td>THEME FROM “MAHOGANY” – Harry Wayne Jones, Richard Davis, L. Wirt, Walter Gisler</td>
<td>W</td>
<td>A&amp;M</td>
<td>09-20</td>
</tr>
<tr>
<td>SECRET LOVE – Freddy Fender</td>
<td>W</td>
<td>B-3</td>
<td>09-20</td>
</tr>
<tr>
<td>WHO LOVES YOU – Jim Plante, Marty Roke</td>
<td>W</td>
<td>A&amp;M</td>
<td>09-20</td>
</tr>
<tr>
<td>THIS WILL BE – Harry Wayne Jones, Richard Davis, L. Wirt, Walter Gisler</td>
<td>W</td>
<td>A&amp;M</td>
<td>09-20</td>
</tr>
<tr>
<td>FEELINGS – Al Kooper</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>HEAT WAVE/LOVE IS A ROSE – Jimi Hendrix</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>THINKING OF YOU – Barry Manilow</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>THE LAST GAME OF THE SEASON (A Blind Man in the Bleachers)</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>A LONG TIME AGO – Barry Manilow</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>I ONLY HAVE EYES FOR YOU – Al Green, Barry Manilow</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>YOU AND ME – Barry Manilow, L. Wirt</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>COUNTRY BOY (You Got Your Feet In LA) – (Blasious, Bernard Blau, B. L. Brooks, D. Lambert, B. Foster, Capitol 4335 SGC)</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>PART TIME LOVE – (Hughie Chapman &amp; The Penthouse Group)</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>MIRACLES – St. Germain, L. Wirt, J. Scott, M. Davis, John, G. Smith</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
<tr>
<td>WALK AWAY FROM LOVE – David Ruffin</td>
<td>W</td>
<td>09-20</td>
<td></td>
</tr>
</tbody>
</table>

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following criteria: 1. 100 Upward Movement; 2. 100 Upward Movement of 4 positions; 3. 100 Upward Movement of 9 positions; 4. 100 Upward Movement of 13 positions; 5. 100 Upward Movement of 19 positions. This chart reflects the best performing titles on the chart, regardless of their actual chart positions. A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Department of Billboard.
PRESENTS

INC.

°

4°,

1

J

CAR

ON

ATLANTIC RECORDS AND TAPES
WATCH FOR "WELCOME TO MY NIGHTMARE"
FEATURE FILM

WELCOME TO MY NIGHTMARE

Alice Cooper

SAHARA TAHOE

FOR RESERVATIONS CALL TOLL FREE
(800) 648-3327

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Wk Ending</th>
<th>Chart Positions</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week(s) at chart</th>
<th>Price</th>
<th>Channel</th>
<th>Tape</th>
<th>Cassette</th>
<th>Price</th>
<th>ALBUM</th>
<th>Channel</th>
<th>Price</th>
<th>Tape</th>
<th>Cassette</th>
<th>Price</th>
<th>PREV. WEEK</th>
<th>Suggested List Price</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 6, 1975</td>
<td></td>
<td>PAUL SIMON</td>
<td>Still Crazy After All These Years</td>
<td>Columbia</td>
<td>4</td>
<td>37</td>
<td>37</td>
<td>14</td>
<td>40</td>
<td>5</td>
<td>COMMODORES</td>
<td>Shilo</td>
<td>6.99</td>
<td>7.96</td>
<td>7.96</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>JOHN DEVER</td>
<td>Rocky Mountain Christmas</td>
<td>RCA Victor</td>
<td>42</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>JOHN DEVER</td>
<td>Rocky Mountain Christmas</td>
<td>RCA Victor</td>
<td>42</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>EDDIE MASON</td>
<td>Gold County</td>
<td>Epic</td>
<td>54</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>MIKE GROVE</td>
<td>The Captain Fantastic &amp; The Brown Dirt Cowboy</td>
<td>MCA</td>
<td>51</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>JIM REEVES</td>
<td>Diamond &amp; Rust</td>
<td>Columbia</td>
<td>52</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LESTER BURKE</td>
<td>Hang On Tight</td>
<td>Epic</td>
<td>53</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ROYAL GUITAR</td>
<td>High On The Road</td>
<td>Epic</td>
<td>44</td>
<td>44</td>
<td>26</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>BOB SAGET</td>
<td>The Captain &amp; Tennille</td>
<td>Atlantic</td>
<td>49</td>
<td>21</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>JIM REEVES</td>
<td>Hang On Tight</td>
<td>Epic</td>
<td>49</td>
<td>21</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>CLEM CAMPBELL</td>
<td>Revelation Road</td>
<td>Capitol</td>
<td>50</td>
<td>21</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ALAN TEETZ</td>
<td>Between The Lines</td>
<td>Atlantic</td>
<td>51</td>
<td>35</td>
<td>38</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>DONNA SUMMER</td>
<td>Love To Love You Baby (Part 1)</td>
<td>Warner Bros.</td>
<td>64</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>PETE AND THE WING</td>
<td>Crashing Waves</td>
<td>Columbia</td>
<td>90</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>DAVID BOWIE</td>
<td>Life On Mars? (Part 2)</td>
<td>RCA Victor</td>
<td>54</td>
<td>55</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>JIMI HENDRIX</td>
<td>Are You Experienced?</td>
<td>Columbia</td>
<td>91</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SHAHEEN</td>
<td>Soft Shoes</td>
<td>Epic</td>
<td>58</td>
<td>43</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>JAMES LAST</td>
<td>Delightful Boulevard</td>
<td>Capitol</td>
<td>58</td>
<td>62</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>GLADYS KIGHT &amp; THE PIPS</td>
<td>Give It Some Lovin'</td>
<td>Motown</td>
<td>60</td>
<td>65</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>SHERMAN ALEXMAN</td>
<td>I'll Be Your Baby Tonight</td>
<td>Cotillion</td>
<td>67</td>
<td>61</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>HANK WILLIAMS</td>
<td>The Best Of The Best</td>
<td>Columbia</td>
<td>62</td>
<td>50</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>BILLIE JOE &amp; THE RIZZOS</td>
<td>Billy Joe &amp; The Rizzos</td>
<td>Capitol</td>
<td>75</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LEWIS JENSEN</td>
<td>I'm Your Man</td>
<td>Capitol</td>
<td>65</td>
<td>69</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANTHONY SINGLEY</td>
<td>Come On, Come On</td>
<td>Casablanca</td>
<td>66</td>
<td>64</td>
<td>49</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LIONEL RHINES</td>
<td>Burning Love</td>
<td>Epic</td>
<td>67</td>
<td>71</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>GEORGE CARLIN</td>
<td>An Evening With</td>
<td>MCA</td>
<td>67</td>
<td>71</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>PAUL MCCARTNEY &amp; WINGS</td>
<td>Back In The USSR</td>
<td>Capitol</td>
<td>79</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>JOHN DENVER</td>
<td>Greatest Hits</td>
<td>Columbia</td>
<td>80</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**STAFF PERFORMERS:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-50 Strong Increase in sales / 11-200 Upward movement of 4 positions / 21-200 Upward movement of 6 positions / 31-40 Upward movement of 10 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 products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. @ Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal auditable and optional to all manufacturers. (Seal indicated by bullet.)
GOLD DISCOVERED IN ARKANSAS

Arkansas, the only state in the union with a diamond mine has now struck gold!

Black Oak Arkansas
SD 33-354 Produced by Lee Dorman and Mike Pinera

Raunch 'N' Roll
SD 7019 Produced by Tom Dowd

High on the Hog
SD 7035 Produced by Tom Dowd

CERTIFIED GOLD!!

Atlantic/Atco congratulates Black Oak Arkansas on their 1975 Fall tour
<table>
<thead>
<tr>
<th>TOP LPs &amp; TAPE</th>
<th>SUGGESTED LIST PRICE</th>
<th>SUGGESTED LIST PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ARTIST</td>
<td>LABEL, NUMBER (DISC LABEL)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Every care for the accuracy of the suggested prices has been taken. All prices are subject to change without notice.
Stanley Turrentine's
Have You Ever Seen the Rain
is his all-time
fastest breaking album!

Fantasy F-9493

Produced by Gene Page, Billy Page, and Mr. T.
Featuring Freddie Hubbard, Ron Carter, Jack De Johnette,
David T. Walker and Patrice Rushen

🌟 Billboard  📈 Cashbox  📊 Record World
**West Regional Breakouts**

- **Joni Mitchell** - *Hissing Of Summer Lawns (Asylum)*
- **Cat Stevens** - *Northern Lights* (Warner Bros.)*
- **Paul Simon** - *Still Crazy After All These Years (Columbia)*
- **Elton John** - *Rock Of The Westies (MCA)*

**Southwestern Breakouts**

- **Joni Mitchell** - *Hissing Of Summer Lawns (Asylum)*
- **Cat Stevens** - *Northern Lights* (Warner Bros.)*
- **Paul Simon** - *Still Crazy After All These Years (Columbia)*
- **Elton John** - *Rock Of The Westies (MCA)*

**West Coast Regional Breakouts**

- **KGSF-San Diego**
  - Joni Mitchell - "Hissing Of Summer Lawns" (Asylum)
  - Michael Murphey - "Swans Against The Sun" (Island)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - Country Joe McDonald - "Paradise With An Ocean View (Fantasy)"
  - Paul Simon - "Still Crazy After All These Years (Columbia)"
  - David Crosby & Graham Nash - "Wind On The Water (ABC)"
  - Keith John - "Rock Of The Westies (MCA)"
  - Home Grown - Various Artists (KGSF Records)

- **KMET-Los Angeles**
  - Rod Stewart - "Do Ya Think I'm Sexy? (Atco)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - Booker T & The MGs - "Green Onions (Stax)"
  - Steely Dan - "Aja (Warner Bros.)"
  - The Band - "Northern Lights-Southern Cross (Capitol)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)

- **KROQ-L.A.**
  - Iggy Pop - "Lust For Life (Elektra)"
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
  - The Band - "Northern Lights-Southern Cross" (Capitol)
Paul Anka’s Latest Greatest Hits.

Over the last year and a half, Paul Anka has re-emerged as one of the country’s most popular and enduring recording artists with new standards like "You're Having My Baby", "One Man Woman" "I Don't Like To Sleep Alone", "I Believe There's Nothing Stronger Than Our Love", and his latest smash hit, "Times Of Your Life".

Now, they're all on one new album, including 5 more songs that have been thrilling his sell-out audiences around the country.

"Times Of Your Life"

The blockbuster album from Paul Anka.
Presented proudly on United Artists Records and Tapes.
WHETHER YOUR STATION IS COUNTRY OR POP, BILLY "CRASH" CRADDOCK'S "EASY AS PIE" IS RIGHT UP YOUR ALLEY!

"EASY AS PIE," A BEAUTIFUL BALLAD, PROMISES TO BECOME A GIGANTIC CROSS-OVER HIT.

(DDA-17584)

Over 150,000 copies have already been sold, and key one-stops and retailers across the country report that demand continues to increase dramatically.

Written by Rory Bourke, Johnny Wilson, Gene Dobbins

Exclusive Bookings
United Talent, Inc.

Available on
ABC Dot Records

chappell music company

1907 DIVISION STREET NASHVILLE, TENNESSEE 37

www.americanradiohistory.com