

# Billboard

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YEAR

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## Ford Foundation In \$180,000 Disk Outlay

By IS HOROWITZ

NEW YORK—The Ford Foundation has disbursed \$ 80,000 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 already 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 talent nuts pegged to AFM recording rates, 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).

(Continued on page 12)

## 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.

Newly-signed exhibitors include Let There Be Neon, New York; Nimrod Productions, Canoga Park, Calif.; Geranium Laboratories, New York; Focus Lighting, New York; Sound Sales, New York; Stanton Magnetics, New York; Disco Sound, New York, and Veraxor, Industries, New York.

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

(Continued on page 34)

## Disco 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 Dimples 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

(Continued on page 12)

## Acts Vie To Work At Indoor Chicago Park

By NAT FREEDLAND

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

(Continued on page 12)

## NEW DISK FORMULA?

# L.A. Philharmonic Contract Disputed

By ROBERT SOBEL

NEW YORK—Los Angeles Philharmonic Orchestra management claims it has achieved a union contract breakthrough providing that only musicians taking part in recordings be paid for the session.

The national symphonic formula requires all members of an established orchestra be paid the first two hours of recording whether they perform or not.

The agreement reached between Local 47 in Los Angeles and the L.A. Philharmonic Assn., though causing claps of approval from both parties, has also drawn claps of irate thunder from the national AFM leadership.

All contracts made on a local level are subject to approval by the national parent body. National officers reached here disclaim any knowledge of such an agreement. Further-

(Continued on page 38)

## GRC Assets Sold To L.A. Agency

By DAVE DEXTER JR.

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

Negotiations last week involving the diskery and its publishing firms in Atlanta 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 Thevi's, GRC's founder.

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

(Continued on page 16)

## FTC To Dealers: Compete

By STEPHEN TRAIMAN

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 Richard Givens, FTC New York-New

Jersey regional director, in his comments that drew an overflow group to the IHF-sponsored luncheon at the Waldorf-Astoria last week.

Introducing Laura Worsinger, who bosses the special task force that is responsible for the ongoing probe, he noted that the FTC has given the highest priority to implementing legislation aimed at the end of price maintenance practices.

"Competition is a good thing," he

(Continued on page 39)

## 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 important position 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.

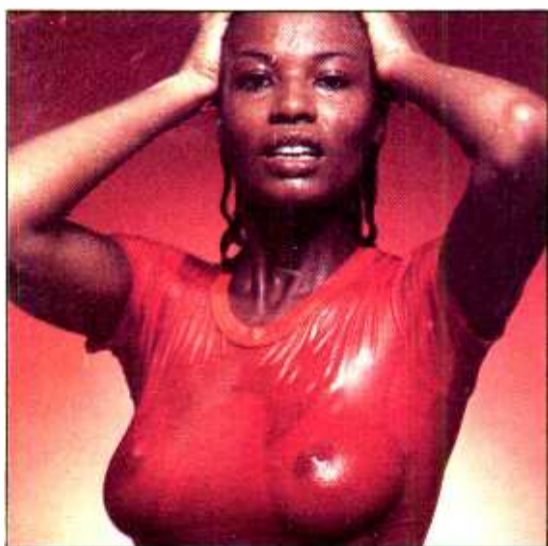
During the more than two-hour SRO meeting on the downtown campus of Loyola Univ. of Chicago, college promotion people from five labels explained their different policies pertaining to this specific mar-

(Continued on page 35)



The Eddie Boy 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 Boy Band might be a whole transfusion. They play rock in overdrive. The Chicago Tribune wrote, "A joyous delight." Members of the group are Mark Goldenberg, John Paruolo, Tim Walkoe, Josh Leo, Dennis Ebert and Michael Lerner. Theirs is slam-bang rock, tight and strong enough to blow bigger acts right out of the arena. The Eddie Boy Band debuts on record with this album, on MCA Records (MCA-2153).

(Advertisement)



The Stylistics' "You Are Beautiful" album is a stunning mix of the group's inimitable soul sound and irresistible disco dance rhythms.

It's a love album and a "get dancin'" set. Funky and lush the album includes their new chart single "Funky Weekend" and the magnificent title song, "You Are Beautiful."

Climbing out of the stores and on to the charts the Stylistics' "You Are Beautiful" album is just that—Beautiful! AV-6901C. (Advertisement)

The second in a series of new Jimi Hendrix albums compiled from previously unreleased recordings produced by Alan Douglas. On Reprise records and tapes.

# 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



Manufactured and Distributed By RCA Records and Tapes

BVL 1/BVS1-1287

## HIGHER ROYALTIES

## New Life For Old Keys-Hansen Firm

By IS HOROWITZ

NEW YORK—Hansen Music has reactivated its Keys-Hansen sheet music division, pegged to a royalty formula that will provide copyright owners a 50-cent pay-off per single sheet sold after the first 600 copies.

Print agency rights will be sought from independents whose catalogs are not committed to major publishers, but still want to take a shot at the sheet market, says Charles Hansen. He feels the high royalty, as compared to the more normal industry standard of 35 cents per copy, will prove a strong lure.

Music veteran Aaron "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 to Keys on print listing at \$1.50. After paying the tune proprietor his 50 cents, and allowing 10 cents for 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 non-exclusive secondary publication rights to Hansen for other print use, such as choral 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, Jimmy Webb, 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 inflationary waters, the lighter the records required to counter the aura of doom.

It must be that kind of thinking that 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 veritably a sales explosion is Scottish comedian Billy Connolly's uproarious version of "D-I-V-O-R-C-E" on Polydor, a

single which has topped the charts. This is the song which earlier provided Tammy Wynette with a hit as a sung-from-the-heart straight ballad launched her on a successful personal appearance tour here.

Connolly, 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 Phil Coulter, the Scottish-Irish (respectively) team who

(Continued on page 51)

## \$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 Sroge Co., Inc., mail-order marketers.

The unchanged figure for records and tapes is due to the loss in 1974 of the Capitol Record Club, according

to Robert Cherine, firm vice president.

The demise of Capitol and Longines also brought down the magazine and newspaper advertising figure for records and tapes, from \$25,675,600 in 1973 to \$23 million in 1974.

Movement of 800,000 units of stereo equipment through special-

(Continued on page 42)

## Midwest Rackers Protest Pricing

'Killing Us,' Heilicher And Colleagues Assert

By ANNE DUSTON

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

"We aren't being replaced by the retailer—they are killing us," claims Amos 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 stupid, selfish, and will put themselves out of business with a price structure that allows promiscuous price cutting. And you can quote me."

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

"There is no growth, no expansion. We can't compete with a \$3.99 retail price when we sell at \$4.20. The record companies will lose the mass merchant, and with them will go the tonnage on product."

A three-price position, with rackjobbers having the lowest wholesale price, and one-stop and retailers in step-up categories, is advocated by David Lieberman, president, Lieberman Enterprises.

"It is not a matter of the decline of the rackjobber as much as the recent expansion of the retailer who is creating competition with rackjobbers who totally dominated the market in the 60s.

"The retailer is strong in creating a market for new acts and specialty product, but the volume that the rackjobber handles on established acts makes the money for the record company to invest in these areas," Lieberman says.

Lieberman is moving his firm into a competitive position with the retailer, in offering advertising, display material, education of store salespeople, inventory control and expertise on artists, and in making the record de-

partment in chains as much like a retail shop as possible.

The firm recently expanded into the Pacific Northwest, with shipping and office facilities in Portland, and expects a 47 percent increase in profit this year, from \$18 million to \$25 million.

"We are retailers, and have to know our product, the artist and how to sell," says Lieberman. Although not in the retail outlet area, the firm has a one-stop operation that helps in keeping a pulse on what the public is buying. "We might also be the only record outlet in smaller, outlying areas through our Gibson, Osco, Woolworth or Woolco locations."

With distribution links so closely inter-related, Lieberman sees manufacturers directing more advertising and promotion programs towards the rackjobber.

Jay Jacobs, Knox Record Rack Co., Knoxville, points out that the rackjobber is often the

(Continued on page 58)

## Black Gospel Changing

By BOB KIRSCH

LOS ANGELES—New writers, new production techniques, new arrangements, more topical material and new audiences—these are just a few of the elements playing an important role in the increasingly changing face of black gospel music.

The changes in black gospel have been neither sudden nor dramatic, but have evolved over the past few years to the point where it is often difficult today to distinguish between a gospel recording or a pop/soul song.

"If you really listen to the younger gospel singers," says Lee Young Sr., a&r administrator at ABC, "you will see the changes are in the songs they are writing as well as in the arrangements and production."

Young, who was drummer for Nat "King" Cole for a decade and has produced Broadway shows, pop and soul acts and such gospel artists as the Rev. Nat Townsley Jr., the Jackson Southernaires, the Williams Brothers, Mildred Clark and the Loving Sisters, says the gospel picture is changing throughout the industry, not just for ABC artists.

"Most traditional gospel acts, as excellent as they were and are, did not write their own material," Young explains. "Young artists today are writing, and they are writing almost social commentary songs. It's kind of like the change that came about in pop with the Beatles. The moon-June kind of rhymes disappeared and I don't think those types of songs will ever really make it again. These were fantasy types of songs, and kids today write what

(Continued on page 50)

## RARE JAZZ &amp; GOSPEL

## Arista Purchases Savoy's Masters

By JIM FISHEL

NEW YORK—In a move to entrench itself further in the jazz market and to secure a grip in the gospel field, Arista Records has acquired Savoy. Under terms of the acquisition, Arista takes over all of the existing artist contracts, copyrights and masters in the evergreen label's catalog. Pact has been months in coming and was known to be happening.

Long recognized as one of the strongest jazz and black gospel labels, Savoy had some of the most influential jazz artists on its label at one time. These included: Charlie Parker, John Coltrane, Lester Young, Dizzy Gillespie, Coleman Hawkins, Archie Shepp, Erroll Garner, Cannonball Adderley, Milt

Jackson, Donald Byrd, Herbie Mann, Charles Mingus, Yusef Lateef, Modern Jazz Quartet, Lee Morgan, Art Blakey, Fats Navarro, Kenny Clarke, Dexter Gordon and many others.

Arista plans a wide variety of special packages in its approach to this product in the first quarter of 1976, including anthology collections, single-album reissues, concept-oriented retrospectives, and various other comprehensive multi-record sets.

One of the initial record companies to become involved in gospel in the 1940s, Savoy still features a most extensive catalog. Artists on the roster include the Rev. James Cleveland (the single biggest-selling gospel artist), the Gospel Caravan, the Davis Sisters, Mahalia Jackson, the Ward Singers, the Voices of Tabernacle, the Roberta Martin Singers, the Original Gospel Harmonettes, and the Gospel Clefs.

Purchase of the company was overseen by Clive Davis, Arista president, and lawyers representing the estate of the late Herman Lubinsky, Savoy's founder.

In order to smoothly oversee the release of Savoy product, Steve Baker, exclusive independent producer for Arista, will be supervising coordination and production of the jazz packages with discographer Bob Porter. Also hired to handle Savoy are Irv Bagley and Mary Lou Webb.

## Farrell's Labels Hiring 11 Promo People For Field

By ELIOT TIEGEL

LOS ANGELES—Wes Farrell, now operating with three labels—Chelsea, Roxbury and the newest addition, Hot-Lix—will add 11 field promotion persons to his staff Jan. 1.

The buildup of promotion people in concert with the launching of the newest label, follows Farrell's successful 16 months of going through independent distributors after being handled in the U.S. (and worldwide) by RCA for a similar period.

The additional promotional manpower is designed to provide for greater concentration on product, Farrell says, adding that he doesn't plan increasing his monthly output of around six records.

Farrell and Craig Dudley, direc-

(Continued on page 58)

## Music Boxoffice Sizzles Despite New York's Woes

By JIM MELANSON

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

During a recent six-day period more than \$325,000 passed through the boxoffice windows of major metropolitan venues, as an unusually high number of top-name recording acts came to the Big Apple to showcase their musical wares.

The Monday through Saturday

week of action, beginning Nov. 17, involved concert performances by such acts as Dave Mason, Peter Frampton, Isaac Hayes, the Revelations, Millie Jackson, Mott, Sparks, the Marshall Tucker Band, the Chieftains, Edgar Winter, Rick Derringer, ZZ Top, Hot Tuna, Gordon Lightfoot and Mimi Fariña.

Topping the dollars-grossed list

(Continued on page 58)

## 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 included previously released holiday product, this year's compilation will emphasize new singles and LPs.

The list appears this week on page 10.

# Calif. Music Booking Agency Law Puzzles Everyone

LOS ANGELES—The state of California's recent music booking agency law (Billboard, Nov. 22) looms as a Pandora's box so intricate and problem-filled that the implementation of the stringent regulations in it may throttle its effective Jan. 1, 1976 starting date.

Witnesses from a myriad of affected segments of the music industry broached so many pertinent questions to State Sen. George N. Zenovich of the legislature's industrial relations committee that the Fresno lawmaker left a stormy session here Thursday (20) seemingly better informed but without any definite answers.

He told the meeting that Senate Bill 733, which requires that persons "who advise or engage in activities relating to the employment of musical artists," be licensed by the state of California, necessitates more study. Participants at the meeting, who ranged from regional AFM executives to label executives, booking agents and personal managers, felt that the full day discussion opened Zenovich's eyes and others on his committee to a need for definition.

Some interested parties feel amendments are already in order. Dave Davis of the state's bureau of employment agencies appears to be one whose department must work overtime to effectively handle administration of the law by the Jan. 1 deadline.

The ambiguous interpretation of the role of a booking agent still stymies industry acceptance of the law, which would strictly police booking and advisory roles in the music industry.

It was learned, for example, that Chuck Hurwitz, Beverly Hills entertainment attorney, is writing an interpretive piece for a law journal on the State Sen. Jim Whetmore (R-Anaheim) proposition.

While industry sources agree with the intention of the bill, the comment, "overkill," was used by several who attended the meeting in describing the overzealous provisions of the law.

## Jazz Bringing 'Dramatic' Sales To Columbia Label

By JIM MELANSON & JIM FISHEL

NEW YORK—Jazz product at Columbia Records these days isn't playing second fiddle in the company's musical lineup.

In fact, the marketing of jazz titles, especially those with crossover potential, is producing "dramatic" sales results for the label, according to Bruce Lundvall, vice president and general manager.

The sales figures can be impressive: Herbie Hancock's "Headhunters" more than 900,000 units, with his latest release "Man Child" already past the 400,000-unit plateau; Ramsey Lewis' "Sun Goddess" over 600,000 units; Weather Report titles consistently in the 200,000-300,000-unit range; and Freddie Hubbard LPs (two) each at the 100,000-unit level.

"You could never talk these figures in the past," says Lundvall, with the "past" being the time before Columbia began crossing over jazz.

A prime example of the success that Columbia is achieving in this area is the teaming of Earth, Wind & Fire member Maurice White with his former employer Ramsey Lewis on the cutting of "Sun Goddess." Prior to its strong market acceptance, the best sales totals Lewis' albums achieved were in the 65,000-70,000 units range.

Lundvall says the label is also expecting 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 Lundvall. The label, continuing to enjoy the fruits of crossover, expects the release to open a new era in Ferguson's recording career.

If the key to 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 selectivity in artist signings.

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

Lundvall feels that there's beginning to be a factor of "overkill" on jazz releases, especially from labels looking to jump onto the bandwagon. While he speculates that 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 young 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 inroads  
(Continued on page 57)

## CBS' TAYLOR TO KEYNOTE 1976 NARM

NEW YORK—CBS president Arthur Taylor will keynote NARM's 18th annual convention at the Diplomat Hotel, Hollywood, Fla., next March.

According to Jules Malamud, NARM's executive director, Taylor's appearance at the convention will mark the first time that the president of a parent corporation that includes a music and record division opens the confab in the top speaker's slot. Taylor's address will be directed toward the theme of the convention, "The \$3 Billion Figure... Its Future Is Now."

## Executive Turntable

Michael Everett appointed to newly-created post of director, foreign a&r, RCA Records, moving from London to New York. He joined RCA (U.K.) as manager pop a&r in 1971 from Philips. . . . Election of Mike Mallardi as vice president, chief financial officer and treasurer, ABC Inc., to be proposed at Dec. 8 board meeting. Former president of ABC Records and Tape Sales, he succeeds Robert Krestel, who resigned.

★ ★ ★

Mike Stewart, chairman and president of United Artists Music Publishing Group, and Al Teller, president of UA Records, are now reporting to L. Joseph Bos, senior vice president of United Artists Corp., as will the manufacturing and mass merchandising divisions. As vice president of the firm's film music and soundtracks, Stewart reports directly to UA Corp. president Eric Pleskow.

★ ★ ★

John Olsen, formerly manager of RCA recording facilities, New York City, has replaced Cal Eberhardt as chief of RCA studio facilities, Nashville. . . . Ricki Renna, former promo gal for RCA and UA in St. Louis and Los Angeles, joins Casablanca Records national promo as an assistant, along with Mrs. Buck (Nancy) Reingold, who was with UA, New York City. . . . Michael Stanglin, former Capitol regional country promo and district promo manager, has opened his own indie promo office in Dallas. . . . Barbara Spillman is new general manager of Custom Recording, N. Augusta, S.C. . . . Barbara Jefferson moves from the UA sales department to national promotion coordinator, albums and singles, at U.A.

★ ★ ★

John Widdiecombe, director of promotion, and Ken Rivercombe, sales coordinator, have left Melodyland, the Motown country label. John Fisher now handles Eastern, while John Curb is Western and Peter Svendsen covers the Central Southwest promotionally for Melodyland. Fisher was with the label and continues in Nashville. Curb worked for Mike Curb Productions and Svendsen was independent. . . . Chuck Olsen, who joined Watermark Inc., radio program syndicators, two years ago after heading his own New York commercial firm, has been made a vice president, handling promotion and new program development.

Bob Kirsch named Billboard's recording studio editor, a new post. He continues as record review editor. . . . Carol Weiner, former student activities' director at DeAnza college, has joined Jarrico Management, Los Angeles, where she will establish a concert promo wing. . . . Gary Buttice joins Bearsville label as promo/marketing director, Los Angeles, from assistant national promo at Playboy Records. . . . Curtis Jones joins Lifesong label as Southeast chief, from a similar post with Shelter Records.

★ ★ ★

Realignment of Warner Bros. Records press corps has Billie Wallington to director of media information services from publicity director; Bob Merlis to that position from New York publicity manager; Veronica Brice to press-manager, Los Angeles, from West Coast publicity coordinator/administrator; Heidi Robinson to manager, tour publicity, from tour publicist and Lizbeth Rosenberg to senior press rep, New York, from coordinator.

★ ★ ★

Ron Newswander, former national sales and marketing for Sony Super-scope, tape duplicating division, has joined Audio Magnetics Corp. as zone sales manager/western division. Mort Jacobson, senior vice president, operations; Tony Janicki, vice president, distribution and material management; Bill Dawson, vice president, marketing; Leo Galvin and Carol West, sales administration managers, and Bruce Dinwitey, cost accounting manager, have left Audio Magnetics. . . . In a realignment of the audio division of Memorex consumer and business media group, Ted Cutler upped to general manager from national sales manager and Jake Rohrer upped to marketing manager from audio products manager. . . . Mike Inoue, accounting division manager at Pioneer Electronics, Tokyo, named treasurer of U.S. Pioneer Electronics.

## COMMERCE DEPT. REPORT

# Japanese Outsmart U.S. Competitors

WASHINGTON—It will not be pleasant reading for U.S. electronics manufacturers, but a Commerce Dept. study of Japanese domination of the American market for audio and video products says the Japanese were smarter and more imaginative.

The study of the past two decades in a 30-page report, "The U.S. Consumer Electronics Industry," finds the Japanese provided products U.S. manufacturers were not making, created a market for them and innovatively sold them from non-traditional outlets like drugstores, variety stores, discount and small appliance dealers.

The report says the Japanese did more than create a market for the small, low-priced transistor radios, tape recorders, small-screen TV receivers and low-priced stereo sys-

tems. They branched out with wider product lines, established a reputation for quality and service, expanded and upgraded their product lines "on a highly competitive basis."

While all this was going on, U.S. manufacturers unfortunately were concentrating on large ticket items sold through the traditional dealer system, the report says. Worse, the American manufacturers unwittingly furthered Japanese advantage by moving facilities to far Eastern areas to take advantage of low labor costs.

"This contributed to building the Japanese product base and their strong competitive position," the report says.

The report includes time-series statistics to describe the evolution of  
(Continued on page 16)

## EMPLOYEE THEFTS COMMON

# Commerce Dept. Seminars To Avoid Retail Rip-Offs

By MILDRED HALL

WASHINGTON—The Commerce Dept. is organizing seminars to help retailers and other marketers in the fight against rip-offs that drain 15 percent of pre-tax profit from the country's business.

Aggregate cost this year will run more than \$23 billion in all ranges of thievery—from shoplifters and employe theft to sophisticated computer fraud.

Not enough is being done about it by businessmen themselves, says the department's bureau of domestic commerce, organizer of the seminar series. At the first forum in Cincinnati, in September, law enforcement speakers said heaviest losses to retailers are not from shoplifters, but from theft by employes.

On a dollar basis, about 80 percent of the insider thefts occur in sales, stock and cash rooms, according to a report in the Nov. 10 issue of "Commerce Today." Even more worrisome, in an unnamed urban area where more than 3,000 employes had been prosecuted and/or discharged for theft in 1974, more than 80 held jobs in security.

"Losses from inventory shortages due to shoplifting and employe theft on the order of 3 percent of sales are

not uncommon in the retail industry, and in some stores, theft losses reach 10 percent of sales. Inventory shrinkage from theft is a recognized factor in the downturn of profits, branch store closings, and bankruptcies."

A Washington, D.C., book and record retailer, Discount Book and Record store, suffered losses for a long period of being too easygoing, as management acknowledged when the rip-off became insufferable. Their first approach was to try a lie-detector test to stem the flow of disappearing merchandise (Billboard, Nov. 1).

A long and painful strike ensued and the lie-detector test (a last-resort to begin with) was abandoned. When the four-month strike was over, the store had an almost entirely new staff, and in the process of recovery, found that for them, the best solution was "to get and train the right kind of help."

## Three For Denver

LOS ANGELES—Frank Sinatra's newest single, "A Baby Just Like You," on Reprise, marks the third tune written by John Denver that Sinatra has recorded.

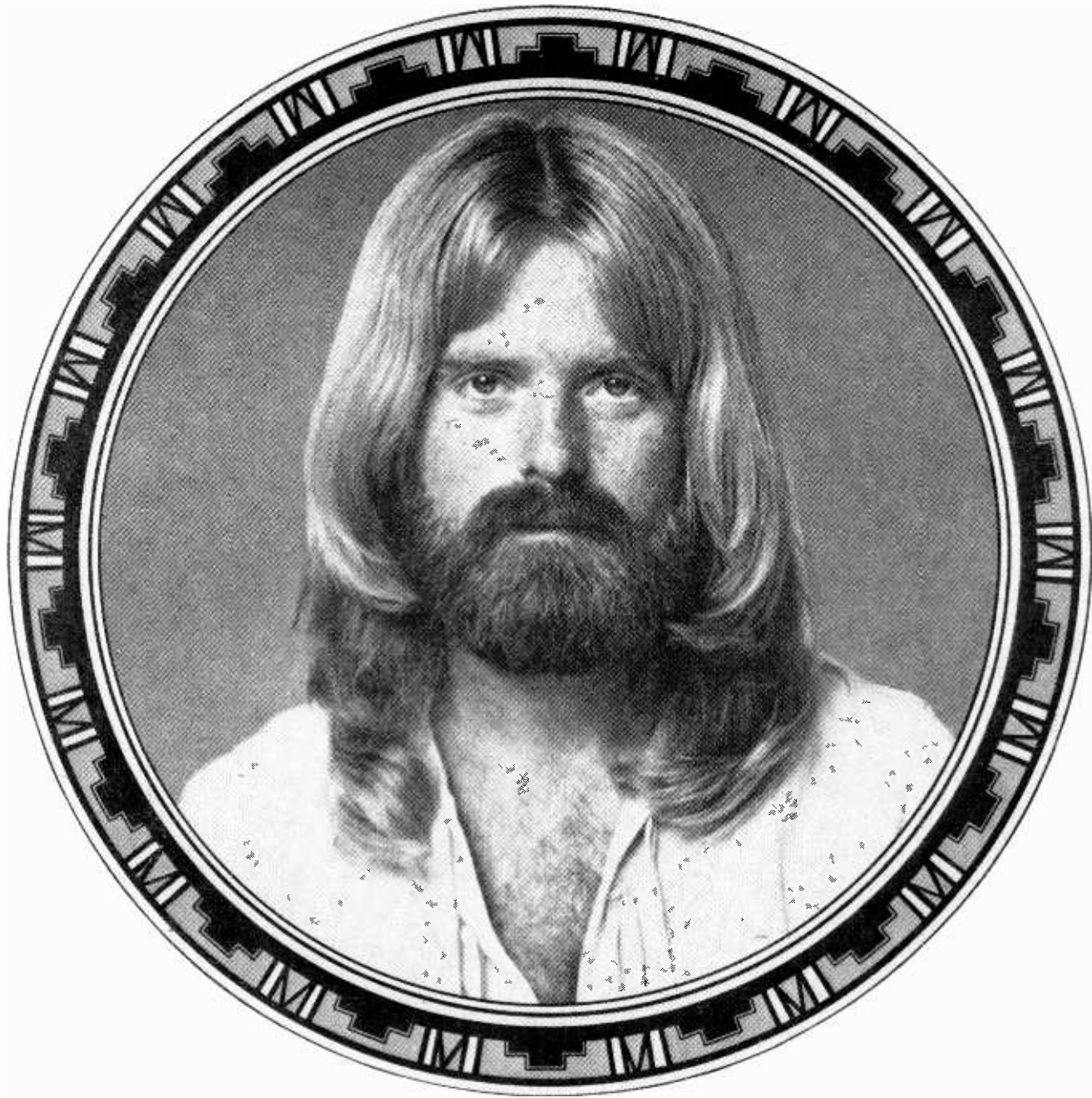
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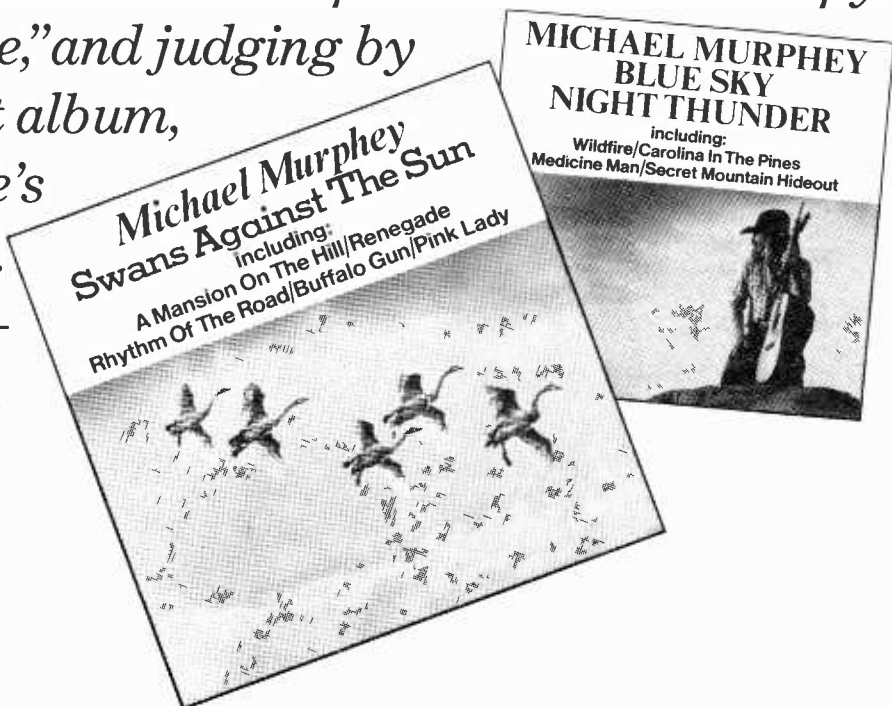


*The Golden Age of Michael Murphey.*

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.*



Founded 1894

The International Music-Record-Tape Newsweekly



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Vol. 87 No. 49

## MICH. PIRACY The Fight To Eliminate It Covers 2½ Frustrating Years

By ROBERT SOBEL

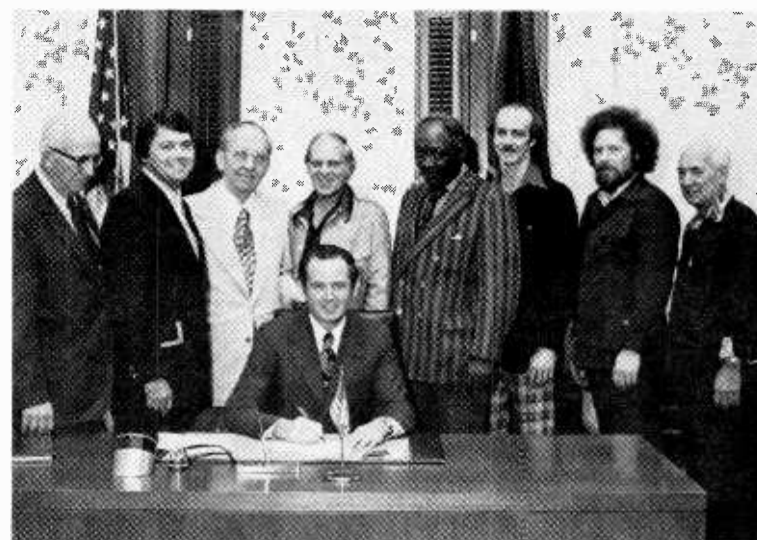
NEW YORK—The recent signing of the Michigan antipiracy bill to law (Billboard, Nov. 29), was the culmination of long, laborious and often frustrating efforts—behind closed and open doors—by antipiracy proponents to thwart activities in one of the piracy hotbeds of the nation.

The opening salvo in the battle against piracy was fired more than 2½ years ago when State Rep. Philip O. Mastin of Hazel Park, Mich., introduced an antipiracy bill to the House judiciary committee on Feb. 1, 1973. But the wheels of committee business sometimes grind slowly, and the bill, for one reason or another, began to yellow with inattention.

Fearing it simply would die of malfunction, Mastin amended the bill in July 1974 after receiving support from local merchants at the behest of RIAA representatives. The revised bill made the retailing of pirated recordings a misdemeanor. As originally drafted, this section made such an offense a felony.

Previous to this, a bill was introduced in 1973 by a Michigan senator which would authorize the duplication of sound recordings by paying royalties to the copyright owner without his consent. MVC Distributors of Livonia, Mich., was one of the firms reportedly behind the bill, which eventually died in committee.

To set up additional legal and psychological stumbling blocks against the Mastin bill, several Michigan unlicensed duplicators started a drive in early June 1974 by attaching flyers to their tape packages, calling antipiracy "rip-off" and urging tape buyers to protest to congressmen and their state legislators.



Gov. William G. Milliken signs Michigan antipiracy bill in Lansing on Nov. 18. Front, seated, Milliken. Standing, left to right, Jack Rose, Michigan Chain Stores Council; Rep. Philip O. Mastin; Merle M. Alvey, president, Detroit Federation of Musicians; Carl Thom, president of Harmony House Records and Tapes; Jim Lewis, business representative, Detroit Federation of Musicians; Jerry Adams, general manager, Harmony House; Peter Jones, Detroit branch manager, RCA Records; Simon Chapple, staff representative, Michigan state AFL-CIO.

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

The unlicensed duplicator faction must have done something right, if only temporarily. For although the Mastin bill was at last reported out of the House judiciary committee in September 1974, it was defeated by the full House in November. The very next day, however, the bill was reconsidered and passed in the House, 75-13.

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 out there 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. Only the governor's signature was required and the antipiracy supporters' mood was jubilant.

But to their surprise, Gov. William Milliken vetoed the bill. Date: Dec. 23, 1974. An observer, in retrospect, says that the veto was mainly

(Continued on page 8)

## EX-SALESMEN IN COURT TESTIFY

# Cap All-Out To Up '71 Sales

By JOHN SIPPEL

LOS ANGELES — Onetime veteran sales personnel, ranging from local salesman Chris Veremis to district sales manager C. David Cline and vice president of sales Marvin Beisel, testified that Capitol pulled all stops marketingwise to boost gross sales during fiscal 1971.

The testimony came during the federal district court class action suit filed by former label merchandising manager Rocco Catena against Capitol and a group of the firm's executives charging they ballooned reports to the SEC, thus deceiving prospective stock buyers and stockholders. Judge William P. Gray presided.

All three witnesses left Capitol sometime between 1971 and 1973. Cline and Beisel said they were terminated.

All said they noted a gradual buildup of inventory in accounts' premises starting in 1968 when they allege the label started phasing out its basic stocking plan, wherein salesmen regularly inventoried accounts' stocks and replenished same. Beisel said such a concept worked "if you are reasonably hot."

Shortly after, Capitol offered a free all-expenses trip for wives of salesmen to a Capitol sales convention in Hawaii if quotas were reached, Cline and Veremis said. The two also said Jack Griffith, district manager during the fourth quarter of fiscal 1970, told a local meeting that returns would not be processed going into the month of June.

The moratorium on returns helped salesmen achieve the bonus

of bringing wives along, Veremis stated, but he and Cline both testified that they discussed with other personnel the greater return coming in July and August as a deterrent to their net earnings in that quarter.

Veremis said the normal two-person work force handling returns in the Los Angeles branch increased to

six and eight in the following fiscal quarter.

Veremis and Cline alleged that eyes were closed when major accounts returned product and did not have an equivalent sales order. Both witnesses noted that Jim McGraw, manager in Los Angeles for the now

(Continued on page 58)

## Letters To The Editor

Dear Sir:

In a recent article you ran a quote from Tom Draper, vice president of black marketing from Warner Bros. that "The rackjobber has become less important to the industry and is being replaced by the retailer." This is a complete fallacy.

The racks still carry the lion's share of the business and will continue to do so. Draper states "for the most part their locations are in the Midwest of outside metropolitan cities." I think Draper should familiarize himself with the locations of stores such as K-Mart, Woolco, J.C. Penney and Target, before he makes such erroneous statements.

I will agree that the rack customer is slower to the new trends in music and the racks are not the best in the development of new acts, but as far as "using the same approach they used five years ago," Draper should visit Knox Record Rack, J.L. Marsh, Lieberman Enterprises, Alta Distributing company and many other racks and see the sophisticated changes that have taken place.

Without the large quantities of hit product to pay the bills for development of new artists, I wonder where we would all be today?

Jay Jacobs,  
President  
Knox Record Rack Company  
Knoxville, Tenn.

Dear Sir:

In regards to the letter written by a local San Francisco music store, in your Nov. 22 issue, I can say the service from the companies regarding disco music is excellent. We have pioneered the disco scene from its conception in L.A. and San Francisco and work together with the disk jockeys and the clubs over a period of years. The local store is a Johnny-Come-Lately in the disco field and he receives the same mailings we've had from RCA and other labels.

But evidently, he hasn't time to listen to the records sent. A good example is the Vicki Sue Robinson 45 "Never Gonna Let You Go" on RCA. Within three days of receiving a promo in the mail, we had received a rush order from RCA and had it in the clubs. To say the companies are ignoring the retailer here is hogwash. The service is great, hooray for our local at RCA, Capitol, Columbia, Eric Mainland, Record Merch and WEA. They're the best in the business.

Dean Stamatopoulos  
Gramophone  
San Francisco

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

# STYX

## **A&M RECORDS PROUDLY WELCOMES THE BLAZING SOUND OF STYX.**

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.

**"EQUINOX"**  
SP4559

**STYX**

**NOW ON A&M RECORDS & TAPES**

## Magtec Reports \$503,722 Loss

LOS ANGELES—Magnetic Tape Engineering Corp. (Magtec), North Hollywood-based tape duplicator, reports a loss of \$503,722, or 94 cents a share, on sales of \$387,947 for the third quarter.

This compares to earnings of \$19,812, or 4 cents a share, on sales of \$681,290 for the same quarter a year ago.

A duplicator of prerecorded music on open reel, Magtec has signed a contract to sell its duplicating division to Cassette Technology Inc., Warren, Mich., for \$700,000 cash plus a guaranteed additional \$200,000 in royalties.

## 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-cost claim advanced by Merry.

The observer also conjectured that the governor's decision was influenced along political lines. Mastin is a Democrat and had supported the governor's opponent during the gubernatorial race. Also, Milliken did not take kindly to a major wholesaler who supported the Mastin bill because he had been a fundraiser for the same political adversary.

Continuing the tug-of-war, Mastin asked the governor to "re-examine your position," and pressed for a reevaluation of the veto. With the aid of its public affairs unit in Wash-

ington, Ed De Hart, the RIAA stepped up its coordination efforts by enlisting more help from representatives of NARM, the Detroit Federation of Musicians and others. Finally, after a lengthy phone call to the governor's counsel, a meeting was set up in Lansing. Present, in addition to Mastin and De Hart, were Eugene Silverman, president of Music Trend Distributors, who also represented NARM; Merle Alvey, head of the Detroit musicians and state legislative director of the AFM and Barry Slotnick of the RIAA.

The governor's counsel was told that piracy was running rampant, with estimates reaching \$11-12 million in diverted legitimate income in 1974: that 800-900 legitimate dealers were losing much of this money because of piracy: that the veto unintentionally 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 July 1975, House hearings were held. RIAA president Stanley Gortikov, Silverman, Alvey and others presented testimony. On July 8 the judiciary committee reported the bill out.

However, the 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 endorse 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 supporters of the bill of following the "Pied Pipers of Hamelin blindly."

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

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

On Nov. 18, Milliken signed the bill at a ceremony in Lansing. After the signing, Alvey 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 objectives.

## Guitar Magazine Gives Hawaii \$1,000

SAN FRANCISCO—Guitar Player Magazine, of suburban Saratoga, has announced a grant of \$1,000 to the Hawaiian Music Foundation. The announcement was made by editor Jim Crockett along with George S. Kanahale, Foundation president.

The grant, which grew out of a Crockett visit to the Islands, is to be used to perpetuate the art—now in danger of falling into obscurity—of playing the Hawaiian steel guitar and the so-called slack-key styles of guitar playing developed by the Hawaiians.

## Market Quotations

As of closing, Wednesday, November 26, 1975

1975		NAME	P-E	(Sales	High	Low	Close		
27%	13%	ABC	11.20	73	20%	20%	20%	Unch.	
7%	2%	Amplex	—	103	5%	5%	5%	Unch.	
3%	1%	Automatic Radio	—	0	2%	2%	2%	Unch.	
10%	4%	Avnet	5.27	367	10%	10%	10%	— 1/4	
22%	10%	Bell & Howell	8.01	28	17 1/2	16 1/2	17	— 1/2	
54	28%	CBS	11.10	372	47 1/2	46 1/2	46 1/2	+ 1/4	
9%	2%	Columbia Pic	5.57	118	5 1/2	5	5 1/2	Unch.	
9%	2	Craig Corp.	7.10	124	8 1/2	8 1/2	8 1/2	— 1/4	
55%	21%	Disney, Walt	25.24	464	25 1/2	51 1/2	52	Unch.	
4%	1%	EMI	14.45	29	4 1/2	4 1/2	4 1/2	— 1/4	
22%	18 1/2	Gulf + Western	4.82	381	21 1/2	21 1/2	21 1/2	— 1/4	
7%	3%	Handyman	6.55	22	5 1/2	5 1/2	5 1/2	Unch.	
20%	5%	Harman Ind.	4.97	15	16 1/2	16 1/2	16 1/2	+ 1/4	
8%	3 1/2	Lafayette Radio	7.98	29	6 1/2	6 1/2	6 1/2	Unch.	
19%	12	Matsushita Elec.	16.55	38	18 1/2	18 1/2	18 1/2	+ 1/4	
89%	27%	MCA	6.72	204	71	69 1/2	70 1/2	+ 1	
18%	12 1/2	MGM	5.66	71	14	13 1/2	14	+ 1/4	
68	43	3M	28.10	628	61 1/2	61 1/2	61 1/2	+ 1/4	
4%	1 1/2	Morse Elec. Prod.	—	31	2	2	2	Unch.	
57%	33%	Motorola	36.02	140	42 1/2	42 1/2	42 1/2	+ 1/4	
24%	12%	No. Amer. Philips	11.24	21	21 1/2	21 1/2	21 1/2	Unch.	
19 1/2	7	Pickwick Internl.	9.21	14	15 1/2	15 1/2	15 1/2	+ 1/4	
6%	2 1/2	Playco	—	46	3	2 1/2	3	Unch.	
21 1/2	10%	RCA	16.63	1432	20 1/2	19 1/2	19 1/2	+ 1/4	
13 1/2	5	Sony	30.68	184	10 1/2	10 1/2	10 1/2	+ 1/4	
19 1/2	19%	Superscope	6.46	121	19 1/2	19 1/2	19 1/2	+ 1/4	
50%	11%	Tandy	10.69	315	46 1/2	46	46 1/2	— 1/4	
6	2%	Telecor	7.14	20	5 1/2	5 1/2	5 1/2	— 1/4	
3 1/2	1/2	Telex	6.25	67	2 1/2	2	2	Unch.	
8%	1	Tenna	13.82	16	2 1/2	2 1/2	2 1/2	+ 1/4	
10%	6	Transamerica	9.85	197	8 1/2	8 1/2	8 1/2	Unch.	
15 1/2	5%	20th Century	4.43	90	12 1/2	11 1/2	12	Unch.	
22%	8%	Warner Commun.	6.57	53	18 1/2	17 1/2	18	Unch.	
28%	10	Zenith	23.58	195	25 1/2	24 1/2	25 1/2	+ 1/4	

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	0	0	1%	2%	M. Josephson	21.97	28	7%	8%
Gates Learjet	3.15	27	7%	8%	Schwartz Bros.	0	0	1	2
GRT	25	19	3/4	1 1/4	Wallich's M.C.	0	0	1/2	1/2
Goody Sam	1.56	2	1%	2%	Kustom Elec.	0	0	2%	2%
Integrity Ent.	0	0	2	3	Orrox Corp.	0	0	1/2	1/2
Koss Corp.	9.06	6	6%	6%	Memorex	0	28	8%	8%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Russ Gallagher of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange and all principal stock exchanges.

## Earnings Reports

ADVENT CORP.				PHILIPS N.V.			
2nd qtr. to Sept. 27:	1975	1974		3rd qtr. to Sept. 30:	1975	1974	
Sales	\$6,116,923	\$5,000,000		Sales	\$2,460,000,000	\$2,150,000,000	
Net income (loss)	(66,200)	125,000		Net income	3,800,000	54,800,000	
Per share		.09		Sales	nine-months	7,040,000,000	6,710,000,000
				Net income	36,500,000	233,400,000	
				Above results computed at guildler's current rate.			

TANDY CORP. (Radio Shack)				SOUNDESIGN CORP.			
1st qtr. to Sept. 30:	1975	a 1974		3rd qtr. to Sept. 30:	1975	1974	
bSales	\$139,320,693	\$107,046,556		Sales	\$32,902,000	\$26,860,000	
Income cont. oper.	8,389,877	4,036,325		Net income	1,676,000	1,175,000	
Income disc. oper.	2,493,144	2,008,796		Per share	.77	.54	
Net income	10,883,021	6,045,121		Sales	nine-months	65,899,000	62,660,000
Per share cont. oper.	.93	.44		Net income	1,603,000	2,186,000	
Per share net	1.20	.65		Per share	.74	1.01	

a—Restated to reflect the results of Tandycrafts Inc. and Tandy Brands Inc., which are being spun-off as separate operations. b—From continuing operations.

HARMAN INTERNATIONAL INDUSTRIES			
Year to August 31:	1975	1974	
Revenues	\$104,695,000	\$91,716,000	
Net income	6,166,000	5,387,000	
Per share	3.27	a2.88	
Per share fully diluted	3.02	a2.70	
a—Adjusted for 10 percent stock dividend paid February 1975.			

MORSE ELECTRO PRODUCTS			
2nd qtr. to Sept. 30:	1975	1974	
Sales	\$29,536,000	\$41,961,000	
Net income (loss)	(981,000)	177,000	
Per share		.06	

AUDIOTRONICS CORP.			
1st qtr. to Sept. 30:	1975	1974	
Sales	\$2,777,000	\$2,703,000	
Net income	170,000	115,000	
Per share	.20	a.14	
a—Adjusted to reflect 10 percent stock dividend in December 1974.			

MAGNETIC TAPE ENGINEERING CO. (Magtec)			
3rd qtr. to Sept. 30:	1975	1974	
Sales	\$387,947	\$681,290	
Net before extraord. item (loss)	(503,722)	15,453	
Per share (loss)	(.94)	.03	
Net income (loss)	(503,722)	19,812	
Per share (loss)	(.94)	.04	

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Per share (loss)	(.94)	.03	
Net income (loss)	(503,722)	19,812	
Per share (loss)	(.94)	.04	

MAGNETIC TAPE ENGINEERING CO. (Magtec)			
3rd qtr. to Sept. 30:	1975	1974	
Per share oper. (loss)	(1.20)	.04	
Per share net (loss)	(1.20)	.09	

## Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members:

**Writers:** Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded.

**Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.**

**Publishers:** Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

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11/22 Harrisburg, Va.  
11/23 Charlottesville, Va.

11/26 Sacramento, Ca.  
11/27 Santa Monica, Ca.  
11/28, 29 San Francisco, Ca.

12/2 San Antonio, Tex.  
12/3 Houston, Tex.  
12/3 Dallas, Tex.  
12/5 Austin, Tex.  
12/6 New Orleans, La.  
12/7 Edinburg, Tex.  
12/9 Las Cruces, N. M.  
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**MAJOR GNP-CRESCENDO 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 pacted by the pair is Severance, a Los Angeles rock-jazz

combo that features Greg Hines as vocalist. Its initial LP is being recorded on remote 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 album 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 Sinatra, Reprise RPS 1342

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

**CHRISTMAS FOR COWBOYS**—John Denver, RCA PB-10464

**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 new elaborate disco-restaurant, was the scene Nov. 20 of a gathering of Bay Area disco record and radio people, as a regional pilot get together in anticipation 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 policies 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 encountered each other in person," said Cowan "and I conceived the event not as one where a lot of official business would 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 obvious vitality of the current disco scene both in San Francisco and nationwide and invited full participation in the upcoming New York event.

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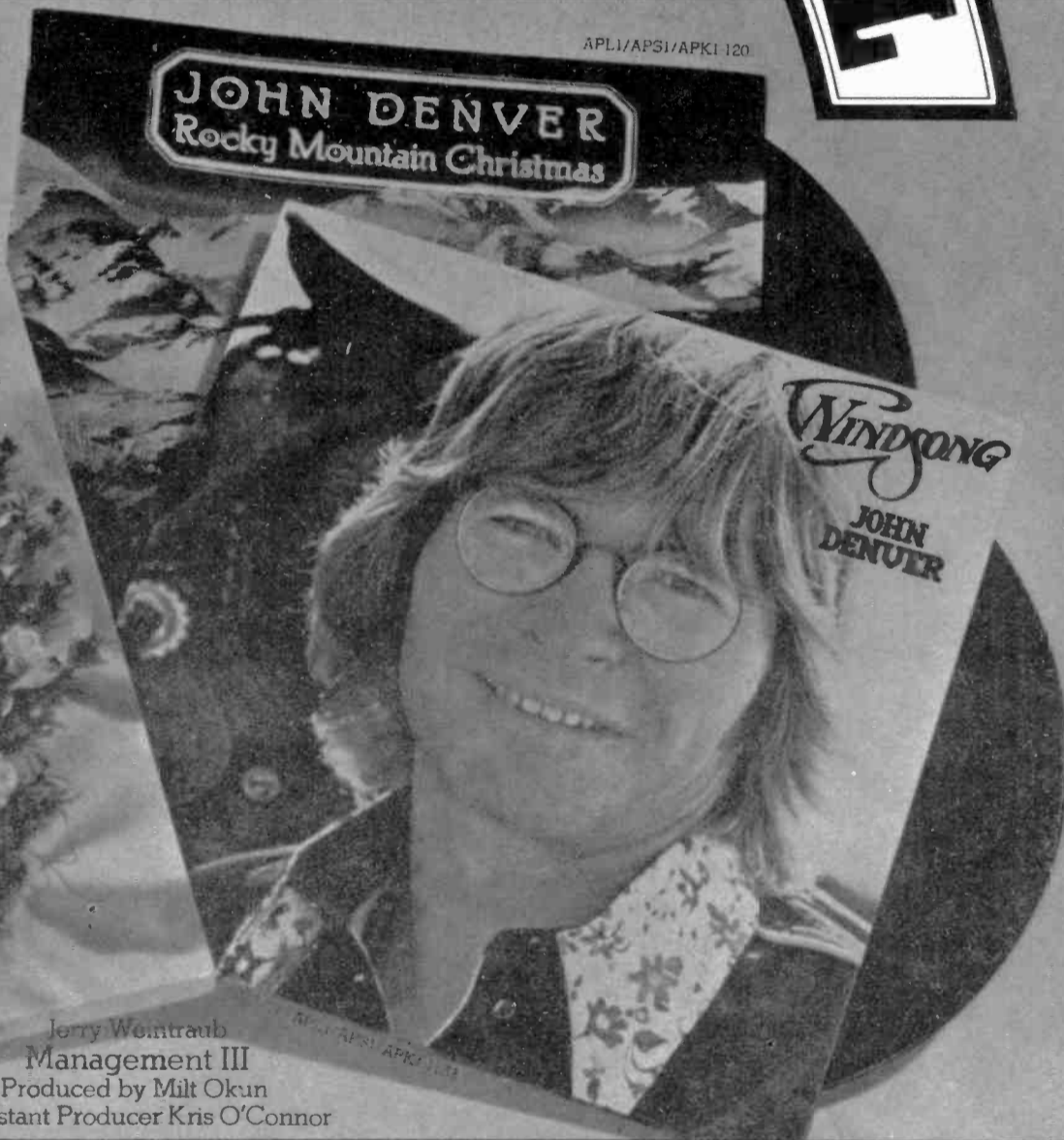
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**VICTOR**  
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John Denver  
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LSP-4499, P6S/PQ8/PK-1711

**RCA**  
**ROCKY MOUNTAIN HIGH**  
JOHN DENVER  
Featuring: Rocky Mountain High, Mature's Son • Goodbye Again  
LSP-4731, P6S/PK-1972

**RCA**  
**John Denver**  
BACK HOME AGAIN  
Featuring: Annie's Song, Thank God I'm a Country Boy • Eclipse, Back Home Again • Sweet Surrender  
CPL1/CPS1/CPK1-0548

**RCA** Records and Tapes

## Ford Foundation Boosting U.S. Music

• Continued from page 1

The maximum paid out for recording the works in the catalog of any single publisher, or its affiliates, is also being increased because of the union hike. New ceiling will be \$50,000 per publisher, as against the previous \$45,000.

Publication is considered a key element in the Ford project, and all applications for recording funds must also include a print guarantee from a participating publisher. Later receives no financial subsidy for his print obligation. However, he gains the exploitable benefit of a commercially available record, and the promise of performance and mechanical income.

One of the first albums to be issued since the program was launched last March is Angel's

recording of the Roy Harris "Folk-song Symphony," performed by the Utah Symphony under Maurice Abravanel. Columbia is working on two albums, with more expected, and RCA has just recorded the Jack Beeson opera, "Captain Jinks of the Horse Marines," a three-record set for which the foundation shelled out \$29,000.

Vox and Composers Records Inc. have been among the heaviest users of the program, according to Richard Kapp, a foundation officer. Other participating labels include CMS-Desto, Delos, Musical Heritage, Nonesuch, Orion and Serenus.

Kapp says his office has been "flooded" with requests for foundation recording support from composers and performing artists. But these petitioners are informed to ap-

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 by 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, 8-9-10 p.m., at the 700-seat Vaudeville 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 Chi-

cago staff booker. Old Chicago is a unique architectural concept. Its dome is 16 stories high at the center and the ground covered by the weatherproof structure is equal to 16 football fields.

And coming 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 586,000 square feet of floor space. It will also feature entertainment headliners like the first facility.

Bob Brindle, president of Recreational Builders, which put together and runs both facilities, got his inspiration on a rainy afternoon in Southern California at a near-deserted Knott's 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/or concert promotion as avenues of growth.

According to a spokesman for the chain, promotions tying Dimples discos to dance/concert bookings will be used throughout the tour's run, now 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.

The talent 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 name disco artists as Faith, Hope & Charity, Gary Thoms Empire, Touch of Class and possibly the Crown Height Affair.

The group Silver Convention, at present riding the top of the Billboard Top 100 chart, will be making its first U.S. appearance with the tour. Lead singer of the group Penny 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 contests will be run with cash and various other prizes

(Continued on page 58)

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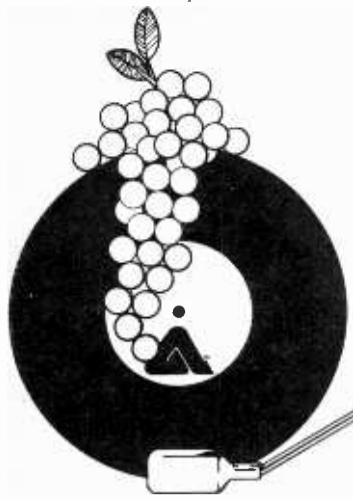
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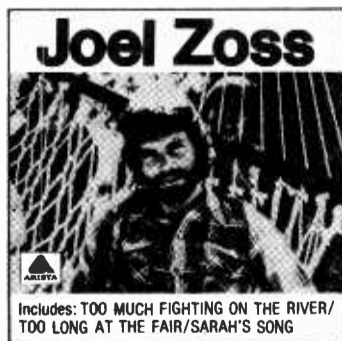
NL3001

**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!



AL4044

**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.



AL4056

**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!



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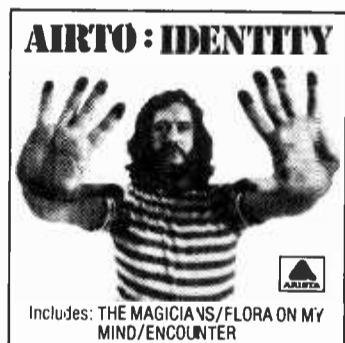
AL4066

**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!



AL4057

**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!



AL4068

**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!



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**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... Rock-Pop-Scat! You can't categorize Terry—you can only be sure that she is a winner!



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**TONY 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.



AL4049

**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.

Where **CAREERS** Are Launched!



## GRC Sold

• Continued from page 1

Coast, say they 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, Loleatta Holloway 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 price was disclosed by 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 store 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—Erny Albert, former manager of the adult music department at Franklin Music Store, which has since become a Sam Goody's 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," caters to the nostalgia buffs. Stocking mainly 78-r.p.m.s, with some 45s and some LPs, 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—ABC 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.



London photo

'QUEEN OF MEMPHIS'—Ann Peebles brought her Southern soul to New York for two nights at the Bottom Line, opening for The Persuasions. Seen backstage at London Records' bash following second evening are Herb Goldfarb, London sales/marketing vice president; Nick Pesce, president of her label, Hi Records, distributed by London, and Ann. She and her Memphis-based group, The Thumpin' Gizzards, open a southern tour soon.

## Era Grabs Rights To 2 Hot Singles

LOS ANGELES—Herb Newman of Era Records returns to the singles business with the acquisition of two 45s from a Canadian firm. He has obtained "Soul Dracula" by Hot Blood, currently Top 10 in Bill-

board's disco chart. Record was originally on Carrere of France and is on RCA in Canada. He also acquired "Little Drummer Boy" by Clifton Ridgewood, also on RCA in Canada.

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## New Companies

Spencer Proffer, former United Artists a&r director, has formed Pasha Music Organization in West Hollywood. Pasha will be a production-publishing complex. Proffer, 26, is an attorney, producer and songwriter who was with Columbia both as part of a singing group and as a business affairs negotiator before going to UA where he co-produced eight chart singles for Paul Anka and others.

Pasha is producing the Elektra/Asylum solo albums of Hollies lead singer Allan Clarke. Soul songstress Lea Roberts just signed with the company and Proffer also produced A&M's new Carl Graves single and album.

\*\*\*

Pete Bennett Enterprises has been formed in New York by long-time industry veteran Pete Bennett. The company will deal in the areas of promotion, publicity, public relations and consulting in the areas of recording, motion pictures and TV. Associated in this venture with Bennett are TV producer Chris Bearde and public relations man Vinnie Dee. Bennett, formerly with AB-KCO Industries where he worked with the Beatles and The Rolling Stones, plans to also open offices in Los Angeles and Washington.

\*\*\*

Berdie Records And Music has been formed in Los Angeles, with principal stockholders being Louis Drozen his son David and Rue Barclay. The Drozens also own Laff Records. Also under the Berdie corporate structure will be BMI and ASCAP publishing companies, record promotion, a complete service for script writing and film music for movies, TV and commercials. Distribution will be handled through existing Laff distributors. Three artists, Doye O'Dell, Don McGinnis and Teresa Filbert, have already been signed.

## Horizon Is Reactivated

LAS VEGAS—New Horizon Records is being reactivated by owner Mike Borda 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.

"Dreamers" is a collaboration between Corda who did the music and Paul Francis Webster who did the lyrics. "Beautiful Thing" is a teaming of Corda and Jac Wilson.

Corda and Stan Irwin 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—Combined forces of the North Carolina Bureau of Investigation and the Durham County's 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 report, out 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.

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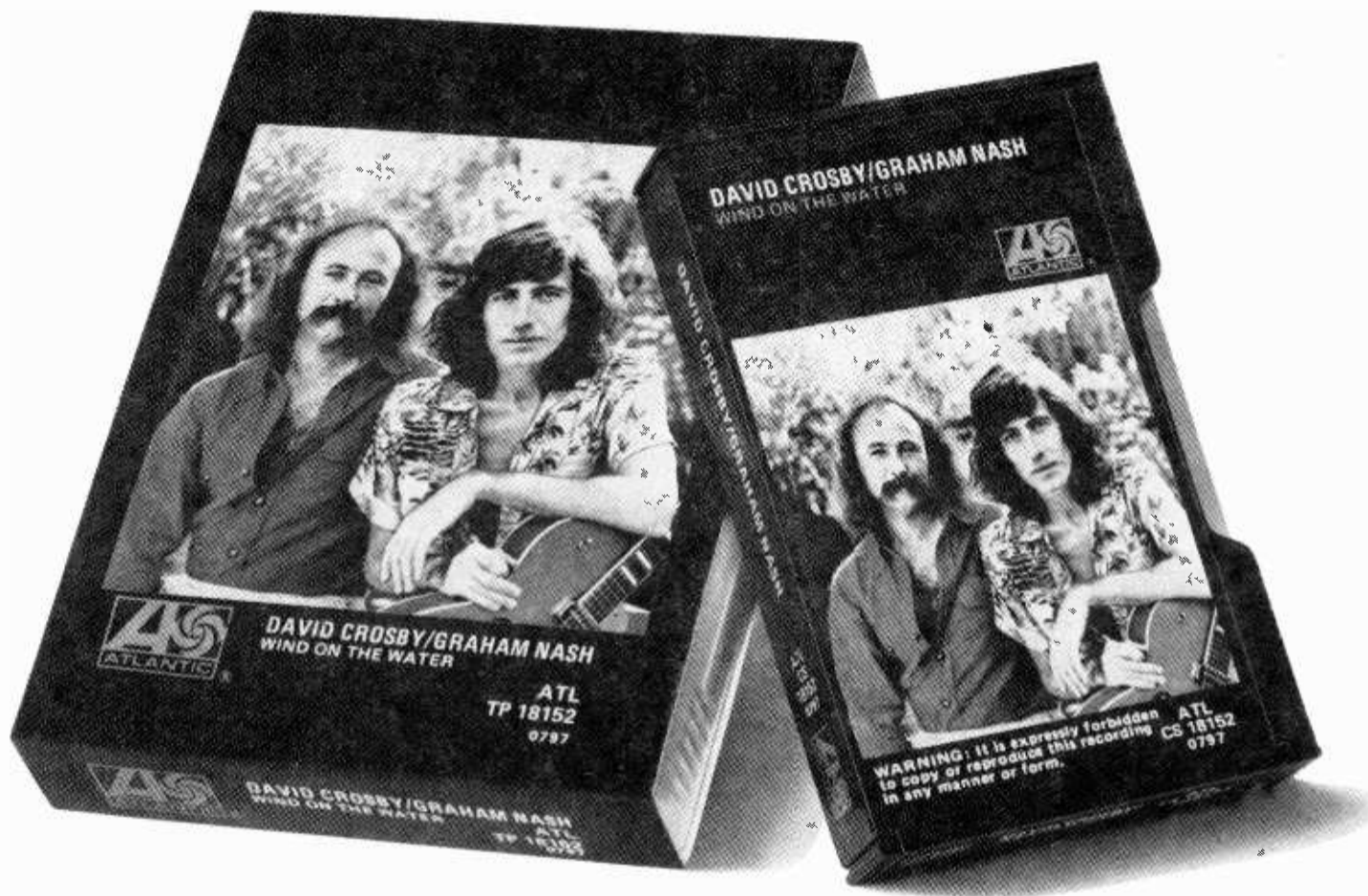
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CHARLIE DANIELS—NIGHTRIDER  
GLORIA GAYNOR—EXPERIENCE  
DONNA SUMMER—LOVE TO LOVE YOU  
GEORGE HARRISON—EXTRA TEXTURE  
CAPTAIN & TENILLE—LOVE WILL KEEP US  
MORRIS ALBERTS—FEELINGS  
ELECTRIC LIGHT ORCHESTRA—FACE THE MUSIC  
OHIO PLAYERS—HONEY  
JOHN DENVER—WINDSONG  
HOT TUNA—YELLOW FEVER  
BLUE MAGIC—13 BLUE MAGIC LANE  
GRATEFUL DEAD—BLUES FOR ALLAH  
SALSOUL ORCHESTRA  
SPARKS—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.



# Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/27/75)

### TOP ADD ONS - NATIONAL

- O'JAYS—I Love Music (Part 1) (Philadelpa Int'l.)
- SWEET—Fox On The Run (Capitol)
- C.W. McCALL—Convoy (MGM)

### PRIME MOVERS - NATIONAL

- BARRY MANILOW—I Write The Songs (Arista)
- STAPLE SINGERS—Let's Do It Again (Curton)
- OHIO PLAYERS—Love Rollercoaster (Mercury)

### BREAKOUTS - NATIONAL

- C.W. McCALL—Convoy (MGM)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- BARRY MANILOW—I Write The Songs (Arista)

#### D—Discotheque Crossover

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

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

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

#### KENO—Las Vegas

- GLEN CAMPBELL—Country Boy (You Got Your Feet) (Capitol)
- PAUL ANKA—Time Of Your Life (United Artists)
- ★ NONE
- ★

#### KBBC—Phoenix

- JOHN DENVER—Fly Away (RCA)
- ★
- PETE WINGFIELD—Eighteen With A Bullet (Island) 16-8
- ★ SWEET—Fox On The Run (Capitol) 29-22

#### KRIZ—Phoenix

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- BEE GEES—Nights On Broadway (Atlantic)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 25-12
- ★ FOUR SEASONS—Who Loves You WB/Curb) 13-6

#### KQEO—Albuquerque

- BARRY MANILOW—I Write The Songs (Arista)
- DAVID GEDDES—Last Game Of The Season (Big Tree)
- ★ SWEET—Fox On The Run (Capitol) 27-20
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 22-16

#### KTKT—Tucson

- No New List
- ★
- ★
- ★

### Pacific Northwest Region

#### TOP ADD ONS:

- O'JAYS—I Love Music (Part 1) (Philadelphia Int'l.)
- SWEET—Fox On The Run (Capitol)
- BARRY MANILOW—I Write The Songs (Arista)

#### PRIME MOVERS:

- BARRY MANILOW—I Write The Songs (Arista)
- SILVER CONVENTION—Fly, Robin, Fly (RCA)
- BAY CITY ROLLERS—Saturday Night (Arista)

#### BREAKOUTS:

- O'JAYS—I Love Music (Part 1) (Philadelphia Int'l.)
- BARRY MANILOW—I Write The Songs (Arista)
- SWEET—Fox On The Run (Capitol)

#### KFRC—San Francisco

- SWEET—Fox On The Run (Capitol)
- BARRY MANILOW—I Write The Songs (Arista)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 23-17
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 14-6

#### KYA—San Francisco

- POINTER SISTERS—Going Down Slowly (ABC)
- EARTH, WIND & FIRE—Sing A Song (Columbia)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) HB-21
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists) 34-28

#### KLIV—San Jose

- FLEETWOOD MAC—Over My Head (Reprise)
- HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Philly Inter.)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 20-14
- ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 18-12

#### KJOY—Stockton, Calif.

- ISLEY BROS.—For The Love Of You (T-Neck)
- BOB DYLAN—Hurricane (Part 1) (Columbia)
- ★ EARTH, WIND & FIRE—Sing A Song (Columbia) 28-13
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 30-21

#### KNDE—Sacramento

- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- ★ SWEET—Fox On The Run (Capitol) 17-7
- ★ BARRY MANILOW—I Write The Songs (Arista) 22-14

#### KROY—Sacramento

- O'JAYS—I Love Music (Part 1) (Philly Inter.)
- ★ DAVID RUFFIN—Walk Away From Love (Motown)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 9-4
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) HB-13

#### KJR—Seattle

- No New List
- ★
- ★
- ★

#### KING—Seattle

- SWEET—Fox On The Run (Capitol)
- 10 CC—Art For Art's Sake
- ★ BEE GEES—Nights On Broadway (RSO) 13-7
- ★ JIGSAW—Sky High (Chelsea) 15-7

#### KJRB—Spokane

- O'JAYS—I Love Music (Part 1) (Philly Inter.)
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
- ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 8-1
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 14-7

#### KTAC—Tacoma

- GLEN CAMPBELL—Country Boy (Capitol)
- ★ DIANA ROSS—Theme From Mahogany (Motown)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 14-9
- ★ SWEET—Fox On The Run (Capitol) 15-9

#### KGW—Portland

- No New List
- ★
- ★
- ★

#### KISN—Portland

- DAVID BOWIE—Golden Years (RCA)
- ★ WHO—Squeeze Box (MCA)
- ★ BARRY MANILOW—I Write The Songs (Arista) 27-13
- ★ SILVER CONVENTION—Fly, Robin, Fly 18-6

#### KTLK—Denver

- JOHN DENVER—Fly Away (RCA)
- DONNY & MARIE OSMOND—Deep Purple (Kolib)
- ★ FLEETWOOD MAC—Over My Head (Reprise) 34-26
- ★ BARRY MANILOW—I Write The Songs (Arista) 38-32

#### KKAM—Pueblo, Colo.

- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- JOHN DENVER—Fly Away (RCA)
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 27-18
- ★ PETE WINGFIELD—Eighteen With A Bullet (Island) 23-16

#### KCPX—Salt Lake City

- O'JAYS—I Love Music (Part 1) (Philly Inter.)
- ★ DIANA ROSS—Theme From Mahogany (Motown)
- ★ RHYTHM HERITAGE—Theme From S.W.A.T. (ABC) 18-11
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 22-16

#### KRSP—Salt Lake City

- O'JAYS—I Love Music (Part 1) (Philly Inter.)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 11-1
- ★ BARRY MANILOW—I Write The Songs (Arista) 13-2

#### KYNO—Fresno

- No New List
- ★
- ★
- ★

### Southwest Region

#### TOP ADD ONS:

- O'JAYS—I Love Music (Part 1) (Philadelphia Int'l.)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists)
- SWEET—Fox On The Run (Capitol)

#### PRIME MOVERS:

- STAPLE SINGERS—Let's Do It Again (Curton)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- BARRY MANILOW—I Write The Songs (Arista)

#### BREAKOUTS:

- O'JAYS—I Love Music (Part 1) (Philadelphia Int'l.)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists)
- DIANA ROSS—Theme From "Mahogany" (Motown)

#### KILT—Houston

- O'JAYS—I Love Music (Part 1) (Philly Inter.)
- ★ JOHN DENVER—Fly Away (RCA)
- ★ WHO—Squeeze Box (MCA) 28-20
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 24-17

#### KRBE-FM—Houston

- ROAD APPLES—Let's Live Together (Polydor)
- ★ GLADYS KNIGHT & THE PIPS—Part Time Love (Buddah)
- ★ WHO—Squeeze Box (MCA) 17-11
- ★

#### KLIF—Dallas

- SWEET—Fox On The Run (Capitol)
- ★ FLEETWOOD MAC—Over My Head (Reprise)
- ★ C.W. McCALL—Convoy (MGM) 21-9
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 27-7

#### KNUS-FM—Dallas

- NONE
- ★ BARRY MANILOW—I Write The Songs (Arista) 23-13
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 24-12

#### KFJZ—Ft. Worth

- GLEN CAMPBELL—Country Boy (Capitol)
- ★ FRANKIE VALLI—Our Day Will Come (Private Stock)
- ★ JIGSAW—Sky High (Chelsea) 15-9
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 14-7

#### KXOL—Ft. Worth

- GLEN CAMPBELL—Country Boy (Capitol)
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- ★ ELTON JOHN—Island Girl (MCA) 13-1
- ★ JIGSAW—Sky High (Chelsea) 20-11

#### KONO—San Antonio

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ LEON HAYWOOD—I Want'a Do Something Freaky To You (20th Century) 20-12
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 22-15

#### KELP—El Paso

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- SWEET—Fox On The Run (Capitol)
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 14-6
- ★ 5000 VOLTS—I'm On Fire (Philips) 10-4

#### XEROK—El Paso

- No New List
- ★
- ★
- ★

#### KAKC—Tulsa

- GLEN CAMPBELL—Country Boy (Capitol)
- ★ BOB SEGER & SILVER BULL—Nutmash City Limits (Capitol)
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn) 21-2
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 22-15

#### KELI—Tulsa

- GLEN CAMPBELL—Country Boy (Capitol)
- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 17-12
- ★ C.W. McCALL—Convoy (MGM) HB-24

#### WKY—Oklahoma City

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists)
- SWEET—Fox On The Run (Capitol)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 16-3
- ★ PETE WINGFIELD—18 With A Bullet (Island) 17-8

#### KOMA—Oklahoma City

- EARTH, WIND, AND FIRE—Sing A Song (Columbia)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ BARRY MANILOW—I Write The Songs (Arista) 16-10
- ★ PAUL ANKA—Time Of Your Life (United Artists) 27-21

#### WTIX—New Orleans

- O'JAYS—I Love Music (Part 1) (Philly Int'l.)
- ★ AL MARTINO—Volare (Capitol)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 13-8
- ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 8-2

#### KEEL—Shreveport

- EARTH, WIND & FIRE—Sing A Song (Columbia)
- ★ CROSBY/NASH—Carry Me (ABC)
- ★ BARRY MANILOW—I Write The Songs (Arista) 20-12
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 19-14

### Midwest Region

#### TOP ADD ONS:

- C.W. McCALL—Convoy (MGM)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- BARRY MANILOW—I Write The Songs (Arista)

#### PRIME MOVERS:

- BAY CITY ROLLERS—Saturday Night (Arista)
- K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- STAPLE SINGERS—Let's Do It Again (Curton)

#### BREAKOUTS:

- BARRY MANILOW—I Write The Songs (Arista)
- C.W. McCALL—Convoy (MGM)
- BAY CITY ROLLERS—Saturday Night (Arista)

#### WLS—Chicago

- SIMON-GARFUNKEL—MY Little Town (Columbia)
- ★ BARRY MANILOW—I Write The Songs (Arista)
- ★ MORRIS ALBERT—Feelings (RCA) 13-4
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 22-12

#### WCFL—Chicago

- GLEN CAMPBELL—Country Boy (Capitol)
- C.W. McCALL—Convoy (MGM)
- ★ MORRIS ALBERT—Feelings (RCA) 13-6
- ★ HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy) 14-9

#### WKOW—Milwaukee

- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 7-2
- ★ DAVID GEDDES—Last Game Of The Season (Big Tree) 20-16

#### WZUW-FM—Milwaukee

- G.C. FOGGARTY—Sea Cruise
- ★ NONE
- ★

#### WNDE—Indianapolis

- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- C.W. McCALL—Convoy (MGM)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 11-5
- ★ BEE GEES—Nights On Broadway (RSO) 15-9

#### WIRL—Peoria, Ill.

- KISS—Rock & Roll All Night (Casablanca)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ BARRY MANILOW—I Write The Songs (Arista) 17-7
- ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 11-2

#### WDGY—Minneapolis

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- ★ PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 10-5
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 17-11

#### KDWB—Minneapolis

- SWEET—Fox On The Run (Capitol)
- ★ BARRY MANILOW—I Write The Songs (Arista)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 14-7
- ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 12-6

#### KOIL—Omaha

- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ JIGSAW—Sky High (Chelsea) 20-7
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn) 29-19

#### KIOA—Des Moines

- C.W. McCALL—CONVOY (MGM)
- ★ BARRY MANILOW—I Write The Songs (Arista)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 21-2
- ★ ART GARFUNKEL—I Only Have Eyes For You (Columbia) 24-8

#### KKLS—Rapid City, S.D.

- ★ STAPLE SINGERS—Let's Do It Again (Curton)
- ★ AMERICA—Woman Tonight (Warner Brothers)
- ★ BEE GEES—Nights On Broadway (RSO) 8-4
- ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 15-8

#### KQWB—Fargo, N.D.

- C.W. McCALL—Convoy (MGM)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 18-8
- ★ BARRY MANILOW—I Write The Songs (Arista) 19-9

(Continued on page 20)

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DECEMBER 6, 1975, BILLBOARD



PRODUCED BY STEVE HOWE & EDDIE OFFORD

SD 18154

# Steve Howe Beginnings

Beginnings. Steve Howe's solo album. Available on Atlantic Records and Tapes.



# Billboard Singles Radio Action

Based on station playlists through Thursday (11/27/75)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 18

- KXOK—St. Louis**
- OHIO PLAYERS—Love Rollercoaster (Mercury)
  - PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
  - ★ STAPLE SINGERS—Let's Do It Again (Curtom) 12-8
  - ★ BARRY MANILOW—I Write The Songs (Arista) 19-16
- KSLQ-FM—St. Louis**
- No New List
  - ★
  - ★
- WHB—Kansas City**
- OHIO PLAYERS—Love Rollercoaster (Mercury)
  - PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
  - ★ BAY CITY ROLLERS—Saturday Night (Arista) 17-11
  - ★ STAPLE SINGERS—Let's Do It Again (Curtom) 10-5
- KEWI—Topeka**
- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
  - FREDDY FENDER—Secret Love (ABC)
  - ★ MANHATTAN TRANSFER—Opera (Atlantic) 25-13
  - ★ STAPLE SINGERS—Let's Do It Again (Curtom) 25-16

## North Central Region

**TOP ADD ONS:**

BARRY MANILOW—I Write The Songs (Arista)  
AL GREEN—Full Of Fire (Hi)  
FLEETWOOD MAC—Over My Head (Reprise)

**PRIME MOVERS:**

SWEET—Fox On The Run (Capitol)  
BARRY MANILOW—I Write The Songs (Arista)  
OHIO PLAYERS—Love Rollercoaster (Mercury)

**BREAKOUTS:**

BARRY MANILOW—I Write The Songs (Arista)  
OHIO PLAYERS—Love Rollercoaster (Mercury)  
C.W. McCALL—Convoy (MGM)

- CKLW—Detroit**
- No New List
  - ★
  - ★
  - ★
- WGRD—Grand Rapids**
- SWEET—Fox On The Run (Capitol)
  - ★ BARRY MANILOW—I Write The Songs (Arista)
  - ★ PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol) 27-15
  - ★ KISS—Rock & Roll All Night (Casablanca) 14-5
- Z-96 (WZZM-FM)—Grand Rapids**
- SILVER CONVENTION—Fly, Robin, Fly (Midland Inter.)
  - ★ BAY CITY ROLLERS—Saturday Night (Arista)
  - ★ NATALIE COLE—This Will Be (Capitol) 10-3
  - ★ SWEET—Fox On The Run (Capitol) 20-7
- WTAC—Flint, Mich.**
- NAZARETH—Love Hurts (A&M)
  - ★ BOB SEGER & SILVER BULL—Nut Bush City Limits (Capitol)
  - ★ BARRY MANILOW—I Write The Songs (Arista) 30-13
  - ★ FLEETWOOD MAC—Over My Head (Reprise) 25-18
- WIXY—Cleveland**
- AL GREEN—Full Of Fire (Hi)
  - ★ FLEETWOOD MAC—Over My Head (Reprise)
  - ★ BAY CITY ROLLERS—Saturday Night (Arista) 25-12
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown) 21-9
- WGCL—Cleveland**
- ★ JOHN DENVER—Fly Away (RCA)
  - ★ DAVID BOWIE—Golden Years (RCA)
  - ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 19-6
  - ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 18-7

- 13-Q (WKQT)—Pittsburgh**
- NONE
  - ★ BEE GEES—Nights On Broadway (RSO) 21-15
  - ★ BARRY MANILOW—I Write The Songs (Arista) 24-19
- WKBW—Buffalo**
- ★ BARRY MANILOW—I Write The Songs (Arista)
  - ★ AMERICA—Woman Tonight (Warner Brothers)
  - ★ LEON RUSSELL—Lady Blue (Sheffer) 13-5
  - ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Inter.) 23-7
- WSAI—Cincinnati**
- ★ STAPLE SINGERS—Let's Do It Again (Curtom)
  - ★ BARRY MANILOW—I Write The Songs (Arista)
  - ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Inter.) 16-7
  - ★ EAGLES—Take It To The Limit (Asylum) 28-15
- WCOL—Columbus**
- ★ C.W. McCALL—Convoy (MGM)
  - ★ KISS—Rock & Roll All Night (Casablanca)
  - ★ BARRY MANILOW—I Write The Songs (Arista) 20-10
  - ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 15-9
- WKY—Louisville**
- OHIO PLAYERS—Love Rollercoaster (Mercury)
  - ★ HELEN REDDY—Somewhere In The Night (Capitol)
  - ★ NAZARETH—Love Hurts (A&M) 28-10
  - ★ C.W. McCALL—Convoy (MGM) 30-15
- WBGW—Bowling Green, Ky.**
- ★ EARTH, WIND & FIRE—Sing A Song (Columbia)
  - ★ OLIVIA NEWTON-JOHN—Let It Shine (MCA)
  - ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 23-15
  - ★ STAPLE SINGERS—Let's Do It Again (Curtom) 16-10
- WJET—Erie, Pa.**
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
  - ★ HOT CHOCOLATE—You Sexy Thing (Atlantic)
  - ★ JIGSAW—Skyhigh (Chelsea) 23-15
  - ★ SWEET—Fox On The Run (Capitol) 32-13
- WRJE—Erie, Pa.**
- No New List
  - ★
  - ★
  - ★
- WCUE—Akron**
- ★ EARTH, WIND & FIRE—Sing A Song (Columbia)
  - ★ GEORGE BAKER SELECTION—Paloma Blanca (Warner Brothers)
  - ★ SWEET—Fox On The Run (Capitol) 37-14
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown) 26-12

## Mid-Atlantic Region

**TOP ADD ONS:**

HOT CHOCOLATE—You Sexy Thing (Atlantic)  
SWEET—Fox On The Run (Capitol)  
DIANA ROSS—Theme From "Mahogany" (Motown)

**PRIME MOVERS:**

BAY CITY ROLLERS—Saturday Night (Arista)  
STAPLE SINGERS—Let's Do It Again (Curtom)  
ROAD APPLES—Let's Live Together (Polydor)

**BREAKOUTS:**

HOT CHOCOLATE—You Sexy Thing (Atlantic)  
SWEET—Fox On The Run (Capitol)  
HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)

- WIBG—Philadelphia**
- No New List
  - ★
  - ★
- WPGC—Washington**
- ★ DAVID RUFFIN—Walk Away From Love (Motown)
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown)
  - ★ BAY CITY ROLLERS—Saturday Night (Arista) 21-7
  - ★ BARRY MANILOW—I Write The Songs (Arista) 25-19
- WCAO—Baltimore**
- ★ JOHN DENVER—Fly Away (RCA)
  - ★ HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
  - ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists) HB-29
  - ★ ROAD APPLES—Let's Live Together (Polydor) HB-30
- WGH—Newport News, Va.**
- ★ BARRY MANILOW—I Write The Songs (Arista)
  - ★ EARTH, WIND & FIRE—Sing A Song (Columbia)
  - ★ STAPLE SINGERS—Let's Do It Again (Curtom) 15-7
  - ★ WHO—Squeeze Box (MCA) 30-21
- WYRE—Annapolis, Md.**
- ★ DIANA ROSS—Theme From "Mahogany" (Motown)
  - ★ KISS—Rock & Roll All Night (Casablanca)
  - ★ HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy) 35-28
  - ★ CROSBY/NASH—Carry Me (ABC) HB-20
- WLEE—Richmond, Va.**
- ★ EARTH, WIND & FIRE—Sing A Song (Columbia)
  - ★ HOT CHOCOLATE—You Sexy Thing (Atlantic)
  - ★ STAPLE SINGERS—Let's Do It Again (Curtom) 5-9
  - ★ LEON HAYWOOD—I Wanna Do Something Freaky To You (20th Cent.) 24-14

## Northeast Region

**TOP ADD ONS:**

O'JAYS—I Love Music (Part 1) (Philadelphia Int'l.)  
ROAD APPLES—Let's Live Together (Polydor)  
ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists)

**PRIME MOVERS:**

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

**BREAKOUTS:**

O'JAYS—I Love Music (Part 1) (Philadelphia Int'l.)  
ROAD APPLES—Let's Live Together (Polydor)  
ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists)

- WABC—New York City**
- No New List
  - ★
  - ★
  - ★
- WPIX-FM—New York City**
- ★ GLORIA GAYNOR—How High The Moon (MGM)
  - ★ PAUL ANKA—Time Of Your Life (United Artists)
  - ★ BEE GEES—Nights On Broadway (RSO) 12-7
  - ★ STAPLE SINGERS—Let's Do It Again (Curtom) 18-8
- WBBF—Rochester, N.Y.**
- ★ STAPLE SINGERS—Let's Do It Again (Curtom)
  - ★ PURPLE REIGN—This Old Man (Private Stock)
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown) 23-18
  - ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists) 26-21
- WRKO—Boston**
- ★ ROAD APPLES—Let's Live Together (Polydor)
  - ★ O'JAYS—I Love Music (Part 1) (Philly Inter.)
  - ★ STAPLE SINGERS—Let's Do It Again (Curtom) 29-17
  - ★ SWEET—Fox On The Run (Capitol) 18-11

- WBZ-FM—Boston**
- ★ NAZARETH—Love Hurts (A&M)
  - ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists)
  - ★ BARRY MANILOW—I Write The Songs (Arista) 30-18
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown) 10-3
- WVBF-FM—Framingham, Mass.**
- ★ 5000 VOLTS—I'm On Fire (ABC/DOT)
  - ★ KISS—Rock & Roll All Night (Casablanca)
  - ★ BAY CITY ROLLERS—Saturday Night (Arista) 20-11
  - ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-17
- WPRO—Providence**
- No New List
  - ★
  - ★
- WORC—Worcester, Mass.**
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
  - ★ C.W. McCALL—Convoy (MGM)
  - ★ KENNY STARR—Blind Man In The Bleachers (MCA) 11-5
  - ★ SWEET—Fox On The Run (Capitol) 12-9
- WDR—Hartford**
- ★ FIREFLY—Hey There Little Firefly (A&M)
  - ★ DAVID RUFFIN—Walk Away From Love (Motown)
  - ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 21-11
  - ★ STAPLE SINGERS—Let's Do It Again (Curtom) 28-20
- WTRY—Albany**
- ★ O'JAYS—I Love Music (Part 1) (Philly Inter.)
  - ★ EARTH, WIND & FIRE—Sing A Song (Columbia)
  - ★ BARRY MANILOW—I Write The Songs (Arista) 11-5
  - ★ SIMON & GARFUNKEL—My Little Town (Columbia) 18-12
- WPTA—Albany**
- ★ BOB DYLAN—Hurricane (Part 1) (Columbia)
  - ★ AVERAGE WHITE BAND—School Boy Crush (Atlantic)
  - ★ BARRY MANILOW—I Write The Songs (Arista) 32-10
  - ★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 33-11

## Southeast Region

**TOP ADD ONS:**

DIANA ROSS—Theme From "Mahogany" (Motown)  
MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)  
C.W. McCALL—Convoy (MGM)

**PRIME MOVERS:**

C.W. McCALL—Convoy (MGM)  
BARRY MANILOW—I Write The Songs (Arista)  
OHIO PLAYERS—Love Rollercoaster (Mercury)

**BREAKOUTS:**

C.W. McCALL—Convoy (MGM)  
DIANA ROSS—Theme From "Mahogany" (Motown)  
OHIO PLAYERS—Love Rollercoaster (Mercury)

- WQXI—Atlanta**
- No New List
  - ★
  - ★
  - ★
- WFOM—Atlanta**
- ★ GLEN CAMPBELL—Country Boy (Capitol)
  - ★ OHIO PLAYERS—Love Rollercoaster (Mercury)
  - ★ BARRY MANILOW—I Write The Songs (Arista) 37-27
  - ★ SWEET—Fox On The Run (Capitol) 32-22
- Z-93 (WZCZ-FM)—Atlanta**
- ★ DIANA ROSS—Theme From "Mahogany" (Motown)
  - ★ ROAD APPLES—Let's Live Together (Polydor)
  - ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 23-7
  - ★ C.W. McCALL—Convoy (MGM) HB-11

- WBBQ—Augusta**
- ★ O'JAYS—I Love Music (Part 1) (Philly Inter.)
  - ★ FOGHAT—Slow Ride (Bearsville)
  - ★ LEON HAYWOOD—I Wanna Do Something Freaky To You (20th Cent.) 20-13
  - ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 10-4
- WSGN—Birmingham, Ala.**
- ★ C.W. McCALL—Convoy (MGM)
  - ★ O'JAYS—I Love Music (Part 1) (Philly Inter.)
  - ★ BARRY MANILOW—I Write The Songs (Arista) 14-5
  - ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 17-10
- WHYY—Montgomery, Ala.**
- No New List
  - ★
  - ★
- WTOB—Winston/Salem, N.C.**
- ★ AMERICA—Woman Tonight (Warner Brothers)
  - ★ PAUL ANKA—Times Of Your Life (United Artists)
  - ★ BARRY MANILOW—I Write The Songs (Arista) 13-2
  - ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 15-8
- WWSA—Savannah, Ga.**
- ★ FLEETWOOD MAC—Over My Head (Reprise)
  - ★ NAZARETH—Love Hurts (A&M)
  - ★ C.W. McCALL—Convoy (MGM) 32-11
  - ★ GLEN CAMPBELL—Country Boy (Capitol) 29-22
- WTMA—Charleston, S.C.**
- ★ SWEET—Fox On The Run (Capitol)
  - ★ HOT CHOCOLATE—You Sexy Thing (Atlantic)
  - ★ BEE GEES—Nights On Broadway (RSO) 17-10
  - ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Inter.) 11-4
- WKIX—Raleigh, N.C.**
- ★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
  - ★ C.W. McCALL—Convoy (MGM)
  - ★ BARRY MANILOW—I Write The Songs (Arista) 31-16
  - ★ OHIO PLAYERS—Love Rollercoaster (Mercury) AO-23
- WORD—Spartanburg, S.C.**
- ★ GEORGE McCRAE—Honey I (TK)
  - ★ JAN FREEMAN—I Don't Like To Sleep Alone (JAN-MAR)
  - ★ WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 18-7
  - ★ ISLEY BROS.—For The Love Of You (T-Neck) EX-15
- WAYS—Charlotte, N.C.**
- ★ SWEET—Fox On The Run (Capitol)
  - ★ C.W. McCALL—Convoy (MGM)
  - ★ DAVID RUFFIN—Walk Away From Love (Motown) 24-19
  - ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 22-7
- WNOX—Knoxville**
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (United Artists)
  - ★ EARTH, WIND & FIRE—Sing A Song (Columbia)
  - ★ O'JAYS—I Love Music (Part 1) (Philly Inter.) 29-20
  - ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 30-17
- WGOW—Chattanooga, Tenn.**
- ★ C.W. McCALL—Convoy (MGM)
  - ★ SWEET—Fox On The Run (Capitol)
  - ★ SILVER CONVENTION—Fly, Robin, Fly (Midland Inter.) 12-2
  - ★ LEON HAYWOOD—I Wanna Do Something Freaky (20th Century) HB-7
- KAAY—Little Rock**
- ★ AL GREEN—Full Of Fire (Hi)
  - ★ BARRY MANILOW—I Write The Songs (Arista)
  - ★ C.W. McCALL—Convoy (MGM) HB-13
  - ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 15-6

- WHBQ—Memphis**
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
  - ★ JOHN DENVER—Fly Away (RCA)
  - ★ C.W. McCALL—Convoy (MGM) 27-15
  - ★ O'JAYS—I Love Music (Part 1) (Philly Inter.) 26-13
- WMPS—Memphis**
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown)
  - ★ SWEET—Fox On The Run (Capitol) 23-11
  - ★ BARRY MANILOW—I Write The Songs (Arista) 19-10
- WMAK—Nashville**
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic)
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown)
  - ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 10-4
  - ★ GLEN CAMPBELL—Country Boy (Capitol) 26-21
- WLAC—Nashville**
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown)
  - ★ WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia) 8-4
  - ★ EAGLES—Lyn' Eyes (Asylum) 13-7
- WLKY—St. Petersburg, Fla.**
- ★ EARTH, WIND & FIRE—Sing A Song (Columbia)
  - ★ DAVID RUFFIN—Walk Away From Love (Motown)
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown) 29-19
  - ★ LEON HAYWOOD—I Wanna Do Something Freaky To You (20th Cent.) 22-11
- WQAM—Miami**
- No New List
  - ★
  - ★
  - ★
- WFUN—Miami**
- No New List
  - ★
  - ★
  - ★
- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- ★ EARTH, WIND & FIRE—Sing A Song (Columbia)
  - ★ FLEETWOOD MAC—Over My Head (Reprise)
  - ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 9-4
  - ★ O'JAYS—I Love Music (Part 1) (Philly Inter.) 19-11
- WQPD—Lakeland, Fla.**
- No New List
  - ★
  - ★
  - ★
- WMFJ—Daytona Beach, Fla.**
- ★ O'JAYS—I Love Music (Part 1) (Philly Inter.)
  - ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
  - ★ DIANA ROSS—Theme From "Mahogany" (Motown) 22-18
  - ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 26-19

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## Texas Radio: Big And Bustling

Not True Rattlesnakes Are Only Lone Star Audiences

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 far eastern southern corner to El Capitan, that lofty coral reef structure thudding into the sky out in West Texas. And there aren't many hills the rest of the way over into El Paso, 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 also are 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 of Texas—KGBS-FM in Los Angeles. 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 Waylon Jennings; he loves and admires the talents 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 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, WBAP in Fort Worth, and KENR in Houston continue to plow along, reaping constantly growing advertising dollars and dedicated audiences. KENR just added Bill Bailey, a well-known Houston personality from KIKK, onto its staff. KENR program director Ric Libby makes a move here, a move there—it's part of his ever-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.

Its signal is one of the best. And its history in radio is connected with such as the Light Crust Doughboys and the Chuck Wagon Gang. Live. Col. Robert Cranston, now retired as commander of the American Forces Radio and Television Services, remembers when his father managed WBAP and helping, as a kid, open mail for Pappy Lee O'Daniel, then with the Light Crust Doughboys.

And today, Tee Casper, a newsman with a hell of a lot of 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)

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## 'Floating Playlist' Of 15-60 Disks For Baltimore's WLPL

LOS ANGELES—WLPL's music system "allows for a floating playlist length between 15 and 60 records," according to Bill Parris, operations manager of the Baltimore station, and that "permits a programmer to preshape his target audience. Record promotion people like the system and, of course, from a programmer's standpoint it's perfect."

He feels that his music rotations system—already proven successful here and at WCGQ in Columbus, Ga., and WLYT in Cleveland—is "better than either color coding the

records or programming them based on strictly sales figures."

For example, he says that going into the summer he knew WLPL would be weak on men, so he adjusted the rotation patterns in some dayparts to emphasize records that appeal to men "and they came right in" with the next ratings survey.

"For the past 18 months, the stations I program have been using this unique music rotation system, based entirely upon a given record's demographic appeal.

"At this time, contemporary radio is more complex and its audience more fractionalized than ever before. Today's music is more complicated and more mass appeal than ever before and, conversely, weaker and less consistent than it was a decade ago.

"There are more crossover songs than every before, which to a degree tend to rob contemporary stations of music definition.

"The influx of album product and the progressive radio stations further have fractionalized the contemporary radio audience on the low end while solid gold stations are eroding the high end of the contemporary spectrum."

Through it all, there have been two programming approaches to Top 40 radio. The first is based upon popularity of chronology—where popular music is rated on a numerical playlist, the list divided up and items exposed according to chart position; the more popular the tune, the more times it gets aired.

The other system focuses on both music popularity and the tempo of the record—where records are color-coded according to their classification and each daypart follows a predetermined color code sequence.

"Based on observation of major market trends over the past two years," says Parris, "both systems are apparently becoming ineffective. Programmers have been doctoring their music systems as their audiences have been whisked away by oldie formats and progressive rock formats, but clearly an entirely new methodology is now needed."

His system, he claims, "frees the station's music from total dependence on weekly sales charts of popular music. Our new music system determines through sales desires, ratings analyses, and programming image the desired demographic composition of each daypart.

"For example, a mid-day advertising buy would most probably be aimed at women and sales experience shows 18-34 age women to be the lucrative demographic target

sought by contemporary stations. Thus, a station's programming and music should be effective in this area during this particular daypart.

"But the system's greatest feature is freeing the airsound from dependence on the, at times, whimsical music industry. Because the demographic composition of one week's top 30 records may be entirely different than that of the previous week; it may appeal primarily to teens one week and the next week be predominantly female in composition. But the system compensates for the variations."

The Parris method essentially is this: First, the demographic target for each daypart is determined through sales needs and through analysis of both ARB and Pulse ratings pinpoint the largest available audience with the fewest number of competitors.

"Next, all songs, past and present, are divided into three categories—male, female and teen, corresponding to demographic appeal. Additionally, the chronology of each song is considered. Songs from the present to 1969, for instance, would appeal to the 18-24 age groups and are classified as number one. Songs from 1968 to 1959 or before would appeal to the 25-34 age column and

(Continued on page 49)

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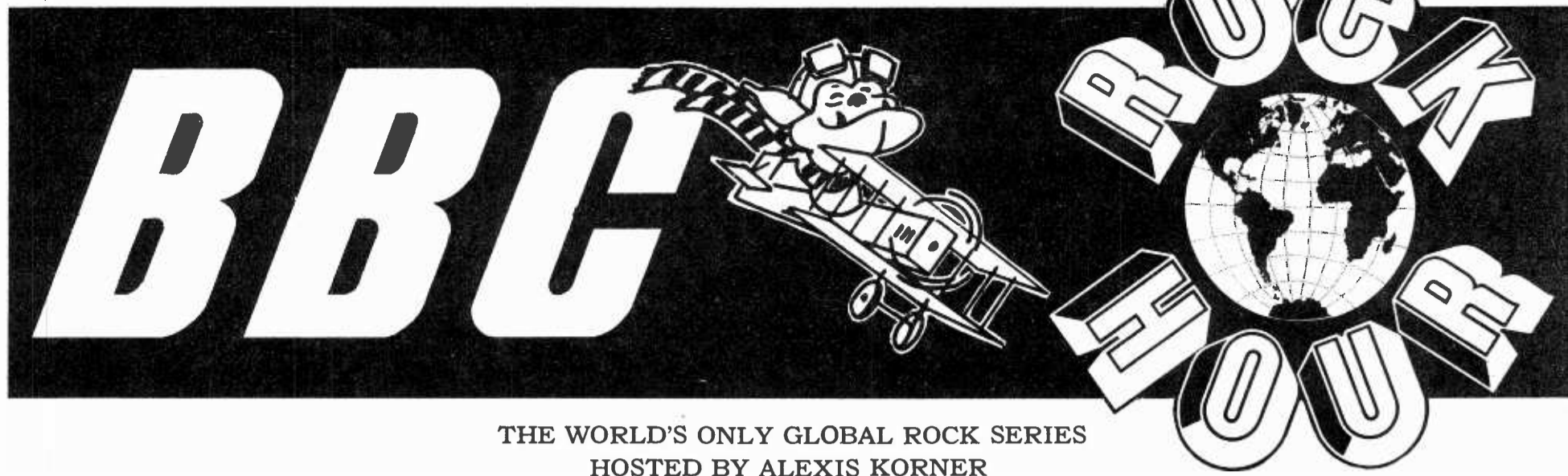
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For further information: contact Mike Vaughan, Don Eberle or Anne Ferguson of London Wavelength at (212) 826-4240.

## The London Wavelength U.S. Programming Network

KMYR/am—Albuquerque, NM Wed. at 9:00 p.m.  
WAAM/am—Ann Arbor, MI Sat. at 12 midnight  
WAMX/fm—Ashland, KY Sun. at 11:00 p.m.  
WJSR/am—Athens, GA Sun. at 11:00 p.m.  
WKLS/fm—Atlanta, GA  
WFRI/fm—Auburn, AL Sat. at 11:00 p.m.  
KRMH/fm—Austin, TX  
WKTK/fm—Baltimore, MD Mon. at 9:30 p.m.  
WBEU/fm—Beaufort, SC Sun. at 10:00 p.m.  
KWIC/fm—Beaumont, TX Sun. at 8:00 p.m.  
WNRN/fm—Bellevue, OH Sat. at 9:00 p.m.  
KISM/fm—Bellingham, WA Sun. at 10:00 p.m.  
WBRN/fm—Big Rapids, MI Sat. at 10:00 p.m.  
WIHN/am—Bloomington, IL Mon. at 10:00 p.m.  
WHLM/fm—Bloomsburg, PA Sat. at 11:05 p.m.  
WBCN/fm—Boston, MA Sun. at 8:00 p.m.  
KLIZ/fm—Brainerd, MN Sun. at 7:00 p.m.  
KLRB/fm—Carmel, CA Sat. at 8:00 p.m.  
KAWY/fm—Casper, WY Sat. at 10:00 p.m.  
WVAF/fm—Charleston, WV Sat. at 10:00 p.m.  
WWWZ/am—Charleston, SC Sun. at 10:30 p.m.  
WROQ/fm—Charlotte, NC Fri./Sat. at 11:30 p.m.  
WXRT/fm—Chicago, IL  
KFMF/fm—Chico, CA Sun. at 9:00 p.m.  
WMMS/fm—Cleveland, OH Sun. at 10:00 p.m.  
KFMF/fm—Columbia, MO Sun. at 9:00 p.m.  
WWRH/fm—Columbus, GA Sun. at 9:00 p.m.  
KTTT/am & fm—Columbus, Neb.  
KQKQ/fm—Council Bluffs, IA  
KIIQ/fm—Colorado Springs, CO Fridays  
KZEW/fm—Dallas, TX Sat. at 10:00 p.m.  
WDAT/am—Daytona Beach, FL Fri. at 7:00 p.m.  
KLZ/fm—Denver, CO  
WABX/fm—Detroit, MI  
WTSN/am—Dover, NH Wed. at 11:00 p.m.  
KDMS/am—El Dorado, AR  
WXXY/fm—Elmira, NY Sun. at 10:00 p.m.

XEROK/am—El Paso, TX Sat. at 8:00 p.m.  
WIRB/fm—Enterprise, AL Sun. at 9:00 p.m.  
WMDI/fm—Erie, PA Sun. at 9:30 p.m.  
KZEL/fm—Eugene, OR Sun. at 9:00 p.m.  
WKDQ/fm—Evansville, IN Sun. at 10:00 p.m.  
KWIM/fm—Fargo, ND Sun. or Mon. 12 midnight  
KKEG/fm—Fayetteville, AR Sun. (2nd & 4th) 8 p.m.  
WWCK/fm—Flint, MI Sun. at 9:00 p.m.  
WQLT/fm—Florence, AL Sun. at 10:00 p.m.  
WFON/am—Fond du Lac, WI Sat. at 10:00 p.m.  
WSHE/fm—Fort Lauderdale, FL  
KISR/am—Fort Smith, AR Sun. at 10:00 p.m.  
WMHI/fm—Frederick, MD Sun. at 8:00 p.m.  
KFYE/am—Fresno, CA Wed. at 9:00 p.m.  
WCVL/fm—Gainesville, FL Mon. 12 noon  
WSEA/fm—Georgetown, DE Sun. at 6 p.m.  
WLAV/fm—Grand Rapids, MI Sun. at 9:00 p.m.  
KRFG/am—Greenfield, MO Sun. at 9:00 p.m.  
WRQK/fm—Greensboro, NC Sun. at 9 p.m.  
WRQR/fm—Greenville/Farmville, NC Sun. 10 p.m.  
KIKI/am—Honolulu, HI Sun. at 8:00 p.m.  
KGHO/am—Hoquiam, WA Sun. at 3 or 4 p.m.  
KLLO/fm—Houston, TX Sun. at 11:00 p.m.  
WVHR/fm—Huntsville, AL Sun. at 10:00 p.m.  
WNAP/fm—Indianapolis, IN Sun. at 8:00 p.m.  
WVBR/fm—Ithaca, NY  
WCJO/fm—Jackson, OH Wed. at 10:00 p.m.  
WAIV/fm—Jacksonville, FL Mon. at 11:00 p.m.  
WAAT/am—Johnstown, PA Tues. at 10:30 p.m.  
KBTM/fm—Jonesboro, AR  
KSYN/fm—Joplin, MO Sun. at 11:00 p.m.  
WAZY/am—Lafayette, IN Sat. at 10:00 p.m.  
KLOU/am—Lake Charles, LA Sat. at 10:00 p.m.  
WRHY/fm—Lancaster, PA Sun. at 10:00 p.m.  
WVIC/fm—Lansing, MI Sun. at 9:00 p.m.  
KLWN/fm—Lawrence, KS Sun. nights  
WBLM/fm—Lewiston, ME Wed. at 10:00 p.m.

WKQQ/am—Lexington, KY Sun. at 1:00 a.m.  
WVCC/am—Linesville, AR Sun. at 5:00 or 8:30 p.m.  
WGOL/fm—Lynchburg, VA Sun. at 9:00 p.m.  
WBML/am—Macon, GA Sun. at 8:00 p.m.  
WYXE/fm—Madison, WI Wed. at 12 midnight  
KMHT/am—Marshall, TX Sat. at 8:00 p.m.  
WFTM/fm—Maysville, KY Fri. at 10:00 p.m.  
WMC/fm—Memphis, TN Sat. at midnight  
WNUW/fm—Milwaukee, WI Sun. nights  
WYOO/fm—Minneapolis, MN Sun. at 10:00 p.m.  
KYL/fm—Missoula, MT Sun. at 9:00 p.m.  
WABB/fm—Mobile, AL Sun. at 9:00 p.m.  
KNOE/fm—Monroe, LA Sun. at 8:30 p.m.  
WCLG/fm—Morgantown, WV Sun. at 9:00 p.m.  
WKDA/fm—Nashville, TN  
WPLR/fm—New Haven, CT Sun. at 9:00 p.m.  
WRNO/fm—New Orleans, LA Sun. at 10:00 p.m.  
WNEW/fm—New York, NY  
WNOR/fm—Norfolk, VA Sun. at 9:00 p.m.  
WOKI/fm—Oak Ridge/Knoxville, TN Sun. 10 p.m.  
WORJ/fm—Orlando, FL  
WPFM/fm—Panama City, FL Sat. at 10:00 p.m.  
WIBZ/am—Parkersburg, WV Sun. at 7:00 p.m.  
WMMR/fm—Philadelphia, PA  
KDKB/fm—Phoenix, AZ Sun. at 10:00 p.m.  
WYDD/fm—Pittsburgh, PA Weekdays at 10:00 p.m.  
WPCR/fm—Plymouth, NH Sat. at 9:00 p.m.  
KSNM/fm—Pocatello, ID Sun. at 11:00 p.m.  
KINK/fm—Portland, OR Mon. at 7:00 p.m.  
WDHP/am—Presque Isle, ME Mon. at 10:00 p.m.  
WBRU/fm—Providence, RI Sun. at 9:00 p.m.  
KQQQ/am—Pullman, WA Sun. at 11:00 p.m.  
WQDR/fm—Raleigh, NC  
KADQ/fm—Rexburg, ID  
WRXL/fm—Richmond, VA Sat. at 9:00 p.m.  
WCMF/fm—Rochester, NY Sun. at 9:00 p.m.  
WYFE/fm—Rockford, IL Sun. at 9:00 p.m.

KXOA/fm—Sacramento, CA Thurs. at 9:00 p.m.  
KSHE/fm—Saint Louis, MO Sun. at 10:00 p.m.  
KEXL/fm—San Antonio, TX Sat. at midnight  
KOLA/fm—San Bernardino, CA Sun. at 8:30 p.m.  
KGB/fm—San Diego, CA Sun. at 11:00 p.m.  
KXFM/fm—Santa Maria, CA Fri. at 11:00 p.m.  
WQSR/fm—Sarasota, FL  
KISW/fm—Seattle, WA Sun. at 8:30 p.m.  
KROK/am—Shreveport, LA Sun. at 10:00 p.m.  
KHQ/fm—Spokane, WA Sun. at 9:00 p.m.  
WAQY/fm—Springfield, MA Sun. at 11:00 p.m.  
WAER/am—Syracuse, NY Sun. at 11:00 p.m.  
KXOR/fm—Thibodaux, LA Sun. at 9:00 p.m.  
WIOT/fm—Toledo, OH Sun. at 8:30 p.m.  
WQTC/fm—Two Rivers, WI Sun. at 6:00 p.m.  
WOUR/fm—Utica, NY Wed. or Thur. at 10:00 p.m.  
KVRA/KVRF—Vermillion, SD Sun. at 10:00 p.m.  
WJFL/am—Vicksburg, MS Sat. at 8:00 p.m.  
WIFC/fm—Wausau, WI Sun. at 9:00 p.m.  
WILK/fm—Wilkes-Barre, PA Mon. at 8:00 p.m.  
KQIC/fm—Willmar, MN Wed. at 10:00 p.m.  
KAGE/fm—Winona, MN Mon. at 7:30 p.m.  
WAAF/fm—Worcester, MA Sun. at 9:00 p.m.



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## Vox Jox

By CLAUDE HALL

LOS ANGELES—Two weeks ago I spent a few days in Acapulco. Never heard weirder 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 Sauza Tequila spot. I also listened some to XEBB, 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 WOAI 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 at an RKO Radio station nearest you. For

instance, Dave Williams, program director of WHBQ in Memphis, who just sent me a bicentennial T-shirt. His note says: "I'd write more, but I have to go build a human chain."

★ ★ ★

Ron Jacobs is leaving KGB-AM-FM in San Diego after about four years as program director. Rick Liebert, his assistant, has been named acting program director of the station. Ron originally took the job for a year. But his house that he was having built on Maui got hit by inflation and fancy expensive wood flown in from California, so Ron continued working to pay for it. Now, he's going home. How long he'll stay in Maui is debatable; not even Ron probably knows. He'll likely get bored and plunge back into the mainstream again in a few weeks or months. He's too damned good to cool his heels forever out there in the hinterlands of radio.

★ ★ ★

E. Alvin Davis, program director of WNOE in New Orleans, sent me a WNOE Magic Shirt. Says the station is "really coming together." The lineup includes Bob McLain from 13Q in Pittsburgh, Jim Cassidy, Tom Birch from Y100 in Miami, Coyote Kincaid, Lee Armstrong and Alan Beebe. Eric Anderson is general manager. . . . Jerry Sears, who does weekend at WGAY in Washington as well as full-time work with the American Forces Radio and Television Service, reports that since WKYS has dropped beautiful music for a Top 40 format "there's just us and two other beautiful music stations left in Washington—WJMD and WEZR." The lineup at WGAY features Jack Lynch in the early morning, Les Carpenter in mid-day, Mike Way in the evening, and Lew Merkleon overnight.

★ ★ ★

Harv Allen, program director of KENI in Anchorage, Alaska, writes: "Your column keeps getting a little stranger all the time, but yes, radio is alive and well in Alaska, particularly in Anchorage. People seem to believe we live in igloos and go to work on dogsleds. Bunk! We are overrun with McDonalds and Pay'n'Saves. Anchorage market is 180,000 and exploding. Ten stations are on the air now and it probably won't be long before there are 12. Anchorage has some of the finest radio personalities to be found anywhere. They all seem to be hiding from major markets, or have escaped from major markets like Don French. KENI is Top 40 formatted with a touch of MOR. Best wishes from the most beautiful state in the U.S.A. Don't forget us."

The lineup at KENI includes program director Harv Allen 6-10 a.m., Rod Ewing 10 a.m.-2 p.m., Steve Miller 2-6 p.m., Tim Allen 6-10 p.m., Robert O'Brien 10 p.m.-2 a.m., Bill Madison 2 a.m.-6 a.m., and Dan York on swing.

★ ★ ★

WMTS-FM program director Robert Mather reports that the Murfreesboro, Tenn., station is "expanding into the disco field with a Sunday 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 creative for the laid-back rock format. . . . WILM in Wilmington, Del., is switching format to the all-news service of NBC.

(Continued on page 44)

## Bubbling Under The HOT 100

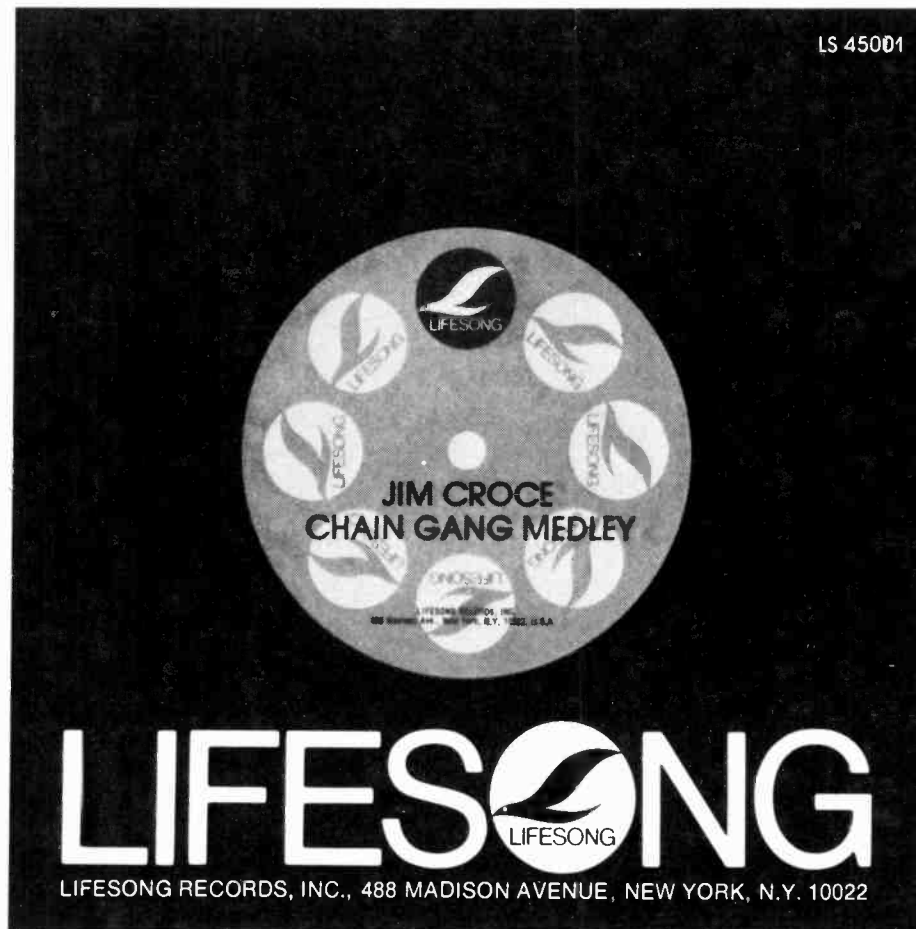
- 101—BIRMINGHAM BLUES, Charlie Daniels Band, Kama Sutra 606 (Buddah)
- 102—WE'RE ON THE RIGHT TRACK, South Shore Commission, Wand 11291 (Scepter)
- 103—VALENTINE LOVE, Norman Connors, Buddah 499
- 104—HOLLYWOOD HOT, Eleventh Hour, 20th Century 2215
- 105—YOU SET MY HEART ON FIRE, Tina Charles, Columbia 3-10202
- 106—BETTER BY THE POUND, Funkadelic, 20th Century/Westbound 5014
- 107—TONIGHT'S THE NIGHT, S.S.O., Shady Brook 45019
- 108—ALMOST SATURDAY NIGHT, John Fogerty, Asylum 45291
- 109—YESTERDAY'S HERO, John Paul Young, Ariola America 7607 (Capitol)
- 110—THIS IS WHAT YOU MEAN TO ME, Engelbert Humperdinck, Parrot 40085 (London)

## Bubbling Under The Top LPs

- 201—10CC, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 202—BETTY DAVIS, Nasty Girl, Island ILPS 9329
- 203—THE LESLIE WEST BAND, Phantom BPL1-1258 (RCA)
- 204—ANDREW GOLD, Asylum 7E-1047
- 205—THE ROOTS OF BRITISH ROCK, Sire SASH 3711-2 (ABC)
- 206—ANGEL, Casablanca NBLP 7021
- 207—FIRESIGN THEATRE, In the Next World You're On Your Own, Columbia PC 33475
- 208—MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird SB 7509
- 209—SPLINTER, Harder To Live, Dark Horse SP 22006 (A&M)
- 210—DAVID ESSEX, All The Fun Of The Fair, Columbia PC 33813



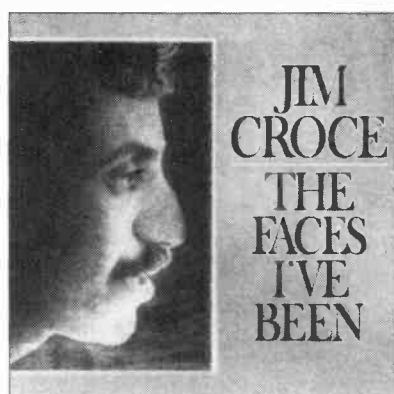
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**A LABOR OF LOVE FROM LIFESONG RECORDS**

# Easy Listening

Billboard SPECIAL SURVEY for Week Ending 12/6/75

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	<b>THEME FROM "MAHOGANY" (Do You Know Where You're Going To)</b> Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
2	2	6	<b>OUR DAY WILL COME</b> Frankie Valli, Private Stock 45043 (Almo/Shamler, ASCAP)
3	1	6	<b>MY LITTLE TOWN</b> Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
4	5	4	<b>I WRITE THE SONGS</b> Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
5	4	8	<b>SKY HIGH</b> Jigsaw, Chelsea 3022 (Duchess, BMI)
6	9	5	<b>COUNTRY BOY (You Got Your Feet In L.A.)</b> Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
7	10	5	<b>FLY ROBIN FLY</b> Silver Convention, Midland International 10339 (RCA) (Midsong, ASCAP)
8	11	6	<b>SKYBIRD</b> Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
9	6	10	<b>JUST TOO MANY PEOPLE</b> Melissa Manchester, Arista 0146 (Braitree/Rumainia Pickleworks, BMI)
10	14	7	<b>SECRET LOVE</b> Freddie Fender, ABC 17585 (Warner Bros., ASCAP)
11	15	3	<b>TIMES OF YOUR LIFE</b> Paul Anka, United Artists 737 (Three Eagles, ASCAP)
12	7	10	<b>THE WAY I WANT TO TOUCH YOU</b> Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
13	19	5	<b>SUMMER PLACE '76 (The Theme From a "Summer Place")</b> Percy Faith, Columbia 3-10233 (Warner Bros., ASCAP)
14	17	6	<b>THIS IS WHAT YOU MEAN TO ME</b> Engelbert Humperdinck, Parrot 40085 London (Oceans Blue/Friday's Child, BMI)
15	12	9	<b>MEXICO</b> James Taylor, Warner Bros. 8137 (Country Road, BMI)
16	25	5	<b>THE HOMECOMING</b> Hagood Hardy, Capitol 4156 (ATV, BMI)
17	13	11	<b>LYIN' EYES</b> Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
18	18	12	<b>VOLARE</b> Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
19	20	6	<b>SOS</b> Abba, Atlantic 3265 (Countless, BMI)
20	16	8	<b>BLUE EYES CRYIN' IN THE RAIN</b> Willie Nelson, Columbia 3-10176 (Milene, ASCAP)
21	28	4	<b>NIGHTS ON BROADWAY</b> Bee Gee, RSO 515 (Atlantic) (Casserole, BMI)
22	33	4	<b>IN THE WINTER</b> Janis Ian, Columbia 3-10228 (Mine/April, ASCAP)
23	21	8	<b>SUNDAY SUNRISE</b> Anne Murray, Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
24	27	5	<b>LOVE SONGS ARE GETTING HARDER TO SING</b> Maureen McGovern, 20th Century 2234 (Senor, ASCAP)
25	30	3	<b>WINNERS AND LOSERS</b> Hamilton, Joe Frank & Reynolds, Playboy 6054
26	26	9	<b>JUST OUT OF REACH</b> Perry Como, RCA 10402 (Four Star, BMI)
27	31	5	<b>ISLAND GIRL</b> Elton John, MCA40461 (Big Pig/Leeds, ASCAP)
28	8	11	<b>SOMETHING BETTER TO DO</b> Olivia Newton-John, MCA 40459 (ATV, BMI)
29	39	2	<b>SOMEWHERE IN THE NIGHT</b> Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
30	24	7	<b>HEAT WAVE</b> Linda Ronstadt, Elektra 45282 (Jobete, ASCAP)
31	23	10	<b>MIRACLES</b> Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI)
32	35	4	<b>SONG AND DANCE MAN</b> Sammy Davis Jr., 20th Century 2236 (Jack & Bill, ASCAP)
33	40	3	<b>PART TIME LOVE</b> Gladys Knight & The Pips, Buddah 513 (Kipahulu, ASCAP)
34	34	7	<b>OPERATOR</b> Manhattan Transfer, Atlantic 3292 (Conrad, BMI)
35	41	2	<b>SOMEWHERE IN THE NIGHT</b> Batdorf & Rodney, Arista 0159 (Irving/Rondor, BMI)
36	42	2	<b>BABY FACE</b> Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
37	48	3	<b>THAT'S WHAT LIFE IS ALL ABOUT</b> Bing Crosby, United Artists 700 (Glenwood, ASCAP)
38	44	2	<b>STARDUST</b> Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP)
39	50	2	<b>NOW THAT WE'RE IN LOVE</b> Steve Lawrence, 20th Century 2246 (Brut, ASCAP)
40			<b>FLY AWAY</b> John Denver, RCA 10517 (Cherry Lane, ASCAP)
41	38	6	<b>I'M STILL GONNA NEED YOU</b> Osmonds, MGM 14831 (Mafundi/Unichappell, BMI)
42	43	4	<b>THOSE WERE THE DAYS</b> Paul Delicato, Artists Of America 105 (Essex, BMI)
43	46	3	<b>THE BIG PARADE</b> Michael Allen, Slipped Disc 45288 (Elektra) (Don Kirshner, BMI)
44			<b>LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER</b> Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
45	49	3	<b>SIMPLE THINGS</b> Minnie Riperton, Epic 8-50166 (Columbia) (DickieBird, BMI)
46	47	2	<b>THEME FROM "S.W.A.T."</b> Rhythm Heritage, ABC 12135 (Spellgold, BMI)
47	22	12	<b>HELP ME MAKE IT (To My Rockin' Chair)</b> B.J. Thomas, ABC 12121 (Baby Chick, BMI)
48			<b>ONCE YOU HIT THE ROAD</b> Dionne Warwick, Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
49	45	3	<b>THIS WILL BE</b> Natalie Cole, Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)
50	37	8	<b>MANHATTAN SPIRITUAL</b> Mike Post, MGM 14829 (Zodiac, ASCAP)

## Radio-TV Programming

# Texas Radio Is Big And Bustling

• Continued from page 22

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 KHEY. 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 remembers coming to the city to perform on KROD-TV when Wayne Johnston had a daily disk jockey-type show back in the early 50's. That Johnston later became Buck Wayne and created a whole new career in San Diego. But in those El Paso days, “he could have run for mayor,” says Russell. “He had this town in his palm.” Wayne Johnston had a group in those days that performed in local clubs and at events—the Bluebonnet Playboys. Today, Charlie Russell carries on. 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 hitbonds. “There are two reasons—we're into a ratings period at the moment and also because we've got some competition these days,” says Russell.

The station has done very well this year, in spite of a general economy that has hurt many radio stations in the rest of the nation. “Not all stations are doing well here, but agencies will also buy a top station, which we are.”

As for music trends, Russell sees more and more of the older and more traditional sounds coming back. “The sound that John Denver has had wasn't a modern country sound . . . man, he had fiddles in those records. And it had brought country music back to where it was—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 programmed by Jim Hilty, Houston, is doing well. Houston, incidentally, is one of the most competitive markets in the nation. Yet, Hilty, 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 which are real hot for FM radio.” Local LP sales are also used as a programming barometer. On Sunday, from noon until 5 p.m., the sta-

tion plays progressive country tunes and the reaction to this program “really surprised me,” says Hilty.

Houston is ideal for FM radio because the area is so flat. Any FM signal “comes in like gangbusters,” says Hilty. 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 later in the day. Hilty 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 towns that is radically different is Beaumont. And here you'll find KJET, a daytime soul station that has long been known as a leader in soul music, and the relatively new disco-formatted KWIC, an FM station that spins danceable music out 6 a.m.-2 a.m. at 100,000 watts. Gene 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 AM station is ahead of last year. 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. Boy was a figurehead at the station in the old days as program director; an accident incident several years ago left him invalid.

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 to a disco format. Butch Brady is the FM kingpin; “it's a format you can sell locally like hotcakes,” says Cordray. “. . . very uptempo . . . if you were in a discotheque, that's the kind of music we're playing . . . all danceable.”

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

And 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 top-selling 20 disks are rotated “fairly highly.” However, the new records picked for airplay are rotated even more strongly.

“I think San Antonio is an excel-

lent radio market,” says Wigglesworth, who rose to programming fame at WKLO in Louisville, Ky. “The state of the economy is good in the state. There's a very high rate of growth. Anytime and anyplace, there are radio 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. Washington would be different, too, so San Antonio is not totally unique.

“Based on our research, though, I find a great deal of acceptance here for pop r&b product. Like War, Barry White . . . they work well here. More than they would in a Denver. Again, it's like a Washington, D.C. market. We won't go on hard r&b records . . . 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 stations does extremely well in ratings—KCOR—and billings. A bad book in ARB for them is to end up third in the general market. This is what I have to program against.”

KONO, however, does very well against competition. The station is owned by Jack Roth, well-known on the national radio scene. The station has a playlist of about 41 records; it tries to break about seven new disks a week.

“We do ear-picks, as well as research picks,” says Wigglesworth. “And we high-rotate the new records so they all get great exposure fast.

“What the limit of this type of format is, we don't know. We've still to find out when it will peak.”

One of the stations in Texas that has a great political history about it—though its programming has varied from mishmash to less in the years it has been on the air—is KLBJ. AM and FM.

At one time, the stations were  
(Continued on page 48)

## 4th 'Solid Gold' LP By Publisher

LOS ANGELES—Screen Gems-Columbia Music publishing here has released its fourth album of “Solid Gold Programming.” The LP features 14 hits such as “Baby Don't Get Hooked On Me” recorded by Mac Davis, Carole King's hit “It's Too Late” and “Mandy” by Barry Manilow.

Blue Swede, Todd Rundgren, James Taylor, B.J. Thomas, Gladys Knight & The Pips, Donny Osmond and others are also featured. The LP is furnished free to radio and TV stations for programming; it will not be available for sale. All songs, of course, are published by Screen Gems-Columbia.

To get a copy, write Danny Davis, vice president, director of national exploitation, Screen Gems-Columbia Music, 7033 Sunset Blvd., Hollywood, Calif. 90028.

## A New Format For WITH, Baltimore

BALTIMORE — WITH has switched to the automated programming service called “The Entertainers” created by Radio Arts, Los Angeles. General manager Gordon Faulkner moved to the new format Nov. 22. It's a specially researched format produced by Chuck Southcott and features many of the MOR artists currently not getting airplay.



CASTING COUCH?—No, it's Dr. Don Rose, morning personality at KFRC in San Francisco doing his regular show from his bedroom studio since he busted his leg on a hunting venture. Michael Spears, operations manager of the Top 40 station, says Rose has received more than 1,500 letters to his bed. “Plus, he does his dial-a-smile line which is available for any other disk jockey in the country via 415-982-8778.” Rose cannot get up at all. He's expected to return to the radio station studio 26 miles away in about three months.

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## Nelson Changing January?

By GERRY WOOD

DALLAS—January Sound Studios, profitable for several years as a jingle studio, is soon to gain renown as a music recording studio thanks to Willie Nelson.

Nelson, godfather of the Texas music scene, used the January Sound Studios in working on a future LP. With Nelson's popularity hitting new highs, his visit to Janu-

ary can't do anything except help the studio's reputation. And it could lead to an important decision for January's future: should the accent be placed on steady jingle work, or the more demanding, and sometimes more rewarding, recording session work?

"We're trying to keep open by doing a lot of jingle sessions," says Chuck Mandernach, January president. "But we'd like to attract more recording work into Dallas. There's not too much here now."

Presently about 70 percent of studio time goes to jingle sessions. "We have four independent producers who work here in jingles—and it's good, consistent income. If somebody wanted to rent the studio for a week for recording sessions, then we'd have to make a decision on which way to go. So far we've been able to work around to the available times."

Mandernach and the other owners—Bob Pickering and Whitey Thomas—are musicians, and both Mandernach and Pickering add their engineering talents to the enterprise. "The fact we're all musicians has probably kept us in business. The people who use the studio rely on us to do their work. It's kind of unique in Dallas for engineers to also be able to produce."

The studio began business 10 years ago as a Pepper-Tanner branch operation, and was sold to the January group five years ago.

The facility offers mixing, dubbing, editing, mastering—tape, echo chambers, and a library of tape music and sound effects. The 17 by 34 foot studio accommodates 18 musicians, and the control room is 12 by 16 feet. Mikes include AKG, Altec, Electro-Voice, MB, Neumann, RCA, Sennheiser and Shure. The tape recorders are 3M 16/8-track, Scully 2-track, Ampex 1-track, and a Sony quarter-track. Dolby and Moog units are also available. The latest equipment addition to an Audiotronics board, operated 26 in and 16 out.

Conversion to allow mastering in 4-channel could come easily, but Mandernach admits he hopes it stays away. "Things go out of date so fast in electronics that you hate to see it come." Rates are \$70 an hour for 16-track, \$60 an hour for mixing, \$35 for 2-track or mono recording or editing.

"I don't know how all the studios in Dallas are surviving," Mandernach comments. "What impressed our banker more than anything else was that we had been in business five years and kept it going."

Besides the Willie Nelson LP, three albums for Capitol and one sold to Atlantic have been produced at January. The studio is busy with about 40 hours a week billed time. Progress continues with a new drum booth, remodeling, and new acoustical treatment of the control room walls. Another employee, Jerry Harris, completes the personnel picture at January.

Plans call for the studio to concentrate on both commercial and recording session business. "We'll try to do a little more record work where we can be involved as producers—there's more control and extra money this way. Getting a group in all day and all night and all week is a way to make a studio pay its way. That's one incentive."

If the trend continues, January just might jingle itself into a major recording studio.

## Studio Track

By BOB KIRSCH

LOS ANGELES—At the Village Recorder, here, the Montagnana Trio has been in cutting with Kathy King producing and Rick Heenan engineering. Jennifer Warnes is working with producer Jim Price and engineers Steve Barncard and Joe Tuzen. Brenda & Brian have been busy on an LP with Robert Appere handling production and engineering, and Bloodstone is working with veteran British producer Mike Vernon and engineer Neil Brody. Jethro Tull's Ian Anderson has been working on a quad mix of the band's last LP with Rick Heenan at the consoles, and Hamilton, Joe Frank & Reynolds are producing themselves with Dallas Jordan and Neil Brody engineering.

In other activity at the studio, Mike Quatro has been in with producer Stewart Love and engineer Nat Jeffery, while Les McCann has been busy with Bert de Couteaux. Andy Williams has been in with producer Jack Gold and Bobby Womack has been cutting with producer David Rubinson and engineer Fred Catero.

At Wally Heider's in Los Angeles, Peter Morse stopped by for some vocal overdubbing with engineer Richard Delvy. Tom Petty has been in laying tracks with Denny Cordell producing and Mic Lietz at the boards. Jim Stafford has also been in, working with producers Phil Gernhard and Tony Scotti and Lietz again at the console.

On location, the Heider remotes have also been active. Harry Chapin was cut in San Diego, Santa Monica and Berkeley for Fred Kewley. The Jefferson Starship was cut in San Francisco with executive producer Pat Ieraci and producer Larry Cox, who also acted as engineer for the date. The remote crew worked with Willie Nelson for a radio broadcast and also cut Earth, Wind & Fire in Las Vegas for the Flip Wilson show with George Massenberg working the boards.

In notes from around the country: Paul Kelly has been laying tracks at the Soundshop in Nashville, and the studio is also gearing up for next year's ad campaign with Hawaiian Tropic Sun Tan Lotion. Dennis Coates was at Tiki Sound Studio in San Jose, Calif., to cut his newest single on the studio's new 24-track facilities. Bob Berry handled arrangements overall and Clark Baldwin did the horn charts. Gracie O'Neal worked the boards. Rick Wakeman stopped by the Total Experience Studios in Los Angeles to mix some material, with the artist acting as his own producer and Paul Tregurtha engineering the session.

Baldwin Sound Productions in Mechanicsburg, Pa., is expanding its staff, as a result of increased gospel recording activity. William Phillips is now controller of the facility and Roy Reneker becomes director of marketing.

The Big Apple Recording Studios, formerly the Basement Recording Studio, has opened in New York under new management. Harry Chapin and his band were among the first to stop in to work. Anyone interested in talking to the new managers can contact Jonathan Katz.

At RCA's Los Angeles Studios, David Cassidy has been cutting his next project with Bruce Johnston producing. Brian Wilson has also

been in the studios, working with Equinox Productions. The Family Affair have also been busy at RCA, working with producer Cuba Gooding. Gooding, of course, is lead voice for the Main Ingredient.

Down in Nashville at the Creative Workshop, Ray Price and Wanda Jackson have both been in, both produced by Billy Ray Heron for Myrrh Records. In cutting for Buzz Cason Productions was Barbara Porter, produced by Cason, Boots Randolph and Larry Gatlin were also in working on individual projects, with Fred Foster handling production on both. Engineer for all of these projects was Brent Maher.

At Sundance Productions, Inc. in Dallas, Johnnie Taylor stopped by to wrap up his new LP. Ed Dato & Carolyn Harris may be back in the studio shortly. Frank Nichols, research consultant for the studio, is working for McLendon radio station KNUS to try and show a truer ADI buying power of a single city market within a previously rated two-city area. Congratulations to owner Rush Beesley. Eva-Tone, Evatype Corp., has selected the "Remember: Suite Christmas" recording penned by Rush for its 1975 holiday greeting card. John Wolfert of JAM Productions has been in working on jingles, as has Sundance music director Chris Kershaw. Golden Globe winner Euel Box is in making final plans for his recording of Mulberry Square's "Benji Storybook" LP. Mulberry, of course, produced the "Benji" movie. Producer Ray Baker is due in from Nashville to work with Sundance chief engineer John Pritchett on sessions with David Allen Coe and Augie Meyer. Augie, of course, is a former member of the Sir Douglas Quintet.

In Houston, at Huey Meaux's Sugar Hill Studio, Meaux and arranger Mickey Moody have been mixing down material for Freddy Fender. Meaux, of course, produces Fender. Also in the studio is Tracy Friel. Kinky Friedman has been in with his band working on a new LP, with Meaux again handling production. And Doug Sahm is back with Meaux again. Meaux produced the majority of Sahm's big hits in the '60s when Doug had the Sir Douglas Quintet, and these sessions reunite the pair for the first time in nearly 10 years.

In more notes from around the country: Johnnie Taylor has been busy. After his stop at Sundance, he also came into Dallas Studios in the city of that name to work with producer Don Davis. ASI Recording Studios in Minneapolis has Ben Sidran in taping a concert to be broadcast over KQRS-AM/FM in that city sometime this month. At Viking Studios in Denver, the remote unit was in Boulder recently to cut Dave Gruffin for Larry Rosen Productions. Hank Cecolo was the engineer. Wade Williams, though not along for the date, is the owner of the unit. In Boston, Evolution Productions has wrapped up musical logo identification products for Best Buy Catalog and Pharmacy, two Purity Supreme associates. At Dimension Sound Studios, Holy Modal Rounders' founders Peter Stampfel and Robin Remillay along with Michael Hurley and the Clamtones were in cutting a new LP. John Nagy produced and engineered.

## Sound Waves

By JOHN WORAN

NEW YORK—Intended as an overview of the art and science of sound recording, a three-part series of Tuesday meetings to be held in this area over the next few months has been announced by the AES' New York section.

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, and will discuss the pros and cons of each technique.

The meeting will be held at Mastertone Recording Studios, Tuesday (2) at 7:30 p.m.

Part two of the series, "The Advance (?) Of Technology," is scheduled for Jan. 13 at RCA Studios. At that time, a panel will look at the state of the recording art and consider whether record production and engineering is using the available technology to best advantage.

Final meeting of the series will be held at WBAI, Feb. 17. Under discussion will be "The Tools Of The Trade," or does the Detroit syndrome apply to recording studio hardware? A group of panelists will survey the current crop of new devices and examine their real importance to progress in recording.

Future meetings will cover microphones, loudspeakers, and broadcast audio. Admission to all AES Section meetings is free, and the general recording industry public is invited to attend.

In the comparatively few years since the introduction of the first recording studio delay line, digital

## Uni-Sync Organized By Ragsdale

LOS ANGELES—Audio equipment designer Michael Ragsdale, president of Associated Sound, has moved into manufacturing as well through the formation of Uni-Sync, Inc.

Ragsdale has been operating Associated Sound since 1964, with servicing and repairs of professional products among the company's specialties. He now feels that the feedback he has received from customers over the past 11 years will provide valuable information for launching his own line of equipment.

The firm's initial project is the production of sound reinforcement mixers under the Trouper name. These, as well as other products, are marketed through musical instrument and professional dealers as well as commercial contractors.

Uni-Sync is also planning an educational division to provide schools and individuals with the proper materials for learning to operate professional products.

technology has expanded into many areas of audio signal processing.

Lexicon's Delta-T unit—introduced in 1970—found immediate acceptance as an all electronic substitute for the auxiliary tape delay system. Tape delay, though widely used, is inconvenient and fairly inflexible, since most tape recorders offer only two speeds, and therefore only two delay times.

By contrast, the digital delay line is adjustable over a wide range of delays, typically between 5 milliseconds (5 thousandths of a second) and 1/5 second.

In an application note from Lexicon, consultant Dave Klepper points out that ultra-short delays (under 10 milliseconds) are not really heard as much, but tend to reinforce the direct sound. On the other hand, delays of 100 milliseconds or more interfere with intelligibility. The problem may be particularly noticeable in large theaters, where the P.A. sound may reach the listener before the unamplified sound from the performer.

A digital delay line solves the problem by delaying the amplifier feed so that the P.A. sound reaches the listener simultaneously with the stage sound.

In the recording studio, moderate delays are used to create the effect of vocal or instrumental doubling, while ultra-short delays can be used for flanging effects. The delay time is varied, either manually or electronically, to create the distinctive flanging sound.

The latest generation of digital delay lines often contain options for phasing, flanging and other special effects. Eventide Clock Works, well known for its versatile delay system, is now using digital technology in its new pitch changer, tentatively called "The Harmonizer." A small keyboard allows the user to change the pitch of a signal passing through the Harmonizer in semi-tone intervals over a two octave range. The pitch change is made by depressing the appropriate key on the keyboard.

Eventide's Richard Factor points out that since frequencies are altered electronically, there is no change in tempo, as in running a tape machine off speed. Therefore, a recorded track may be pitch-changed and then combined with the unprocessed signal to create parallel harmonies. Digital techniques have made it possible to reduce the flutter type of distortion that has been heard on earlier pitch changers.

Eventide estimates a \$1,000 to \$2,000 price tag for the Harmonizer. A fully equipped Lexicon Delta T system with delays continuously variable over a 320 millisecond range may cost around \$6,000, while the 8 to 25 millisecond Vocal Doubler from Sound Workshop is budget priced at \$500.

"The Lathe" from L.J. Scully was featured in the Nov. 22 Sound Waves column. Scully lathes have been spinning for more than 30 years; not 13, as reported in that column. At 13 years, a Scully lathe is just getting warmed up.

# Chartbound

# GEORGE DUKE

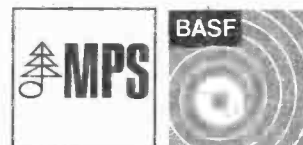


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## Fred Astaire's Own Tunes In His New U.A. Package

By DAVE DEXTER JR.

LOS ANGELES—He is about half-way through a gruelling four days of work taping the Dec. 3 Bing Crosby and Family CBS-TV special, but Fred Astaire has records on 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 my album," he confides.

"We made it in England several months back and it's not what everyone thinks it will be," Astaire says. "Pete Moore wrote the arrangements for a nice-sounding orchestra with strings and Moore did the conducting 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 Diante, director of a&r operations for the label here, there's so much excitement by UA 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 memorably enviable career. Now in his 70s, he has danced, sung and acted with distinction since the 1920s. "I'm Building Up To An Awful Letdown" was a major hit in the mid-1930s but it's the only song in the LP tied to the Astaire legend. He composed it in collaboration with Johnny Mercer for a film.

On the KTTV set, Astaire relaxes

outside his mobile dressing room and—with an innate modesty—gently enthuses over the coming album.

Five of its songs he wrote himself, "I Love Everybody But You," "You Worry Me," "Not My Girl," "Life Is Beautiful" and "Letdown" reveal a strong but unknown additional Astaire talent.

The others are contemporary songs, including Carly 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 1976," 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 they add so much to it."

Now Astaire ambles back to the set to do a five-minute split-screen bit with Crosby in which they con each other about the making of an album together. Astaire hasn't made records in years 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 or form be hooked to the American heritage in this bicentennial fever; and because many Broadway theatergoers are stargazers, "A Musical Jubilee," at the St. James Theater may enjoy a relatively successful run.

Beyond this, 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 immigrants, is sloppy, sadly lacking in direction and does more to confuse than to enlighten and entertain.

So confusing is this slow-moving 2½ hour production, that its produc-

## Talent Talent In Action

### THE WHO TOOTS AND THE MAYTALS

The Summit, Houston

The latest Who sell-out came Nov. 20 at a new, futuristic 17,000-seat Houston auditorium called the Summit—appropriately named, since that's where the Who took their fans.

Backed by a massive sound and light system, the group ignited its first U.S. tour in more than two years with a rousing night of Who-rock that established (or re-established) the British foursome as just about the best showman band in rock history.

From Keith Moon's opening somersault to a raucous version of "Won't Get Fooled Again" that brought a wild seven-minute burst of applause and—a rarity for the Who—an encore, the excitement came in waves engulfing the audience and prodding the band to greater heights.

Roger Daltrey was at his best, stomping and pacing like a macho Mick Jagger, flinging the mike like a lasso deep in the heart of Texas, and singing lead in most of the songs. Peter Townshend lashed chords out of his guitar with airborne karate chops and windmill sweeps of the arm. Moon has to be the zaniest, and one of the best, drummers in memory—clowning, coaxing, and, sometimes, leading. John Entwistle, calmly stood aside providing bass and base, and glanced at his eccentric cohorts as though he were the caretaker at a rebellious asylum.

Daltrey's "Substitute" launched the show, and the group's new single "Squeeze Box" came surprisingly early in the show. Then came a

(Continued on page 31)



Atlantic photo

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 the group Black Oak Arkansas as a hard working, rock 'n' roll road band. And, he wouldn't be far off the mark.

The boys from Arkansas have been squeezing in some 280 concerts 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 disk action 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 (Atlantic), released in 1971, and the last two (both of which should be officially certified by the RIAA this week) are for "High On The Hog" and "Raunch '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 has had a lot to do with Black Oak's 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 it's understood that the MCA contract wooing the group away from Atlantic this past summer was to the tune of \$2.5 million for six albums over a three-year period.

The band's royalty rate under the contract may very well also be one of the highest around, with its take to be 89 cents a record for the first half million units sold and \$1.96 a record thereafter. There's a "no free goods" clause also.

The label will also be subsidizing a Japanese tour, sometime in 1976, 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 releases a "live" album after the first of the year and a "best of" LP sometime in 1977.

The band is at present 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 pack-

aging of acts is key to the survival of the concert circuit these days. Three acts on a bill, all of which can draw to some degree, is the main ingredient, he explains. Black Oak headlines.

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

And, 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 \$170,000 to local charities, ranging from cancer research centers to day care programs to helping to build a new school house.

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

Even with its heavy touring, Black Oak still uses buses, avoiding flying.

Those same folk also seem to be buying Black Oak product, so MCA, not to mention Atlantic, for the next few years, shouldn't mind a bumpy road or two.

## Jersey Promoter Facing Charges

ASBURY, PARK, N.J.—Herbert Fleischer, 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 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 giving Fleischer some \$10,000 for a promised Edgar Winter concert and a hand in the operation of the Sunshine Inn which is now under new ownership and known as the Asbury Park Music Hall.

James J. LoBiondo invested \$3,700 in a bogus J. Geils Band concert. Fleischer got John Anderson for \$5,000 for a concert which was supposed to feature the J. Geils Band, the Blue Oyster Cult, and Wishbone Ash. Katz also advanced money for a phony Sha Na Na concert.

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## Bauer Concerts Find Ads Don't Win Bond Votes

SEATTLE—In an unusual meeting of concert promotion and political activism, John Bauer Concerts here recently took out local newspaper ads simultaneously thanking the public for supporting its shows at Seattle Center in 1975 and urging support for a bond issue to expand the hall's facilities.

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



Steve Case photo

**New Purple:** Tommy Bolin, Deep Purple's new guitar flash, 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 concert appearance since youthful Tommy Bolin replaced Ritchie Blackmore as lead guitarist, Deep Purple won over their Nov. 8 audience in Hawaii with a fusion of their hard-rock standards and new material from their just-released Warner Bros. LP, "Come Taste The Band."

Bolin, formerly with the James Gang, made few mistakes in his debut, and succeeded in not only filling Blackmore's shoes but also pumping new vitality into a band that, after eight years and 10 albums, was getting rather stale.

Deep Purple's set consisted of 14 songs, but only five—"Burn," "Stormbringer," "Smoke On The Water," "Lazy" and "Highway Star"—were familiar hits. "I really wouldn't want to see any more than that," keyboard player Jon Lord, one of Purple's founding members, said following the concert. "In fact, I'd rather see less. It's very hard for Tommy to play someone else's licks."

The bulk of the set—eight songs—was culled from "Come Taste The Band," Deep Purple's first album without Blackmore. Featured were "You Keep On Moving" (the single), "Lady Luck," "This Time Around" (a Stevie Wonder sound-alike), and "Owed To G," an instrumental. Instead of limiting themselves to powerhouse rockers, Chapter Four of Purple has expanded its repertoire to include more melodic, slower pieces.

Lord felt the "set hung pretty well together. It's bloody difficult to play after a seven-month layoff. By the time we play America in January, it will be the best Deep Purple ever."

Lord, reportedly stunned when Blackmore left, found playing with Bolin "a little easier than I thought it would be after playing seven years with Ritchie. It's a slightly less-structured band now, and I prefer it that way."

Bolin felt he performed well in his debut. "I enjoyed myself, mistakes and all. I blew a couple of chords,

but it's odd to play other people's tunes. It's got to be done, though, because people come to hear the old tunes.

"I really love this band. I never saw Deep Purple live, so I am comparing it to a completely new group. For a first gig, I think it went great. It was very loose, but by the time we head for the States I'm sure everything will be very together. We're playing dates in the Far East just to feel each other out."

When Deep Purple called him about joining, Bolin was reluctant, "because English bands like to slam and I like to play funk. When we started playing, I was really amazed. I started showing them some of my stuff, and it's great how they accepted me. Some members told me that if I hadn't worked out, they would have called it quits. They don't have to work another day in their lives. One of them just learned he's a millionaire. They really don't have to go out on tour, but they're excited about the new band and the new tunes."

The members of Deep Purple are now allowed, according to Bolin, "a freedom they weren't allowed with Ritchie. The more I hear about Ritchie, the more I hear they were in a bad situation. Glenn Hughes wasn't even allowed on Ritchie's side of the stage."

Bolin, who co-wrote seven of the nine tunes on the new album, feels the LP "is much more sophisticated than what Purple has done before. I laid down the skeleton structures and brought their playing out. They're all brilliant players."

Lord acknowledged that "if Ritchie hadn't left, we would have called it a day, because nobody was creating anymore. We were successful, so we were getting lazy. Tommy has brought out of us things that had gone dormant."

"It's an ideal situation for me," Bolin says, "because I can get my cookies off playing rock while taking them in a new direction. I'm not replacing anyone, I'm joining a new band. It's fun and I'm learning."

it contains, in addition to the superb Bailey, a bouncy cast and some noteworthy stage elements.

Costumes splash in colors of orange and pastels. Sets and scenery flash quietly, colorfully and quick as a wink. The staging with its footlights runway is fine and fancy free.

But what really makes "Dolly" is Bailey and, of course, the title tune which seems to have some kind of everlastingly catchy magic. Yes, Bailey hams the role, throwing everything she's got into it—suggestive-

## Talent

### Talent In Action

• Continued from page 30

Who's Who of Who classics, "Drowned" from Quadrophenia, a rendition of "Behind Blue Eyes" that brought the audience to its feet, and a brilliant half-hour condensation of "Tommy"—easily the show's creative highlight with an incredible sound climax on "Pinball Wizard" and a soaring sound-and-light climax on "See Me, Feel Me," the Townshend classic.

The Who encored with "Magic Bus" and "My Generation," and this time Townshend only threatened to smash his guitar. Finally, the power of the Who's music surpasses the onstage antics that helped propel them to the top. Though they didn't reach full stride as a unit until the "Tommy" segment, they were tight from the start and gave an energetic performance of their new songs and an amazingly fresh treatment to their older material.

Together for nearly a dozen years, the Gibraltar of the rock groups has done it again.

Toots and the Matytals opened the evening with polished and enjoyable reggae sounds, including their Caribbean soul version of John Denver's "Country Road." Well-received, the group would have been called back for an encore if the fans hadn't been so anxious to hear the Who.

GERRY WOOD

### FRANK SINATRA

London Palladium

The first night of London's most remarkable concert season was a happy affair. Far from being the ecstatic experience at the Royal Albert Hall here earlier this year when Sinatra, reportedly, was so knocked out by his reception that he made arrangements to return and meet the fans who hadn't made it then. But a happy affair, nevertheless.

The atmosphere was expectancy rather than excitement. With inspired timing, Sinatra strolled on from among the Count Basie orchestra with no introduction and no build-up, preferring to close the applause for compere Pat Henry than walk into an ovation of his own.

He launched into "Where Or When," "At Long Last Love," and "My Kind Of Town," the Basie band augmented by Sinatra's rhythm section, Bill Miller conducting. The resonance on the low notes (though he avoided all the high ones he could), the famed phrasing, the vocal impact were all there.

His gags were gleefully received. He did "Send In The Clowns" and until that moment not everyone had realized that this much-covered number was Sinatra's song. This one, more than any other in the long set, told them ol' Blue Eyes had never been away. Then he did "Ol' Man River" and from then on it was magic. And when he was finally joined by Basie and by Sarah Vaughan, the audience's delight was complete.

Probably the most celebrated "warm-up" acts in memory, Basie and Vaughan, together with Sinatra, were dynamite. It was impossible not to share their enjoyment, impossible just to sit and watch, though this was no ordinary London Palladium audience. The review ticket was marked at \$85.

Sinatra could have been entertaining a crowd of friends. He wasn't fooling himself that his voice is still all there, though the charisma and presence are, even if the presence is a little paunchy. He just got out there and enjoyed himself, proving he can put more into a song than anyone else, even if the tremolo is a little too vibrato, and what the hell if the notes weren't all true? (Continued on page 35)



Raybert Productions photo

**Monkees circa 1967:** The Monkees at the height of their career, with publisher-impresario Don Kirshner (right), and one of their gold records.

## Half the Monkees Prove a Major Draw

LOS ANGELES—Songwriters Tommy Boyce and Bobby Hart, who wrote some of the Monkees hits a decade ago, have teamed up with two former members of that group to become one of the hottest new concert attractions around. The Mickey Dolenz, Davy Jones, Boyce and Hart group has already sold out several amusement park dates and major tours are being booked now.

As a result of all this activity, Capitol Records has now signed Dolenz, Jones, Boyce & Hart. Their premiere single, "I Remember The Feeling" won a First Time Around pick from Billboard Nov. 15.

The new act is called "The Great Golden Hits Of The Monkees Show," and is the brainchild of manager-booker Tony Ricco, who manages Boyce. Last May Ricco thought of putting Dolenz, Jones and ex-Monkees Peter Tork and Mike Nesmith back as a group, but the latter pair were busy elsewhere. He then brought Boyce and Hart into the picture, under Jaricco Management.

After a month or so of rehearsing, the act was set for Six Flags Over Mid-America, near St. Louis, on June 21. More than 10,000 persons attended the 4 p.m. show, then 12,000 more jammed in for the nighttime concert. The act was a hit. The foursome then played Magic Mountain in Valencia, Calif., and filled two more shows. Shortly after, they appeared at Knott's Berry Farm in Buena Park, Calif., and drew such crowds that the facility had to stay open an extra hour that night. Another show at Worlds of Fun in Kansas City also was a blockbuster.

It's 1965 nostalgia time all over again, as the four men sing the hits which the Monkees made famous, and vice versa, including "Last Train To Clarksville," "Valleri" and "I'm Believer," among others. Tunes were written by Boyce and Hart, who "also do choreography and crazy antics on stages," according to Ricco.

Backing up the principals is a

fourman group headed by Keith Allison, formerly with Paul Revere & the Raiders, who directs and plays lead guitar.

Boyce and Hart are writing new material, while the group itself is in the studio, producing new songs for themselves.

A college tour which runs for a month ends Nov. 9, in dates coordinated by Ricco and Bob Knight of Production Media of Los Angeles. The group is so hot now that Ricco, who also manages Gary Lewis & the Playboys, is talking a five-week tour with Richard Nader, the act to go out again in mid-November.

Another tour, to take in various nations, will begin early in 1976. The old Monkees re-runs are still being shown in Canada, New Zealand and Australia, and Ricco wants to take advantage of those markets.

Although souvenir programs are being sold at the concerts, there will be no heavy merchandising until the act has a hit record, notes Ricco, who formerly ran his own recording studio in Hollywood.

"The audiences," he recalls, "were fantastic. We had kids from 10 to 16, and then people into their 30s, all jumping and screaming. It was like the old days of the Monkees."

The new group is billed as "the guys who sang 'em and the guys who wrote 'em." For Boyce and Hart, who also penned the "Days Of Our Lives" soap opera theme, it's a whole new ball game. "It's good to see the kids smiling again," says Hart. "It makes us feel real good."

After their first show, Jones said. "Most of the kids recognized the tunes, and us as the guys who sang them." Added Dolenz: "That's the whole point of the show—to do the hits that the kids know and still love."

So, half the Monkees are back, and a show which only 10 years ago was one of the hottest in the business is back—only this time as "nostalgia." FRANK BARRON

### BROADWAY REVIEW

## Revival Of 'Hello, Dolly' Triumph For Pearl Bailey

By ROBERT SOBEL

NEW YORK—Yes, "Hello, Dolly!" is back where she belongs. And what's even more important than the return of the endearing old girl is that Pearl Bailey is back again as Dolly Levi, the clever matchmaker with the look of love and money sparkling in her eyes.

It's been almost 12 years since the musical took New York and then practically the rest of the world by storm. And this new version which opened Nov. 6 at the Minskoff Theater, springs with similar vitality, for

ness, subtlety and style, plus a voice that is soft, unblustery and slurry but nevertheless packs power from underneath.

Her asides are funny; deliberate, perhaps. But who really cares? We are meant to feel that we're sharing her secrets, and after all that's what we should feel.

Billy Daniels plays Horace Vandergelder, the rich entrepreneur who winds up with Dolly, with adeptness, and others in the cast including Mary Louise, Terence Emanuel, Chip Fields and Grenoldo Frazier

perform with professionalism. Book is by Michael Stewart; music and lyrics by Jerry Herman; Lucia Victor directed.

The original cast album features Carol Channing (the original Dolly) and is on RCA Records. The record was on the Billboard chart for 90 weeks beginning Feb. 22, 1964 and reached No. 1 in June 1964. Other albums of note were a Louis Armstrong version on Kapp Records and the Barbra Streisand movie soundtrack LP on 20th Century.

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# Discos

## PHILLY SPOTS *Stiff Cover Charges Do Not Stop Traffic At 20 Discos*

By MAURIE ORODENKER

PHILADELPHIA—With niteries and late cabaret shows long passed from the midnight scene here, the renaissance of restaurants here, particularly in center city, remains viable 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 Artemis, which is the in-place for the "hip professionals." With a \$3 cover and Bill Mousseau the house deejay, the blaring disk music attracts whites, blacks, gays, and bi's.

While Artemis claims fame to being first, Radio WDAS disk jockey Harvey Holiday claims his

Fields (originally a W.C. Fields restaurant and tavern) was first.

"We've been alive longer than any other Philly disco," claims Holiday, who has Marcus, Motown's local rep, helping out on the turntable. Club caters to blacks with a \$3 cover.

The newest disco, Circus Maximus, which seems to have a word missing in its newspaper ad headlines: "Dance Your — Off," also has the highest tariff with a \$5 cover charge on Fridays and Saturdays.

Other center city discos include Alexis with a deejay on Wednesday, Friday and Saturday, with the dancers playing their own platters on the other evenings as "Family Disco Nights." Harry's American Bar and Greenstreet's, a class eatery, both ask 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 are a variety of jukebox 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 Land of Oz, which caters to gays. Hang-out for the college crowd is The Jail House near the Univ. of

Pennsylvania, where a \$2.50 cover prevails.

Best known discos outside the center city confines are The Library in suburban Bala Cynwyd, where a \$4 tariff gives you Jerry Blavat's oldies on Wednesdays and Len Barry on Thursdays; Esposito's Capricorn Lounge in the Northeast section of the city, where the restaurant is turned disco on Mondays and Tuesdays with live entertainment the rest of the week; and Some Place Else at Cherry Hill, N.J., where Radio WFIL's Tom Tyler leads the parade of spinners.

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

## Club Dialog

By TOM MOULTON

NEW YORK—Harold Melvin & the Blue Notes' "Wake Up Everybody" LP has local spinners saying that the cut "Tell The World How I Feel About Cha' Baby" (5:54) is the strongest offering from the group since its classic "Bad Luck." Another cut from the album generating interest is "Don't Leave Me This Way." While it's mellow than "Wake Up . . ." it's still strong.

Two other albums released from the Gamble & Huff camp are from Dee Dee Sharp (Gamble's wife) and Archie Bell and the Drells. There are three strong dance cuts on Ms. Sharp's LP: "Share My Love" (the strongest), "Happy 'Bout The Whole Thing" and "Touch My Life." Practically all the cuts on the album are "up," in this her first musical venture since the early sixties.

The Archie Bell & The Drell LP also contains three good disco cuts: "Let's Groove," featuring a hustle rhythm and running 6:04 in length, "Dance Your Troubles Away" (6:21) and the group's current single "The Soul City Walk."

Midland International is releasing "Ooh, What A Night" by Linda G. Thompson. Thompson is one of the lead singers of the group Silver Convention and Midland, as Atlantic did with Penny McClean's "Lady Bump," is releasing a 12-inch disco version of the song. Thompson's single sounds more like the group than does McClean's single (she is a Silver Convention member also). Both, though, should score individual successes.

There are some good reactions here to the French import of Crystal Grass' single "Pio Maravilha-Taj Mahal" b/w "Let Me See You Get Your Thing Off Baby (Hustle)." Both sides are from their forthcoming album, which will be available overseas in January. There are no plans to release either the single or LP here as yet.

George and Gwen McCrae have a new album out this week and there are several good dance cuts on it—"I'll Do The Rockin'" (the single release), "Winners Together Or Losers Apart," a strong cut, and "The Rub." The album has a mellow pop/soul feel to it and not a "TK sound" you might expect.

Closer to the TK sound (right on the mark) is Betty Wright's new single "Slip And Do It" (Allston). It's slower than her "Where Is The Love," but it's got a spark to it and should score dance points.

## 4 New Albums For Valli & 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 greatest hits repackages, a twin disk "Four Seasons Story" and "Frankie Valli Gold." Meanwhile Warner-Curb is coming out with Seasons' new "Who Loves You" LP.

## Disks & Live Acts Share Speakers At Chicago Club

By ANNE DUSTON

CHICAGO—The grand opening of the Adult Playground Evening Glow Disco, a downstairs adjunct to Perv's House on the South side, was graced Oct. 31 with live performances by People's Choice and local talent, Sons of Slum and Creative Emeralds.

The 350-seat disco will follow a live entertainment policy Fridays and Saturdays, with Hugh Masekela, Donna Summers, Bluenotes, Rodney Winfield and the Staple Singers and Staple Swingers band scheduled for upcoming weeks. Cover, with entertainment, is \$5.50; on weeknights, \$3.

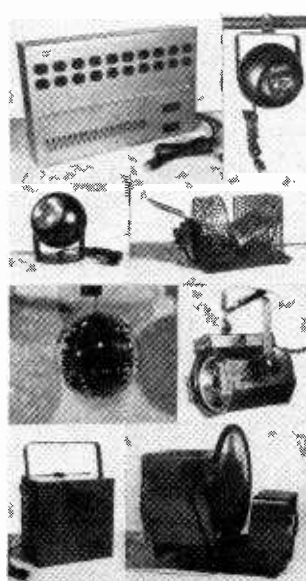
## Davis Scores An 11-Minute Movie

NEW YORK—Miles Davis has scored an 11-minute film, "Mirrors Of Time," which deals with earth science.

The film is available from booking services in most major cities. Contact Association Films in New York.

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## Top Audience Response Records In N.Y. Discos

- This Week
- 1 **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
  - 2 **I LOVE MUSIC**—The O'Jays—Phila. Intl (LP)
  - 3 **SALSOUL**—Salsoul Orch.—Salsoul (entire LP)
  - 4 **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
  - 5 **I AM SOMEBODY**—Jimmy James & The Vagabonds—Pye (LP)
  - 6 **JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**—Biddu Orch.—Epic
  - 7 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite
  - 8 **OVERTURE/LOVE MACHINE**—The Miracles—Tamla (LP)
  - 9 **SUNNY**—Yamboo—Montuno
  - 10 **NEVER GONNA LET YOU GO**—Vicky Sue Robinson—RCA
  - 11 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (LP)
  - 12 **ILLUSIVE**—Babe Ruth—Capitol (LP)
  - 13 **CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON**—GLoria Gaynor—MGM (LP)
  - 14 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco version)
  - 15 **INSIDE AMERICA**—Juggy Murray Jones—Jupiter

## Downstairs Records (New York) Retail Sales

- This Week
- 1 **SALSOUL**—Salsoul Orch.—Salsoul
  - 2 **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
  - 3 **DO IT WITH FEELING/THIS IS THE LIFE**—Michael Zager & Moon Band—Bang
  - 4 **INSIDE AMERICA (part 1 & 2)**—Juggy Murray Jones—Jupiter
  - 5 **FREEMAN/TRAIN CALL FREEDOM**—South Shore Commission—Wand (LP)
  - 6 **I AM SOMEBODY**—Jimmy James & The Vagabonds—Pye (LP)
  - 7 **ARMADA ORCH.**—Armada Orch.—Scepter/Contempo (LP)
  - 8 **I LOVE MUSIC/UNITY**—The O'Jays—Phila. Intl (LP)
  - 9 **RIDE THE MIGHTY HIGH**—Mighty Clouds Of Joy—ABC (LP)
  - 10 **ILLUSIVE**—Babe Ruth—Capitol (LP)
  - 11 **NEVER, NEVER GONNA LEAVE YOU**—Mary Ann Farra & Satin Soul—Brunswick
  - 12 **YAKETY YAK**—Mondo Disco—American International (LP)
  - 13 **NOWHERE**—Hocus Pocus—Shield (dist. by TK)
  - 14 **SUNNY**—Bobby Hebb—Laurie
  - 15 **FIND MY WAY**—Cameo—Chocolate City

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

- This Week
- 1 **I LOVE MUSIC**—O'Jays—Phila. Intl (LP)
  - 2 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (LP)
  - 3 **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
  - 4 **DRIVE MY CAR**—Gary Toms Empire—PIP (Disco Edit)
  - 5 **FLY, ROBIN, FLY**—Silver Convention—Midland Intl (disco edit)
  - 6 **LOVE MACHINE**—The Miracles—Tamla (LP)
  - 7 **ONE FINE DAY**—Julie—Tom Cat
  - 8 **ONE WAY STREET**—Beckett Brown—RCA
  - 9 **I GET LIFTED**—K.C. & The Sunshine Band—TK (LP)
  - 10 **LADY BUMP**—Penny McLean—Columbia (Canadian import)
  - 11 **SALSOUL**—Salsoul Orch.—Salsoul (LP) all cuts
  - 12 **CHANGE WITH THE TIMES/EARTHQUAKE**—Van McCoy—Avco (LP)
  - 13 **MONDO DISCO**—El Coco—AVI
  - 14 **DO THE LATIN HUSTLE**—Eddie Drennon—Friends & Co.
  - 15 **DO IT YOURSELF**—Gloria Gaynor—MGM (LP)

## Top Audience Response Records

- This Week
- 1 **DRIVE MY CAR**—Gary Toms Empire—P.I.P. (special disco version)
  - 2 **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
  - 3 **PAPAYA**—Urszula Dudziak—Arista
  - 4 **I LOVE MUSIC**—The O'Jays—Phila. Intl
  - 5 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (LP)

## Colony Records (New York) Retail Sales

- This Week
- 1 **SALSOUL**—Salsoul Orch.—Salsoul (LP)
  - 2 **I LOVE MUSIC/UNITY**—The O'Jays—Phila. Intl (LP)
  - 3 **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
  - 4 **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
  - 5 **NOWHERE**—Hocus Pocus—Shield (dist. by TK)
  - 6 **STAR TREK**—The Charles Randolph Green Sounde—Randwood
  - 7 **TRAIN CALL FREEDOM/HANDLE WITH CARE**—South Shore Commission—Wand (LP)
  - 8 **TELL ME WHAT YOU WANT/BAND OF GOLD**—Armada Orch.—Scepter/Contempo (LP)
  - 9 **ONE FINE DAY**—Julie Budd—Tom Cat
  - 10 **IF IT WASN'T FOR THE MONEY**—Nanette Workman—Atco
  - 11 **THE LITTLE DRUMMER BOY**—Moonlion—P.I.P.
  - 12 **FOOLS RUSH IN**—Joey Perillo—Drive
  - 13 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & The Blue Notes—PIR (LP)
  - 14 **LET'S DO THE LATIN HUSTLE**—Eddie Drennon—Friends & Co.
  - 15 **PAPAYA**—Urszula Dudziak—Arista

## Melody Song Shops Retail Sales

- (Brooklyn, Queens, Long Island)
- This Week
- 1 **I LOVE MUSIC/UNITY**—The O'Jays—Phila. Intl (LP)
  - 2 **SALSOUL**—Salsoul Orch.—Salsoul (LP)
  - 3 **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
  - 4 **INSIDE AMERICA (part 1 & 2)**—Juggy Murray Jones—Jupiter
  - 5 **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
  - 6 **IT TAKES ALL KINDS OF PEOPLE**—David Ruffin—Motown (LP)
  - 7 **ERUKU/SHE'S THE IDEAL GIRL**—Mahogany soundtrack—Motown (LP)
  - 8 **TRAIN CALL FREEDOM**—South Shore Commission—Wand (LP)
  - 9 **NOWHERE**—Hocus Pocus—Shield (dist. by TK)
  - 10 **GET DOWN WITH THE PHILLY SOUND**—MFSB—Phila. Intl (LP)
  - 11 **DELICIOUS**—The Duprees—RCA
  - 12 **THEME FROM S.W.A.T.**—Rhythm Heritage—ABC
  - 13 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite
  - 14 **JOYCE**—Papa John Creach—Buddah (LP)
  - 15 **DISCO GOLD VOL. 2**—Various Artists—Scepter (LP)

## Top 10 Best Selling Imports In San Francisco Discos

- This Week
- 1 **I LOVE MUSIC**—The O'Jays—Phila. Intl
  - 2 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (LP)
  - 3 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite
  - 4 **DRIVE MY CAR**—Gary Tom's Empire—P.I.P. (special disco version)
  - 5 **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
  - 6 **LOVE MACHINE**—The Miracles—Tamla
  - 7 **ONE FINE DAY**—Julie Budd—Tom Cat
  - 8 **THAT'S THE WAY I LIKE IT**—KC & The Sunshine Band—TK
  - 9 **I'M ON FIRE**—5000 Volts—Phillips
  - 10 **SING A SONG**—Earth, Wind And Fire—Columbia
  - 11 **TANGERINE**—Salsoul Orch.—Salsoul (LP)
  - 12 **SUMMER PLACE 76**—Percy Faith—Columbia
  - 13 **BROTHERS & SISTERS/GET DOWN**—MFSB—Phila. Intl (LP)
  - 14 **FLY, ROBIN FLY**—Silver Convention—Midland Intl
  - 15 **UNITY**—The O'Jays—Phila. Intl (LP)

## In Miami/Ft. Lauderdale Discos

- This Week
- 6 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite
  - 7 **SALSOUL**—Salsoul Orch.—Salsoul (entire LP)
  - 8 **JOYCE**—Papa John Creach—Buddah (LP)
  - 9 **VOLARE**—Al Martino—Capitol
  - 10 **PORTO RICO**—The Pinkees—Phillips



# THE FIRST INTERNATIONAL DISCO FORUM



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### THE AGENDA

**TUESDAY, JANUARY 20**  
10 am-6 pm REGISTRATION  
The evening is free to visit New York discos

**WEDNESDAY, JANUARY 21**  
9 am-10 am CONTINENTAL BREAKFAST  
10 am-11 am PLENARY SESSION  
"Disco Power—Myth or Reality?"  
Keynote Speaker: **David Glew, Atlantic Records, New York**  
11 am-11:15 am COFFEE BREAK  
11:15 am-12 noon PLENARY SESSION  
Return to same session for panel discussion and questions from the floor  
12:15 pm-1:30 pm LUNCH  
1:30 pm-2:30 pm CONCURRENT SESSIONS  
(1) "The Disco/Radio Connection"  
**Neil McIntyre, WPIX—Chairman**  
**Mike Wilson, "Disco Party TV Show," Atlanta**  
(2) "Opening A New Discotheque"  
**Stephen Cowan, The City, San Francisco—Chairman**  
**Bob Lodi, Design Circuits, New York**  
12 noon-6 pm EXHIBITS OPEN  
6 pm-8 pm DISCO ENTERTAINMENT

**THURSDAY, JANUARY 22**  
9 am-10 am CONTINENTAL BREAKFAST  
10 am-11 am CONCURRENT SESSIONS  
(3) "Disco Programming"  
(4) "Disco Franchising"  
**John Felizzi, Emerson's—Chairman**  
**Michael O'Hara, Steak & Brew, Washington**  
11 am-11:15 am COFFEE BREAK  
11:15 am-12:15 pm CONCURRENT SESSIONS  
(5) "Discos on Wheels"  
**Norman Dolph, Stoy, Inc., New York—Chairman**  
**Jane Brinton, Aristocrat, Los Angeles**  
(6) "Marketing Special Disco Product"  
**Florence Greenberg, Scepter Records**  
**Chuck Gregory, SalSoul Records**  
**Dickie Kilne, Atlantic Records**  
12:15 pm-1:30 pm LUNCH  
1:30 pm-2:30 pm CONCURRENT SESSIONS  
(7) "The World of Disco Equipment & Accessories"  
**Mike Klasco, GLI, New York**  
(8) "How To Produce A Disco Hit"  
**Bob Crewe, Clockwork Orange, Los Angeles—Chairman**  
**Tom Moulton, New York**  
**Kenny Cayre, SalSoul Records**  
12 noon-6 pm EXHIBITS OPEN  
6 pm-8 pm DISCO ENTERTAINMENT

**FRIDAY, JANUARY 23**  
10 am-12 noon PLENARY SESSION  
"Hot Seat" Session—notables from all segments of disco accept questions from the floor  
**Vicky Wickham, Epic Records**  
12 noon-6 pm EXHIBITS OPEN  
6:30 pm-8:30 pm AWARDS DINNER  
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# Literary Mood At Peter's Habit

## Books Surround Dancers At Unique Portland Club

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.

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 night-clubs in Portland because of its after-hours policy.

On Friday and Saturday, although drinks 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.

# Glew Disco Forum Speaker

• Continued from page 1

the event, the first of its kind in North America. After that date the fee for attendees goes from \$180 to \$200. The cutoff day for students and disk jockeys, who enjoy a special \$100 privilege, will be Jan. 1.

Previously announced exhibitors

include 2001 Clubs, Columbus, Ohio; the Dimples chain, Rockville, Md.; ESS of Sacramento, Calif.; Design Circuit, New York; Times Square Theatrical, New York; Cerwin-Vega, North Hollywood; Digital Lighting, New York; Panasonic Electronics, New York; Meteor Light & Sound, New York; Audio Transport, New York; Disco-Vision, Norfolk, Va., and Rosner Custom Sound of New York.

So lively is national interest in the Forum that additional space at the Roosevelt is being sought to accommodate exhibitors.

Following registration at the hotel Jan. 20, Forum attendees will be free to tour New York discotheques through the evening. Glew's address will kick off activities at 10 a.m. the following (Wednesday) morning.

## Prize Winners Go Into Court

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 Cushman, of Philadelphia, and Carol Walters, of Pennsauken, N.J., charge they were told the winners would receive a trip to Florida for a week's stay at the Waikiki.

They claim Barry Geftman, whose brothers, Wayne Geftman, 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.

## 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.

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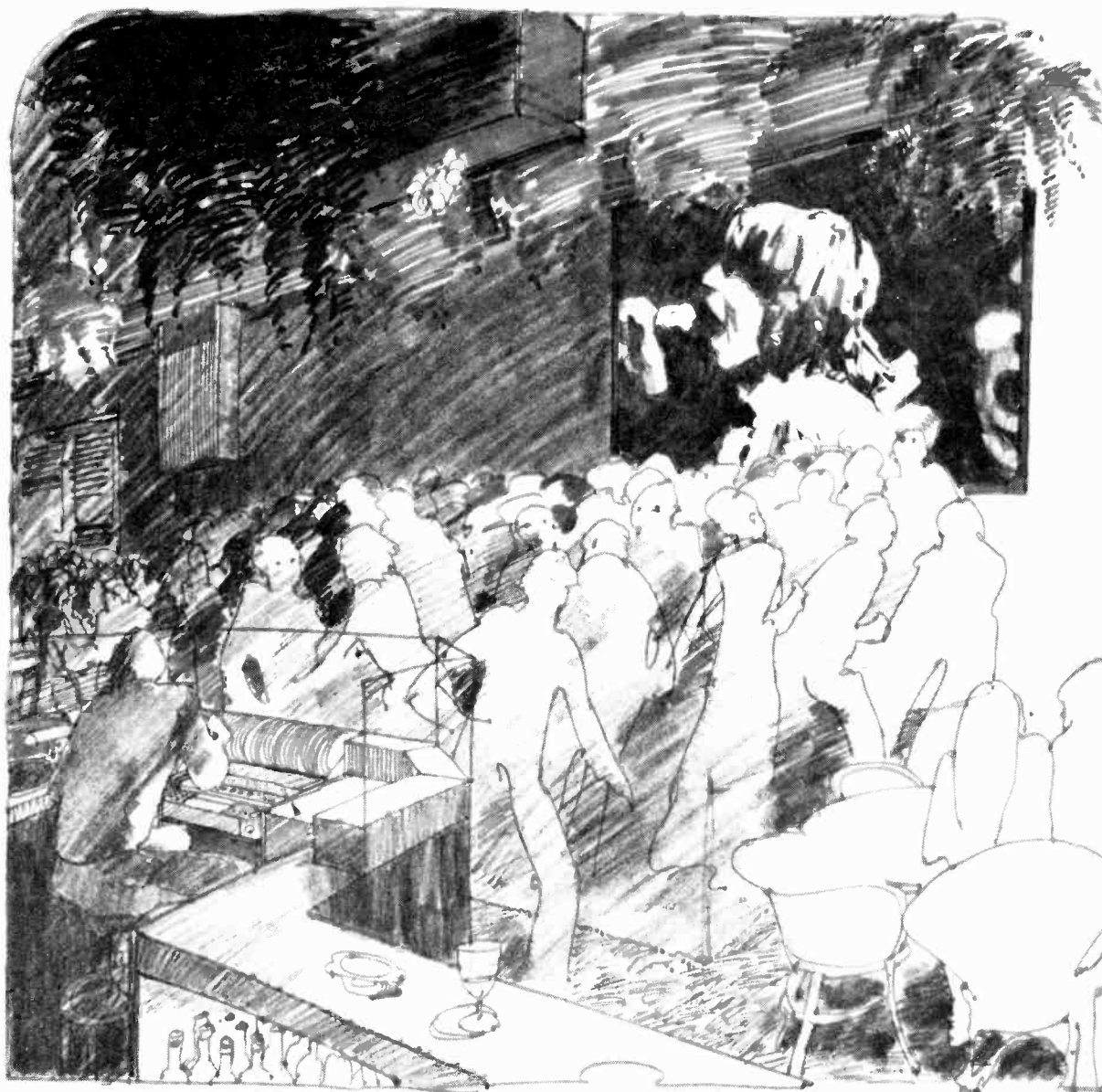
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Billboard photo by B. Lynn Micale

**OPEN COMMUNICATION**—One of the better attended sessions at the Loyola National College Radio Conference in Chicago was the panel manned by record company campus department spokespeople. Fielding questions from the SRO gathering are, left to right, Brian Boylan, regional representative for MCA Records; Perry Cooper, chief of campus promotion at Arista Records; Debbie Newman, college promotion director at CBS Records; Rob Wunderlich, college department leader at A&M Records; and Paula Johnson, director of sales and promotion at Dharma Records.

## 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 like 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 "word" has spread so that attendance now comes from all over the country. This year, campus radio enthusiasts came from as far away as California, Georgia, Maine, Texas, New York and New Jersey, according to Jann Lawson, conference coordinator.

"We were immensely pleased and surprised with our large attendance, especially since many of them came from as far away as Pasadena and San Francisco," she says. "We even had a group of 10 college radio people from Corning, 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 the first night with sound and lights, everything went off trouble free.

Artists showcased during the two evenings were Proctor and Bergman, Gabriel Bondage (Dharma), Aliotta, Haynes and Jeremiah, The Eddie Boy Band (MCA), Cecilio and Kapono (Columbia), Jeff and Ernst, Larry Jon Wilson (Monument), Indiana, Zazu and Streetdancer (Dharma).

After last year's meetings, a questionnaire was sent to all of the participants 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 leaned heavily on programming sessions.

These included programming of public affairs, jazz, progressive, black, Top 40, plus block programming 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 conference that is planned for Nov. 12-14, 1976," she states. "During this year's conference, we were also pleased with the evenly-divided attendance at all of the sessions."

Besides the series of programming sessions, there were also a wide assortment of other key topics discussed including the role of the general manager, trafficking a station, technology and tricks of remote broadcasting, audience surveying, personnel management and relations, the role of the FCC and pursuing careers in professional broadcasting after graduation.

Some of the most heated discussions of the convention took place during the session entitled: "What Record Companies Expect From You." Serving on this panel were Perry Cooper of Arista Records, Debbie Newman of CBS Records, Paula Johnson of Chicago-based Dharma Records, Rob Wunderlich of A&M Records and Brian Boylan of MCA Records.

Boylan led things off by asking the station personnel if they regularly service the companies with local research about record sales at shops nearby each campus station. Most people admitted that they didn't perform this function, and Boylan told them this is a large help to manufacturers trying to gauge sales figures.

"I get so many letters requesting service and there is nothing more maddening than receiving a letter from a station music director who says his station has a potential audience of 14,000 students, but does not correlate this figure to how many records are being sold through station airplay," Boylan said. "We consider college radio essential in gaining airplay for certain artists, but we need much more input."

One Michigan school music director said that many companies overlook the real function of a campus station.

"While your supreme goal is to sell as many records as you can, our goal is to play product that our listeners wish to hear," he said.

Wunderlich told the gathering that they should also tell a company when an album is receiving substantial airplay, but is generally unavailable at any campus record outlets.

"It makes everything much easier if you can report back to us that something needs to be stocked," he stated.

Johnson, the only person on the panel representing a small independent label, said that a smaller label needs as much or more feedback than the majors, because it serves as an important function.

Another point concerning com-  
(Continued on page 57)

## Rock Singles Best Sellers

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As Of 11/24/75

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

- |   |   |
|---|---|
| 1 ISLAND GIRL—Elton John—MCA 40461                            | 21 OUR DAY WILL COME—Frankie Valli—Private Stock 45043                                    |
| 2 THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M 1725       | 22 I'M ON FIRE—5000 Volts—Mercury 40801   |
| 3 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015   | 23 BLUE EYES CRYIN' IN THE RAIN—Willie Nelson—Columbia 3-10176                            |
| 4 FEELINGS—Morris Albert—RCA 10279                            | 24 LET'S DO IT AGAIN—Staple Singers—Curton 0109   |
| 5 SKYHIGH—Jigsaw—Chelsea 3022                                 | 25 LOW RIDER—War—United Artists 706   |
| 6 FLY ROBIN FLY—Silver Convention—Midland International 10339 | 26 ROCKY—Austin Roberts—Private Stock 45020   |
| 7 NIGHTS ON BROADWAY—Bee Gees—RSO 515                         | 27 HEAT WAVE—Linda Ronstadt—Elektra 45282   |
| 8 BAD BLOOD—Neil Sedaka—Rocket 40460                          | 28 THIS WILL BE—Natalie Cole—Capitol 4109   |
| 9 GAMES PEOPLE PLAY—Spinners—Atlantic 3284                    | 29 THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers)—David Geddes—Big Tree 16052 |
| 10 MR. JAWS—Dickie Goodman—Cash 451 (Private Stock)           | 30 CONVOY—C.W. McCall—MGM 14839   |
| 11 I ONLY HAVE EYES FOR YOU—Art Garfunkel—Columbia 3-10190    | 31 EIGHTEEN WITH A BULLET—Pete Wingfield—Island 026                                       |
| 12 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049             | 32 RHINESTONE COWBOY—Glen Campbell—Capitol 4095   |
| 13 WHO LOVES YOU—4 Seasons—Warner Bros./Curb 8122             | 33 GET DOWN TONIGHT—KC & The Sunshine Band—TK 1009  |
| 14 MIRACLES—Jefferson Starship—Grunt 10367                    | 34 THEME FROM "MAHOGANY"—Diana Ross—Motown 1377   |
| 15 SOS—Abba—Atlantic 3265                                     | 35 OVER MY HEAD—Fleetwood Mac—Reprise 1339  |
| 16 MY LITTLE TOWN—Simon & Garfunkel—Columbia S-10230          | 36 FAME—David Bowie—RCA 10320   |
| 17 I'M SORRY—John Denver—RCA 10353                            | 37 SKYBIRD—Tony Orlando & Dawn—Arista 0156  |
| 18 LYIN' EYES—Eagles—Asylum 45279                             | 38 VENUS & MARS ROCK SHOW—Wings—Capitol 4175  |
| 19 I WRITE THE SONGS—Barry Manilow—Arista 0157                | 39 AIN'T NO WAY TO TREAT A LADY—Helen Reddy—Capitol 4128                                  |
| 20 FOX ON THE RUN—Sweet—Capitol 4157                          | 40 TIME OF YOUR LIFE—Paul Anka—United Artists 737   |

## Rock LP Best Sellers

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As Of 11/24/75

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

- |  |   |
|--|---|
| 1 WINDSONG—John Denver—RCA Asylum 7E-1039                          | 21 ALIVE!—Kiss—Casablanca NBLP 7020   |
| 2 ROCK OF THE WESTIES—Elton John—MCA 2163                          | 22 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307   |
| 3 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039                        | 23 BACK HOME AGAIN—John Denver—RCA CPL1-0548  |
| 4 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999                   | 24 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157   |
| 5 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2886                | 25 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133                               |
| 6 GREATEST HITS—Elton John—MCA 2128                                | 26 IV—Led Zeppelin—Atlantic SD 7208   |
| 7 KC & THE SUNSHINE BAND—TK 603                                    | 27 CAT STEVENS' GREATEST HITS—A&M SP 4519   |
| 8 CLEARLY LOVE—Olivia Newton-John—MCA 2148                         | 28 AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO—George Carlin—Little David LD 1008 |
| 9 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405    | 29 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045                                     |
| 10 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453                 | 30 LAZY AFTERNOON—Barbra Streisand—Columbia PC 33815                                    |
| 11 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540  | 31 GORD'S GOLD—Gordon Lightfoot—Reprise 2RS 2237  |
| 12 ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA APL1-1201              | 32 FANDANGO—Z.Z. Top—London PS 656  |
| 13 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot D0SD 2020 | 33 HONEY—Ohio Players—Mercury SRM-1-1038  |
| 14 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894    | 34 WIND ON THE WATER—David Crosby/Graham Nash—ABC ABCD 902                              |
| 15 BREAKAWAY—Art Garfunkel—Columbia PC 33700                       | 35 BY NUMBERS—Who—MCA 2161  |
| 16 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045              | 36 SAVE ME—Silver Convention—Midland International BKL1-1129                            |
| 17 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142   | 37 EXTRA TEXTURE—George Harrison—Apple SW 3420  |
| 18 GREATEST HITS—John Denver—RCA CPL1-0374                         | 38 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008   |
| 19 SEDAK'S BACK—Neil Sedaka—Rocket 463                             | 39 SHAVED FISH—John Lennon—Apple SW 3421  |
| 20 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900            | 40 INSEPARABLE—Natalie Cole—Capitol ST 11429  |

## 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 benefit, if clearances can be arranged with four other record labels. The concert was recorded by a

Wally Heider mobile 24-track studio truck with Stewart Levine and WB's Bob Krasnow co-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.

## Talent In Action

• Continued from page 31

He sang on regardless, sent himself up, got a little tired. And only Sinatra could have carried it off. **VAL FALLOON**

### BRUCE SPRINGSTEEN

*Odeon Hammersmith, London*

Springsteen, long regarded in certain U.K. pop circles as some kind of U.S. export super-hype, finally made himself available to London fans in a week when, at long last, he was making inroad into the album charts here.

Even so, ticket touts made a fortune. The huge cinema was packed. Springsteen rolled on-stage some 40 minutes late, and there was no support to his no-interval two-hour performance, but he scored.

Prior to this gig, London critics had made their own comparisons, based on the three available albums. Springsteen was the new Dylan, the next Presley, the current Jagger. He proved himself the first Springsteen, even if he did use the stage like an updated Charlie Chaplin, or a bantamweight Dustin Hoffman in a downbeat role.

Springsteen clearly realized the importance of this breakthrough gig, part of a short European visit. He gave the audience everything he had. No between-song chat, except a mumbled word of thanks for from-the-start tumultuous reaction to every song.

Special care had been taken with his sound equipment but the one hang-up for British audiences is the depth of accent Springsteen has built in his vocal box of tricks. It was hard to pick out the lyrics, which was a shame because his albums have proved consistently they are great, shuddering, dream-filled, environment-avoiding lyrics which add up to outstanding songs.

As for his band—it's one tremendous unit, peopled by capable soloists, and nobody contributed more than the giant, stomping, sax-honking Clarence Clemons. This first-ever British show of the Springsteen rock-hero onslaught built his reputation by way of a word-of-mouth propaganda campaign that, added to interest in his records, will add up to superstardom here as well as in the States.

It was, music apart, a display of non-stop human energy. Mostly it was sombre, sometimes tawdry, material, but Springsteen tore himself apart projecting it to an audience at first curious about him then, soon, crazy about him.

And his return gig at the same venue, after a lightning visit to the continent, simply emphasized the fact that after a lot of ballyhoo Springsteen has arrived in Europe. In a very big way indeed. **PETER JONES**

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# 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 went virtually unnoticed, today's music is almost as catching 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, we as film producers can 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. is a musical set in the big band era of 1939. He will use several of the recordings from that era, but as with "Sparkle," he will employ popular musicians to handle the new music.

Rosenman and Joel Schumacher, a script writer, also working on "Sparkle," have an operatic version of "History Of Rock & Roll" on the drawing board. 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 soul music. 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 Marvin Gaye, Little Richard, Lloyd Price and other acts are used in "Sparkle."

★ ★ ★

Newly formed Shadybrook Records has released its first album, "Tonight's The Night," by S.S.O.

The LP was rush-released to support the r&b and disco airplay 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.

★ ★ ★

Casablanca Records moves into its new dwellings previously occupied by 20th Century Records and before that by A&M on Sunset Blvd. in L.A.

(Continued on page 37)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	6	I LOVE MUSIC (Part 1)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	34	26	18	LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getta, BMI)	69	69	8	I DESTROYED YOUR LOVE—Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)
★2	4	6	FULL OF FIRE—Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)	35	32	8	SUPERBAD, SUPERSLICK Part 1—James Brown (J. Brown), Polydor 14295 (Dynatone/Belinda/Unichappell, BMI)	70	70	5	GOTTA MAKE A MOVE—Individuals (Smith, Singleton, Dowden, Anderson), PIP 6510 (Barbam/Mr. T, BMI)
3	3	9	LET'S DO IT AGAIN—Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	★36	44	4	ONCE YOU HIT THE ROAD—Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)	★71	82	2	HIT (I Need To Be Loved, Loved, Loved, Loved)—James Brown (J. Brown), Polydor 14301 (Dynatone/Belinda/Unichappell, BMI)
★4	5	6	PART TIME LOVE—Gladys Knight & The Pips (D. Gates), Buddah 513 (Kipahua, ASCAP)	37	27	13	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI)	★72	90	2	SHAME ON THE WORLD—Main Ingredient (Dozier, Williams), RCA 10431 (Incredible, BMI)
5	1	7	THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	38	31	13	THIS IS YOUR LIFE—Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	★73	85	4	SIMPLE THINGS—Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50166 (Columbia) (DickieBird, BMI)
★6	7	8	CARIBBEAN FESTIVAL—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Deightful/Gang, BMI)	39	38	10	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY—G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP)	74	58	10	LOVE ON DELIVERY (L.O.D.)—The Reflections (J.R. Bailey, K. Williams), Capitol 4137 (A-Dish-A-Tunes, BMI)
★7	11	4	LOVE ROLLERCOASTER—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73734 (Phonogram) (Ohio Players/Unichappell, BMI)	40	43	6	NAME OF THE GAME (Part 1)—The Joneses (G. Dorsey), Mercury 73719 (Landy/Unichappell, BMI) (Phonogram)	75	81	5	I'M IN HEAVEN (Part 1)—Touch Of Class (M. Steals, M. Steals), Midland International 10393 (RCA) (Diagonal/Steals Bros., BMI)
★8	17	4	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	41	41	9	I TAKE IT ON HOME—Bobby Bland (K. O'Dell), ABC 12133 (House of Gold, BMI)	76	79	3	THE ZIP—MFSB (K. Gamble, L. Huff), Philadelphia International 3578 (Columbia) (Mighty Three, BMI)
9	10	9	SOUL TRAIN "75"—Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	★42	52	7	WE'RE ON THE RIGHT TRACK—South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)	★77	87	2	WHAT'S THE NAME OF THIS FUNK (Spider Man)—Ramsey Lewis (C. Stephy, M. Stewart, O. Raheem), Columbia 3-10235 (Elbur/Pamoja, BMI)
★10	12	5	FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. (E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 2259 (Epic/Columbia) (Bovina, ASCAP)	44	39	11	LEFTOVERS—Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)	★78	NEW ENTRY	SLIP AND DO IT—Betty Wright (J. Thompson, E. Dixon, Alston 3718 (T.K.) (Cachand, BMI)	
★11	15	8	LOVE MACHINE Part 1—Miracles (W. Moore, W. Griffin), Tamla 54262 (Motown) (Jobete/Grimora, ASCAP)	45	48	10	HOLLYWOOD HOT—The Eleventh Hour (B. Crewe, C. Bullens), 20th Century 2215 (Heart's Delight, BMI)	79	56	10	STAY WITH ME—Edwin Starr (E. Starr), Granite 528 (ATV/Zonal, BMI)
12	6	9	CHANGE WITH THE TIMES—Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner-Tamerlane, BMI)	46	46	8	LAY SOME LOVIN' ON ME—Jeannie Reynolds (C.R. Cason), Casablanca 846 (Double Sharp, ASCAP)	★80	95	2	I DON'T WANT TO LEAVE YOU—Debbi Taylor (D. Jordan, A. Smith), Arista 0144 (Diversified, ASCAP)
13	8	9	HAPPY—Eddie Kendricks (L. Gaston, K. Wakefield), Tamla 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	47	36	18	SO IN LOVE—Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	81	84	5	AFRODESIA—Lionie Smith (L. Smith), Groove Merchant 1034 (PIP) (New York Times, BMI)
14	9	10	FLY, ROBIN, FLY—Silver Convention (S. Levay, S. Prager), Midland Int'l. 10339 (RCA) (Midson, ASCAP)	48	37	13	I ONLY HAVE LOVE—Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour), Hi 2295 (London) (Jec, BMI)	82	89	2	HOW HIGH THE MOON—Gloria Gaynor (M. Lewis, N. Hamilton), MGM 14838 (Chappell, ASCAP)
★15	28	4	WALK AWAY FROM LOVE—David Ruffin (C. Kipps), Motown 1376 (Charles Kipps, BMI)	49	45	10	WHAT'S THE WORD FROM JOHANNESBURG?—Gil-Scott Heron (Gil-Scott Heron), Arista 0152 (Cayman/Brouhaha, ASCAP)	★83	93	2	THE BEST PART OF A MAN—Wilson Pickett (C. Reid), Wicked 8101 (TK) (Sherlyn, BMI)
16	13	13	LOW RIDER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 706 (Far Out, ASCAP)	★50	64	4	SCHOOL BOY CRUSH—AWB (White, Stuart, Ferrone, Gorrie), Atlantic 3304 (Average, BMI)	★84	94	2	BOOGIE FEVER—Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes/Bull Pen, ASCAP)
★17	42	3	SING A SONG—Earth, Wind & Fire (M. White, A. McCoy), Columbia 3-10251 (Sagfire, BMI)	51	49	16	THE AGONY AND THE ECSTASY—Smokey Robinson (W. Robinson), Tamla 54261 (Motown) (Bertam, ASCAP)	★85	NEW ENTRY	LET'S DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited (E. Drennon), Friends & Co. 124 (Damit, BMI)	
18	19	8	GIVE ME YOUR HEART—Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)	52	47	16	(I'm Going By) THE STARS IN YOUR EYES—Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	86	88	5	IT'S TOO LATE—Johnny "Guitar" Watson (J. "Guitar" Watson), Fantasy 752 (Jowat, BMI)
★19	30	6	WHAT'S COME OVER ME—Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	★53	74	2	FREE RIDE—Tavares (D. Hartman), Capitol 4184 (Silver Steed, BMI)	★87	NEW ENTRY	MAKE LOVE TO YOUR MIND—Bill Withers (B. Withers), Columbia 3-10255 (Golden Withers, BMI)	
20	22	6	COME LIVE WITH ME—Isaac Hayes (I. Hayes), Hot Buttered Soul 12138 (ABC) (Incense, BMI)	54	62	4	CHANGE (Makes You Want To Hustle)—Donald Byrd (L. Mizell), Blue Note 726 (United Artists) (Alruby, ASCAP)	★88	NEW ENTRY	TURNING POINT—Tyrone Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	
★21	33	6	YOU SEXY THING—Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	★55	72	3	FUNKY WEEKEND—Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4661 (Avco Embassy, ASCAP)	★89	NEW ENTRY	I GOT OVER LOVE—Major Harris (C.B. Simmons, J.B. Jefferson), Atlantic 45-3303 (WIMOT/Sacred Pen, BMI)	
22	25	5	IT'S ALRIGHT—Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty-Five, BMI)	★56	67	2	EVERY BEAT OF MY HEART—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1575 (PIP) (Delightful, BMI)	★90	NEW ENTRY	INSEPARABLE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	
★23	29	6	"THEME FROM MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)	57	50	19	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3284 (Mighty Three, BMI)	91	92	3	DISCO SAX—Houston Person (J. Roach), 20th Century/Westbound 5015 (Bridgeport/Libero, BMI)
24	20	7	I'M ON FIRE—Jim Gilstrap (A. Evers), Roxbury 2016 (Pocket Full Of Tunes, BMI)	58	51	11	NO REBATE ON LOVE—Dramatics (J. Abastou, S. Petty), Mainstream 5571 (Fratelli/Blackwood, BMI)	92	96	2	BABY IT'S YOU—Masqueraders (B. Bacharach, H. David, Williams), Hot Buttered Soul 12141 (ABC) (Doit/United Artists, ASCAP)
25	18	10	IS IT LOVE THAT WE'RE MISSING?—Quincy Jones (G. Johnson, D. Smith), A&M 1743 (Kidada/Goulgris, BMI)	★59	71	3	IT'S ALRIGHT (THIS FEELING)—Notations (C. Jackson, M. Yancy), Gemigo 0503 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	93	97	2	LAOY, LAOY, LAOY—Boogie Man Orchestra (Greasy King), Boogie Man 226
★26	35	5	VALENTINE LOVE—Norman Connors (M. Handerson), Buddah 499 (Electrocord, ASCAP)	★60	75	2	WHERE THERE'S A WILL, THERE'S A WAY—Bobby Womack (B. Womack), United Artists 735 (Unart/Bobby Womack, BMI)	94	NEW ENTRY	A CHANCE FOR PEACE—Lionie Liston Smith & The Cosmic Echoes (L.L. Smith), Flying Dutchman 10392 (RCA) (Cosmic Echoes, BMI)	
★27	34	5	WE GOT TO GET OUR THING TOGETHER—Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)	61	65	4	HEY THERE LITTLE FIREFLY—Firefly (K. Nolan), A&M 1736 (Sound Of Nolan/Chelsea, BMI)	95	91	4	DON'T BURN NO BRIGDES—Jackie Wilson & The Chi-Lites (R. Anderson), Brunswick 55522 (Hog/Monard, ASCAP)
28	23	9	KING KONG, Part 1—The Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 45-3295 (Jimpire, BMI)	62	53	6	ALL I DO IS THINK OF YOU—Jackson 5 (M.L. Smith, B. Holland), Motown 1356 (Gold Forever/Stone Diamond, BMI)	96	99	3	WITHOUT YOU—Ruby Winters (Ham-Evans), Playboy 6048 (Apple, ASCAP)
29	16	11	LOVE INSURANCE—Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)	★63	NEW ENTRY	LOVE TO LOVE YOU BABY—Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 5003 (Casablanca) (Sunday/Cafe Americana, ASCAP)	97	NEW ENTRY	ALWAYS THERE—Ronnie Laws And Pressure (R. Laws, W. Jeffrey), Blue Note 738 (U.A.) (Fizz/At Home, ASCAP)		
30	14	14	SAME THING IT TOOK—Impressions (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	64	68	5	WHOLE LOTTA LOVE—Tina Turner (J. Page, R. Plant, J.P. Jones, J. Bonham), United Artists 724 (Supertype, ASCAP)	98	100	2	I'LL CARE FOR YOU—Jimmy Briscoe & The Little Beavers (P.L. Kyser, L. Stuckey), Pi Kappa 700 (Wanderik, BMI)
31	21	14	WE ALL GOTTA STICK TOGETHER—Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rail, BMI)	★66	76	8	COME TO MAMA—Ann Peebles (W. Mitchell, E. Randle), Hi 2294 (London) (Jec, BMI)	99	NEW ENTRY	FAR AS WE FELT LIKE GOIN'—Labelle (B. Crewe, K. Nolan), Epic 8-30168 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)	
★32	40	5	DRIVE MY CAR—Gary Toms Empire (I. Lennon, P. McCartney), PIP 6509 (Maclen, BMI)	★67	83	3	TONIGHT'S THE NIGHT—S.S.O. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)	100	NEW ENTRY	LOVE EXPLOSION—Bazuka (T. Camillo), A&M 1744 (Tonob, BMI)	
33	24	17	TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	★68	80	3	(ARE YOU READY) DO THE BUS STOP—The Fatback Band (B. Curtis, J. Flippin), Event 227 (Polydor) (Cita, BMI)				THEME FROM "S.W.A.T."—Rhythm Heritage (B. DeVozan), ABC 12135 (Spellgold, BMI)

NEW GROUP EMERGES

# Melvin & Bluenotes No Longer Together

By JEAN WILLIAMS

LOS ANGELES—The Bluenotes have split from Harold Melvin to form the Bluenoters.

Buddy Nolan, the group's business consultant, says "Due to unfavorable working conditions," Teddy Pendagras, Bernard Wilson, and Larry Brown, comprising the major part of Harold Melvin and the Bluenotes, have decided to divorce themselves completely from Melvin."

According to Nolan, who has been with the group some three years, the group split after its Oct. 24-26 engagement at the Total Experience Club here.

Lloyd Parks, former tenor of the ensemble, who resigned over a year ago, was persuaded to rejoin the Bluenoters.

"The Bluenoters, as with Harold Melvin and the Bluenotes, will record on the Philadelphia International label," says Nolan.

"However," he continues, "the

## Soultown Records Revived In L.A.

LOS ANGELES—Bobby Sanders and Lenoir Music Co. are reactivating their once-popular Soultown Records firm and releasing singles by Burt Ward and Sweet Stuff.

With offices here, Soultown's first effort will feature the once-prominent Ward, who played Robin in the "Batman And Robin" TV series. The first LP scheduled will be by the Young Hearts, "Heart Full Of Memories."

group will no longer be affiliated with Million Dollar Management," which handled it and is owned by Melvin.

The Bluenoters have formed a new production company Teddy Bear with each member sharing as equal partners.

Nolan says Sharon Paige, the new female singer featured on Harold Melvin and the Bluenotes' last two LPs, will remain with Melvin.

Nolan further says he feels Melvin, who is recuperating from a stay in the hospital, will form a new group with Paige.

## New Home For Cleffers Hall

NEW YORK—The Songwriters Hall of Fame finally found a permanent home when it moved into the One Times Square Building here Nov. 13. Under the terms of the lease, the seven-year-old organization will be given three years of free tenancy.

Attending the signing of the lease were Sammy Cahn, president of the Hall of Fame; Stanley Adams, Ed Cramer, Alice Prager, Jule Styne, Harold Arlen, Gerald Marks, Lou Alter, Jay Gorney and Mitchell Parish, among others.

Housed in the office will be permanent and temporary exhibits depicting 200 years of musical American history.

## Church Basement, Art Gallery New Music Hangouts

PHILADELPHIA—To get a hearing before jazz buffs, the most unorthodox places are attracting jazz musicians. The newest jazz spots in town include a church basement and an art gallery.

The New Foxhole Cafe, an unusual music center in the basement of St. Mary's Church on the Univ. of Pennsylvania campus, aims to spark a Philadelphia jazz renaissance, while the Painted Bride Gallery, an avant-garde art spot on South St., which is equivalent to New York's Greenwich Village, has scheduled a "Jazz On Mondays" series.

Philly Joe Jones, local drummer who has played with many of the big jazz names, leads the orchestra at the New Foxhole Cafe with the invitation to all local and visiting musicians to sit in for jam sessions. In addition, jazz units are lined up for weekend concerts, starting with The Untouchable Factor, a local avant-garde jazz quintet. The most innovative gesture was made Saturday night (1) with concerts by Jones leading a jazz orchestra of 16 musicians in compositions arranged by saxophonist Byard Lancaster, who last played with Sun Ra.

With two nightly performances, the Painted Bride Gallery started Monday (3) with drummer Edgar Bateman. Scheduled for following Mondays are the Jim Johnson and Lex Humphries Unit, Matthew DeToy and Cobalt Blue, and Weusi Mtribu.

## Supreme Court In No To Chalfontes

LOS ANGELES—The U.S. Supreme Court has turned down a writ of certiorari filed by legal counsel for a four-girl Detroit act, the Chalfontes, which originally asked multimillion dollar damages from Mercury Record Productions Inc., Chicago.

The federal district court suit, filed in Detroit in 1970, alleged that the defendant had promised among other things to make the act as big as the Supremes. In a 1974 three-week court trial, the jury decided in favor of the group, awarding \$125,000 damages. Subsequently, Leonard Levin of Levin and Berger, Chicago, who represented Mercury, made a motion for judgment in Mercury's favor notwithstanding the verdict. Judge Charles Joiner granted the motion, resulting in the reversal of the judgment in Mercury's favor. The group appealed to the circuit court of appeals, Cincinnati, which affirmed Judge Joiner's decision.

## Soul Sauce

Continued from page 36

The Ahmad Jamal quintet, Billy Daniels, Sarah Vaughan and Woody Herman and his orchestra will perform aboard the S.S. Rotterdam departing from New York for Nassau and Bermuda from Dec. 13-20.

★ ★ ★

Sorry for the error last week. "The Scene" daily dance show is on WGPR-TV, not WJPR.

★ ★ ★

Remember . . . we're in communications, so let's communicate.

Billboard SPECIAL SURVEY for Week Ending 12/6/75

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	9	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curton CU 5005 (Warner Bros.)	32	35	3	A FUNKY THIDE OF SINGS Billy Cobham, Atlantic SD 18149
2	1	12	SAVE ME Silver Convention Midland International BKL 1-1129 (RCA)	★ 33	41	2	RUFUS FEATURING CHAKA KHAN ABC ABCD 909
3	3	16	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	34	34	4	FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044
★ 7	7	6	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639	★ 35	NEW ENTRY		HOUSE PARTY Temptations, Gordy G6 97381 (Motown)
5	4	18	INSEPARABLE Natalie Cole, Capitol ST 11429	36	37	25	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)
★ 6	24	3	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	37	12	15	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)
★ 7	9	18	PICK OF THE LITTER Spinners, Atlantic SD 18141	★ 38	46	2	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
8	8	17	KC AND THE SUNSHINE BAND TK 603	★ 39	47	2	PHILADELPHIA FREEDOM MFSB, Philadelphia International PZ 33845 (Epic/Columbia)
★ 15	4	4	MOVIN' ON Commodores, Motown M6-848 S1	40	29	7	CITY OF ANGELS Miracles, Tamla T6-339 S1 (Motown)
★ 16	25	3	YOU Aretha Franklin, Atlantic SD 18151	41	44	3	FANCY DANCER Bobbi Humphrey, Blue Note BN LA550-G (United Artists)
11	11	5	HIGH ON YOU Sly Stone, Epic PE 33835 (Columbia)	42	49	2	HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
★ 12	23	5	YOU ARE BEAUTIFUL Stylistics, Avco AV 69010	43	50	2	WE GOTTA GET OUR THING TOGETHER Dells, Mercury SRM-1-1059 (Phonogram)
★ 17	4	4	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916	44	18	6	THE DISCO KID Van McCoy, Avco AV 69009
14	16	9	VISIONS OF A NEW WORLD Lionie Liston Smith, Flying Outchman BDL1-1196 (RCA)	45	48	3	FREE TO BE MYSELF Edwin Starr, Granite GS 1005
★ 18	20	5	JOURNEY TO LOVE Stanley Clarke, Nempor NE 433 (Atlantic)	46	53	2	CITY LIFE Blackbyrds, Fantasy F 9490
★ 19	22	3	GREATEST HITS Barry White, 20th Century T 493	47	52	2	SAFETY ZONE Bobby Womack, United Artists UALA544-G
17	19	5	MAKING MUSIC Bill Withers, Columbia PC33704	★ 48	NEW ENTRY		WAKE UP EVERYBODY Harold Melvin & the Bluenotes Philadelphia Int'l. PZ 33808 (Epic/Columbia)
★ 18	26	8	LOVE TO LOVE YOU BABY Donna Summer, Oasis DCLP 5003 (Casablanca)	49	28	7	DREAMING A DREAM Crown Heights Affair, De-Lite 2017 (PIP)
19	5	9	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800	★ 50	NEW ENTRY		SHAME ON THE WORLD The Main Ingredient, RCA APL1-1003
20	6	7	MAN-CHILD Herbie Hancock, Columbia PC 33812	51	51	3	CATCH A FIRE Bob Marley & The Wailers, Island ILPS 9241
21	10	11	AL GREEN IS LOVE Hi HSL 32092 (London)	52	21	22	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G
22	13	10	THIRTEEN BLUE MAGIC LANE Blue Magic, Atco SD 36-120	53	55	2	THAT NIGGER'S CRAZY Richard Pryor, Reprise MS 2241 (Warner Bros.)
★ 23	30	4	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1	54	32	7	BRAZIL Ritchie Family, 20th Century T 498
24	14	18	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	55	NEW ENTRY		FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy PB 407
★ 25	33	3	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	56	59	2	AFRO-DESIA Lionie Smith, Groove Merchant GM 3308 (PIP)
★ 26	39	2	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	57	NEW ENTRY		TRACK OF THE CAT Dionne Warwick Warner Bros. BS 2893
27	27	5	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493	58	60	2	COKE Coke Escovedo, Mercury SRM-1-1041 (Phonogram)
28	31	4	LUCILLE TALKS BACK B.B. King, ABC ABCD 898	59	NEW ENTRY		SOUTH SHORE COMMISSION Wand WDS 6100 (Scepter)
★ 29	NEW ENTRY		GRATITUDE Earth, Wind & Fire Columbia PG 33694	60	NEW ENTRY		GOOD, BAD, BUT BEAUTIFUL Shirley Bassey, United Artists UALA 542-G
★ 30	45	4	WHO I AM David Ruffin, Motown M6-849 S1				
31	36	3	SUPERSOUND Jimmy Castor Bunch, Atlantic SD 18150				

DECEMBER 6, 1975, BILLBOARD

SPECIAL MIX-DOWNS

# Claridge Moves To R&B From Pop

By JEAN WILLIAMS

LOS ANGELES—Claridge Records, previously a pop oriented label, has moved into the r&b field.

According to Bob Kirkland, director of r&b product, who also produces all soul acts signed to the label, the local firm decided to enter the r&b field because of what he calls "an overpopulated pop area."

He claims the label is attempting to create an identifying r&b sound through special mixes which are used in its studio sessions.

Emphasizing the type of acts which the label is seeking, Kirkland says, "We have had to turn down acts because they do not have a self-identifying sound and would not fit into our mold."

"We cannot have groups that sound like other groups. Not only is it an expensive operation to groom and record an act, but with retail money so tight, it is important that we release records which are not bad imitations of others. The public is just not buying that any more," he says.

Kirkland explains he will utilize r&b stations in exposing the label's acts, "but there will absolutely be no paid public advertising on our single records."

"We recognize that we need a strong single on an artist before an album. But we feel that public

advertising is not necessarily the way to accomplish this. Our method is r&b airplay," he says.

"However," he continues, "We will be prepared to release albums on our acts when it's necessary."

"With tight playlists we may be forced to cut LPs in order to get at least one or two cuts played. The stations have cut their singles lists and expanded their album charts. Anyone who does not recognize the change that is taking place at r&b stations is going to be left out," he asserts.

Contrary to popular opinion, Kirkland feels it is not the nation's discos forcing radio stations on records, it is the stations who are forcing the discos into action.

"Radio is still the strongest avenue to expose r&b product," Kirkland says.

The label's first soul act to hit the national charts is Bo Kirkland with "Grandfather Claco." Its newest signee, Ruth Davis, will not only record her own single, but will be teamed with Bo Kirkland as a new duo.

Claridge Records, an independent label two years old, will have its product handled through independent distributors across country.

## St. Louis Group Will Cut 2 Records for Nonesuch

NEW YORK—Nonesuch Records will record the Saint Paul Chamber Orchestra on two albums to be released separately in spring 1976. One of the disks 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 engineers 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

## Saunders Repeats

BERKELEY, Calif.—Merl Saunders and his group Aunt Monk performed for inmates of San Quentin prison Nov. 25. This marks Saunders' second performance at the institution.

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."

## RELEASES SLATED

## 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 1971, when the orchestra, under the music director Ernst Kunwald, be-

came the third in history to record for Columbia Records. Under former music directors Max Rudolf, Thor Johnson, Eugene Coosens and Eugene Ysaye, as well as conductor Erich Kunzel, the orchestra has previously recorded for Decca, RCA, CRI, Remington and Columbia.

Vox is also currently recording a wide range of new and old music by American composers for the nation's Bicentennial.

In addition to being the first CSO recording in nearly five years, Rossini's "Stabat Mater" will occasion the recording debut of Cincinnati's May Festival Chorus; soloists will be Sung-Sook Lee, soprano; Florence Quivar, mezzo-soprano; Kenneth Riegel, tenor; and Paul Plishka, bass. Following the recording sessions in Cincinnati, the same artists will present the work in New York City's Carnegie Hall on Dec. 11.

The repertoire for the other CSO/Vox recordings will be announced at a later date.

## L.A. Philharmonic Fracas

• 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 availing themselves of a similar contract. The

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

There is a heated difference of opinion regarding the status of the agreement. Max 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 no contract. He states the contract is signed and sealed and was led to believe it had received national approval.

Ted Dreher and Bob Cruthers, 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 pack 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 \$1,000 the first year; \$1,500 the second and \$2,000 the third. This represents a large 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 pack. Members would 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.

## Club To Honor 6 Musicians

ST. LOUIS—Six well-remembered jazzmen from this area will be featured in the St. Louis Jazz Club museum which Jeff Leopold, club president, hopes to open to the public in early 1976 in Laclede's Landing on the riverfront.

Frankie Trumbauer, Rufus Perryman, Elsworth "Pee Wee" Russell, "Banjo Pete" Patterson, Norman

## Classical Notes

Columbia Records signed the Toronto Symphony to a longterm recording contract to begin during 1976-77 season. Recordings will be made in Toronto under baton of music director Andrew Davis. ... Nonesuch rounded out its 1975 schedule with a release of five albums. Three range in repertoire from Haydn to Wuorinen; the other two are Explorer records featuring traditional Turkish music and Bengali songs. ... Rochester Philharmonic Orchestra accompanied Jose Iturbi, RPO music director from 1935-43, in concert Nov. 24 at Lincoln Center, to mark Iturbi's 80th birthday.

Georg Ots, Melodiya recording artist, died recently. The Soviet singer was 55 and died in Tallin, Russia. ... Renata Tibaldi completed her first Russian tour, performing in Kiev and Moscow. All the concerts were sold out long before the shows. ... Lenox Quartet, which recently recorded Haydn's "Sun" Quartets Op. 20, open at the 92nd Street YM-YWHA, in New York, Dec. 9, 18, 23. The three concerts will highlight string quartets by Mozart and Brahms. ... Anne Gordon, head of Metropolitan Opera publicity, retires at end of month. Johanna Fiedler joins the Met staff as associate to David Reuben, who advances to press representative. Ms. Fiedler was with press office of the New York Philharmonic.

The Leventritt Foundation holds its 29th competition in New York on May 1976 at Carnegie Hall. Award included includes RCA recording contract and \$10,000. ... Max Morath's newest LP for Vanguard, "Ragtime," was released Nov. 27. ... Singer Rosemary Clooney to be featured in Rochester Orchestra's Christmas Promenade concerts Dec. 20 and Dec. 21 at Dome Arena, Rochester.

The New York Philharmonic has merely an option to use the Beacon Theater as a substitute while Avery Fisher Hall is shut for renovation May 15-Oct. 15, 1976. It's unlikely that the Beacon will be used for concerts or rehearsals because the Orchestra will be on tour or has dates in parks in New York. A release representing the Beacon stated that it would be the home of the orchestra for 10 weeks beginning in October.

RCA Records will record the original cast album of "Rex," forthcoming Richard Rodgers-Sheldon Harnick musical set for Broadway this season. Nicol Williamson starts. ... CRI is releasing an LP containing selections by Leon Ornstein, so-called "futurist" composer. ... Artur Rubinstein named 1976 musician of the year by Musical America magazine. ... Dean Kramer, graduate piano student at the University of Texas, won fifth prize in International Frederic Chopin Competition in Warsaw. ROBERT SOBEL

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## Cap: Chrome Line, First Premium Offers

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 chromium 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 \$5.59, respectively.

Meanwhile, the firm is mounting a major mass market push on its regular Music Tape and Mod lines. 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 his 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 Division of General Electric, finally agreeing that Citizens Band products 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 questioned the viability of CB at last summer's CES.

According to Paul Van Orden, GE's general manager, audio products, a corporate decision on the matter will be made by the middle of this 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 would be able to realize "a substantial dollar return on our investment."

GE will also have to consider manufacturing and merchandising factors, for as Van Orden points out, should the company decide to enter 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

Also new from Capitol Magnetics is "Slim Packs," which Ricci describes as "a unique promotional package designed to reduce dealer theft problems, while building traffic for the Music Tape line."

Slim Packs are, in fact, an updated version of the "long boxes" with which the prerecorded tape industry experimented about four years ago.

The boxes measure 13½ inches long by 4 inches wide for cartridges, and 10 inches long by 4½ inches wide for cassettes.

The packages, of die cut cardboard, carry tabs for J-hook display, and will be used for all Capitol Magnetics pre-Christmas consumer products. To promote the Slim Packs idea among consumers, Capitol is offering a "buy two and get one free" deal on C-90 cassettes, and buy one and get the second at half price on 45-minute cartridges.

Ricci assures that, in spite of the promotions, dealers will be offered full margins, with Capitol Magnetics absorbing all costs for the special merchandising push.

## Electro Sound & Audiomatic Renew Pact

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 exclusive international sales representative with a new long-term pact.

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

At the same time, the companies report two major orders for duplicating equipment abroad, including the first such facility in Romania and an expansion in Brazil.

In Romania, Electrerecord Recording Co. is establishing a cassette duplicating plant in Bucharest, completely equipped with Electro Sound machines purchased through Audiomatic. RCA in Brazil will be equipping a major tape duplicating installation with two ES 6000 systems plus accessories and a complete tape mastering facility, a result of increased business in that area.

Electro Sound is continuing to invest substantial research and development funds "sensitive to the feedback from its customers throughout the world," Burkett notes, and expects to announce several important technological advances early next year.

Audiomatic, with headquarters in New York and a European office/showroom headed by Serge Doublin in Paris, also handles Apex on-cassette printers. Shape Symmetry & Sun automatic cassette inserters and C-O assembly equipment, and Superscope automatic cassette winder/splicers.

first products sourced by one of its many offshore suppliers. By doing this, GE will leave the door open for reversing its decision if the CB market 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 GE's reappraisal of the CB market potential.

Meanwhile, Van Orden reveals  
*(Continued on page 42)*

## 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 Meintell of the FCC field operations bureau will discuss "regulating CB radios" 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 Haskins, Pace; Don Saxon, Midland International; Mitch Tada, Pana-

sonic; Ed Walsh, Craig, and moderator Kathleen Lander, Consumer Electronics Products News.

Second session on Audio Compacts, Components and Tape Equipment will feature a report on "tape equipment users survey" by Vincent Marini, Esquire. On the panel are Jack Doyle, Pioneer Electronics of America; John Hollande, BSR (USA); Ken Hoshino, Sansui; Allen Novick, TEAC; Gerald Orbach, Fisher Radio; Robert Pierce, Zenith, and moderator Dick Zucker, Merchandising Week.

Joan Bernstein of the FTC bureau of consumer protection will update

## FTC TO IHF Retailers, Suppliers Told 'Must Compete'

Continued from page 1  
reiterated, announcing that more consent orders are expected soon from other manufacturers in addition to the four who signed the agreements that they would refrain from attempting to set retail prices (Billboard, Aug. 30).

In response to a query from Bernie Mitchell, president of U.S. Pioneer, on the serious problem of retailer "bait and switch" tactics, Givens promised to investigate any major complaints "within the limited resources of my staff."

He explained that with only 30 investigators and 30 attorneys to cover a population of 30 million, and the fact that all cases originate only with the FTC in Washington, the task force had to concentrate on national rather than local violation. "Help us to get more bang for your (taxpayer) bucks," he urged.

Givens gave IHF members straight talk and generally told them what they didn't want to hear.

"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 sell what they have bought," he noted on one sore point with manufacturers.

The FTC regional director also quoted "Murphy's Law": "If something can go wrong, it will," in emphasizing that although certain practices are not inherently illegal, by trying to circumvent the intent of the legislation, they could be construed as violations subject to penalty. He referred to the possibility of various pressures by suppliers or their reps on dealers to maintain pricing.

Jerry Joseph, who heads the Society of Audio Consultants, posed the problem of an audio specialty store that sells "knowledge and service," next door to a mass discounter, as far as advertised pricing is concerned. Givens replied that a con-

*(Continued on page 42)*

## Emerson-Sanyo Pact Near With Ladd To Head Fisher

NEW YORK—Emerson Electric Co., parent of Fisher Radio, is hoping to consummate negotiations with Sanyo Electric of Japan for a joint-venture operation of the ailing Long Island electronics firm by Monday (1), according to sources close to Fisher.

The deal, reported in Billboard last December, has been in negotiations for more than a year. An agreement in principle was reached last February, under which Fisher Radio 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 just over a year ago, has resigned, and will reportedly form his own firm of manufacturers representatives. It is not clear whether Garland's decision to tender his resignation is tied to the Emerson/Sanyo pact.

Meanwhile Howard Ladd, senior vice president of Sanyo, who also assumed operations management of Fisher when the agreement in principle was reached, is expected to take over the presidency of Fisher coinciding with the signing of the formal agreement. It has not been determined whether Ladd will relinquish his Sanyo assignment for the Fisher post.

Takumi Tamua 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 Radio's current president, William Hullsiek, will reportedly be offered an executive position with Emerson.

*(Continued on page 42)*

## Fidelitone Bows New Magnetic Cartridges

CHICAGO—Fidelitone Inc. is expanding from the ceramic replacement cartridge into the audiophile magnetic cartridge market with the introduction of two cartridges for stereo and stereo/quad application, says Craig Hudson, merchandising manager.

Directed to CD-4, SQ and stereo use is the JT322, featuring elliptical nude diamond stylus and new damper design. Frequency response is 10-45,000 Hz, with a tracking force range of 1.2 to 2.0 grams. Suggested list is \$54.95.

For stereo turntables, the JT311 is being introduced at a \$16.95 list. Bonded diamond stylus is 0.5 mils, and has a tracking force of 1.2 to 2.0 grams, and frequency response range of 10-28,000 Hz.

The magnetic cartridges will be distributed through the firm's regular marketing program to audio stores, says John Strawa, marketing service manager.



IUP EXPO—Exhibit scenes at successful Indiana Univ. of Pennsylvania (IUP) Hi Fi Exposition/Symposium (Billboard, Oct. 25) include, from left, Koss headphone display and industry literature outlet; Citizens Band/car stereo layout with Motorola "Sound Machines" display by Ours Electronics, with

firm's Karen Ours at right; Jim Burwell of The Listening Post explaining new TEAC units, TDK tape, right. Put together by consumer affairs coordinator Frank Viggiano Jr., expo had 11 retailers, reps from half-dozen hi fi firms, drew 6,000 to Oct. 8. event.

## Rep Rap

Newest rep firms for Irish Magnetic Recording Tape Co., announced by president Sol Zigman, are:

**J. Malcolm Flora Inc.**, 165 W. Liberty St., Plymouth, Mich. 48170, phone (313) 453-4296, headed by **Jim Flora** and **Don Dorshkind**, for Michigan;

**Lassers & Co.**, 5518 N. Kedzie Ave., Chicago 60625, phone (312) 539-1070, headed by **Art Lassers**, for Eastern Wisconsin and Northern Illinois.

**Cir-Vu Marketing**, 1115 Broadway, Denver 80203, phone (303) 623-4185, has been named to handle **Aspen Ltd.** tape player maintenance systems (head cleaner, 8-track tester) by president **Sid Laks**. Firm will cover Wyoming, Colo-

rado, Utah, New Mexico, Eastern Montana, Southeast Idaho and El Paso, Tex.

What do **Satter Sales**, Denver; **Stereo Equipment Sales**, Timonium, Md.; **H & H Electronics**, Seattle, and **Stark Record and Tape Service**, Canton, Ohio, have in common? They were all recently added to the **Nortronics Co.**'s list of distributors, to handle the line of magnetic tape heads and recorder care equipment through 1,500 retail locations.

**Marshank Sales Company**, Culver City, Calif., is looking forward to the bicentennial year for a personal reason—it will be its 56th year in business.

## Quadratrak: Discrete Tape To QS Disks

KENSINGTON, Md.—Quadratrak, the new quad label that bowed its first release on 7½ i.p.s. 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 single features on one side the group Iguana who also made the open-reel tape, with electric guitarist Dolphus Shaw on the flip side. The Iguana LP, "The Winds Of Alamar," 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.

Quadratrak 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 7½ i.p.s., 7-inch reel or \$39.95 for a 15 i.p.s. 10½-inch reel.

New prices, for what the partners consider "master tapes" from the 30 i.p.s. 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.

Already carrying the first tapes are distributors Eastern Channels in Canada, Sound Concepts in Illinois and Barclay-Crocker in New York. First dealers include Classic Electronics, New York, B.S.R. Audio, Arkansas; Hasquerva of Dallas; Shenval Music, Schrader Sound, Myer Emco and Audio Associates in the Washington/Baltimore/Virginia area; Sound Concepts, Peoria, Ill., and American Audio, Fremont, Ohio.

Adams and Bod note that all recording is done at Nashville's Quadrasonic 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."

Quadratrak 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 Dion, marked its fifth anniversary recently with a \$1,000 stereo system awarded to the person who correctly guessed the number of fives in an anniversary advertising circular. Winner was drawn from four "correct" answers, depending on which of four newspapers was used—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 82 automatic turntable with base and dustcover, and Shure M75ECS 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 cassettes 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.

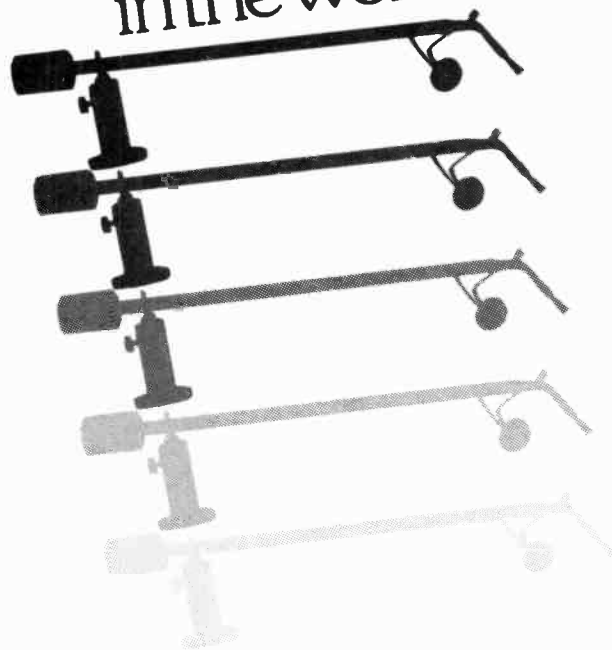
According to Ivan Pato, national sales manager for Ampex consumer tape products, the company's strategy is to market a dependable, high-performance tape at a competitive price, especially in view of the fact that the major portion of the consumer blank tape business comes from the home recording hobbyist.

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, and stresses the wider frequency response, higher output and lower noise characteristics of the product.

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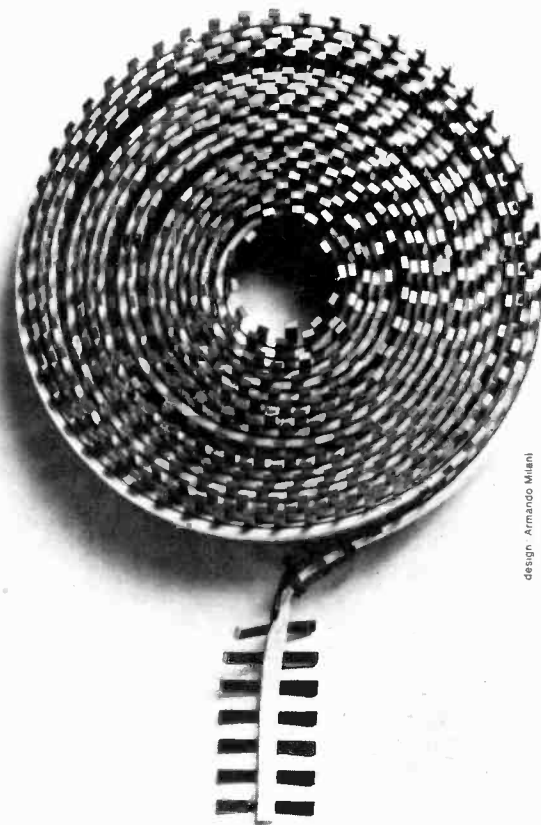


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## Beyer, Sennheiser Show U.S. Wireless Infrared 'Phones

NEW YORK—Wireless headphones, using invisible infrared light beams to receive their signals from stereo and/or TV receivers, have been introduced to the U.S. market by Sennheiser Electronic and Beyer Dynamic.

The products, designed for a broad range of applications, from 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 transmitter, also supplied by both companies, can be used with existing headphones with the receiver connecting directly to the headset.

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

First available system, already

being shipped to retailers, are monophonic units. As the manufacturers are quick to point out, they were developed primarily for the European TV market, for which a number of German TV manufacturers already have sets 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 transmitter, can be adapted to a variety of audio receivers using its LED (light emitting diode) as a peak indicator.

The Beyer system is being marketed in this country by the Revox Corp. The transmitter, model IS76, retails for about \$92.50. The receiver as an attachment retails for about \$76, while the receiver built into a headphone will sell for about \$119.50.

Sennheiser's monophonic receiving system is being sold complete with a lightweight headphone with a \$108 price tag. The transmitter retails for about \$108.

## NAVA Urges Standardized Cassette Recorder Counter

FAIRFAX, Va.—A standardized ratio for digital and time-based counters on cassette recorders and players was recommended by the technical standards committee and then approved by the board of directors of the National Audio/Visual Assn.

The recommendation calls for a minimum of three digits on digital

## Variable Speech Control Module For Recorders

NEW YORK—The American Printing House For The Blind will offer at \$85 per unit a Variable Speech Control module, for use with any recorder with variable speed features. The device will be sold to blind and visually handicapped persons.

The unit, developed by Cambridge Research & Development Group, allows recorded speech—an invaluable aid to visually handicapped people—to be speeded up or slowed down without pitch distortion.

The module will be marketed by the American Printing House in January. According to Finis Davis, vice president and general manager, it is compatible with more than 100,000 variable speed tape recorders already on the market, as well as with Library of Congress units.

The APH is also working with other licensees including Sony, Panasonic, Magnetic Video Corp., Signetics Corp., and Micro Components Corp., in the hope of making variable speech control equipped recorders proposed by them, available to APH members.

According to Davis, Panasonic's parent, the Matsushita Electric Co., will introduce a variable speech control-equipped cassette recorder to the Japanese market next year, while Magnetic Video already markets a "Copycorder." Sony is said to be exploring the market feasibility of the device actually offering a system for sale.

Meanwhile, Davis assures that regardless of the response by commercial equipment manufacturers to the

counter systems, with the counter advancing one digit for each 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 magnetic head of the cassette unit in the play, record, fast forward and rewind modes, on a two-times 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-times ratio, with a "2X" marking.

Ainslie 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 1.7 to 2 on each revolution of the feed spindle, making it difficult for producers of taped material to specify the location of more than one program on the tape.

A standardized ratio will allow the producer to include a printed guide with the tape for easy and rapid access to any program. While directed mainly at the education market, the system also will aid persons recording their own music programs, he adds.

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

On time-based counters, variations in mechanisms will make location of programs less accurate, and the committee suggests that the producer list the approximate program location for the user.

Davis believes the additional effort to conform to the standard will not increase cassette tape or unit prices.

device, the APH will continue with plans to make the device available to as broad a range of blind and visually handicapped people as possible.

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

## Tape Duplicator

Four major distributors of non-commercial television programs have agreed on a policy allowing re-recording of programs by non-profit educational institutions for a seven-day period following local broadcasting, with all re-recordings being erased or destroyed at the end of that time.

The Public Broadcasting Service, the Agency for Instructional Television, Public Television Library (department of PBS), and the Great Plains National Instructional Television Library limit re-recording to programs distributed by them except those restricted by prior rights, and specify that the recordings must be made by school personnel only, for instructional purposes within that school.

A spokesman for PBS reports that the reason for the agreement was to allow classes to use programs at times convenient to them without the cost of procuring copyrights. While a school that misuses the copy privilege could be taken to court, the spokesman suggested that monitoring would be prohibitive, and enforcement will most likely depend on an honor system.

Pentagon Industries, Chicago, appoints Dobbs-Stanford Associates as rep for Texas, Ar-

kansas, Louisiana and Oklahoma. Pentagon manufactures high speed audio tape duplicating equipment.

★ ★ ★

Second annual Video Faire, sponsored by the San Francisco chapter, International Industrial TV Assn. (ITVA), Sept. 20 at San Mateo, Calif., was successful enough in previewing more than 70 examples of works from 50 video producers that it may go "on the road in the near future," according to national president Kal Raasch.

Additional highlight was another hardware innovation shown by Ron Murdock, TV production manager for Hewlett Packard's computer systems group. He showed several tapes shot in Super 8 color film, edited directly to a videotape master via a Kodak videoplayer, then copied to ¾-inch U-Matic videocassettes for distribution to the Hewlett Packard network. He says it should be possible soon to slave two or more videoplayers to a common sync, enabling A/B-roll optical effects such as fades and dissolves through his "video switcher."

★ ★ ★

Public Television Library adds 80 titles for a total of almost 2,000 available on ¾-inch U-

videocassettes. An annual catalog for 1975-76 is in preparation, but a supplement listing the new titles is available from PTL, 475 L'Enfant Plaza, SW, Washington, D.C. 20024 (202) 488-5220.

★ ★ ★

Reliance Audio Visual Corp., New York-based video rental/sales company with its National Video Rental Network at 58 cities, has added to its staff Oanh Phi Do, a South Vietnam refugee. Working in the Reliance rental department, Do had a thriving family electronics business in Vietnam, including a professional sound studio.

★ ★ ★

Entries for the Second Annual Ithaca Video Festival to be held April 26-30, 1976, at the Herbert F. Johnson Museum of Art, are being accepted by I.V.P. Media Productions, 328 E. State St., Ithaca, N.Y. 14850 (607) 272-1596. Entries must be in ¾-inch cassette or ½-inch EIAJ formats only, of 30 minutes or less, and should be accompanied by \$5 plus return postage, handling and insurance.

The festival is partially funded by the New York State Council on the Arts.

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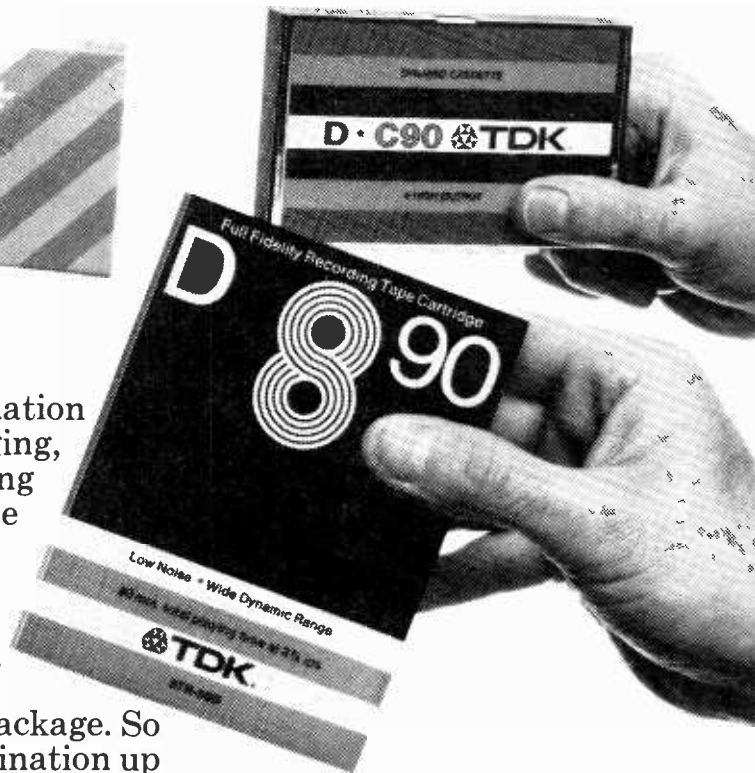
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## Car Stereo Toledo: CB, Cassettes Big

By ED MORRIS

TOLEDO, Ohio—Quad is out, cassettes are up, and Citizens Band is literally out of sight. That's pretty well the consensus of key autostereo 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 handles 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 uninformed intensity that customers in Columbus were clamoring for Midland. He sees this activity as cult phenomena.

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 price which accounted for the upturn. He says the ratio at Ohio Auto

Sound is 30-35 per cent cassette versus 8-track. Ohio Auto Sound carries Motorola, Audiovox, Pioneer, and Blaupunkt equipment.

Pete Kozy, partner at Siegel Auto Radio, notes that the appetite for 8-track equipment was still substantial and that he senses a dwindling interest in cassette. But he agrees with Silverblatt and Davis that quad had about had it. 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 bootlegs and discounts. Silverblatt said that TAS has a "tiny tape case" but that it was leaving sales "to the service stations."

## Direct Mail— Stereo Sales Show Growth

• Continued from page 3

ized mail-orders such as oil, finance and credit card companies represents an increased of 35,000 units over 1973.

Direct mail sales volume is increasing faster than retail sales volume, according to Maxwell Sroge, president, who notes an acceleration rate of 30 percent over retail sales.

Total goods moved through direct mailings is \$15.2 billion, an increased of 9 percent over the previous year, and represents a 13 percent share of general merchandising sales. Sroge predicts a 25 to 40 percent acceleration in 1975 over retail sales.

"The main reason for the increase in sales is the changing lifestyle of women. Today, one out of every two women with school-aged children and 55 percent of the adult women in families earning more than \$15,000 per year are working, and are taking advantage of the time savings of mail-order by shopping at home in the evenings.

"Also, companies are finding that in a capital-short economy, mail-order ventures can be launched more quickly and at far less cost than new products sold through conventional channels. Return on investment is generally higher since marketing is directed to specific markets when interests are at a peak," Sroge explains.

Sroge defines direct mail as a distribution method that includes a wide range of advertising media, including magazines, newspapers, television and radio as well as mail.

Direct mail firms include over half of the Fortune 500 companies involved either for themselves or through subsidiaries, specialty clubs, and a growing involvement by giant retail chains such as Federated, May and Allied which are increasing their direct mail thrust, Sroge says. Such catalog stores as Sears, Penneys and Wards contribute an insignificant percentage to mail-order business, since their catalogs generate walk-in retail and phone order sales.

## FTC & 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 205 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/September slump that resulted from the company's reorganization in which the audio sales department was merged with that of the housewares division.

## GROWTH PICTURE

## Sanyo Adding 3 Receivers

NEW YORK—Sanyo Electric will introduce three new high fidelity receivers ranging in power from 13 to 40 watts per channel rms at the 1976 Winter CES.

Suggested list prices will range from \$199 for the 26-watts unit 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 mauling 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 rectify 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."

## 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.)

DECEMBER 6, 1975, BILLBOARD



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## THE CLARKS

### Man, Wife Duel In Chart Race

By GERRY WOOD

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 Dottsya 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 notches 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 his songs including the current Cash single and "Des-

perados 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 chosen/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 Feelin'" 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, Dottsya 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, Emmylou 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.

### 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 "Sometimes," which is already charted top 10 at KENR, KIKK and KNUZ in Houston.

### Tom T. Hall Tacit

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,

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 on 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.

### Walnut In Philly Turns To Country

PHILADELPHIA—The midtown Walnut St. Theater, which has offered drama, musicals and films, turned its attention to country for the first time on Friday (28). 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.

### Gator To SESAC

NASHVILLE—SESAC award-winning writer Glenn Ray has signed his 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 McCuen, signed Ray to the new publisher pact.

DECEMBER 6, 1975, BILLBOARD

# CASINO has 2 winners



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(You're Livin' Way Too Fast)

Written by Bobby Goldsboro

Producer Danny Janssen

Arrangements Jimmie Haskall

b/w I'LL TRY TO MAKE IT HOME  
(Next Sunday Night)

Written by Mayf Nutter

Producer Danny Janssen

Arrangements Jimmie Haskall



BILL NASH

HONKY TONK BAR ROOM BLUES

Written by W. D. Nash & W. S. Trancey

Producer Jefferson Lee

b/w SCARLET WOMAN

Written by W.D. Nash

Producer Jefferson Lee

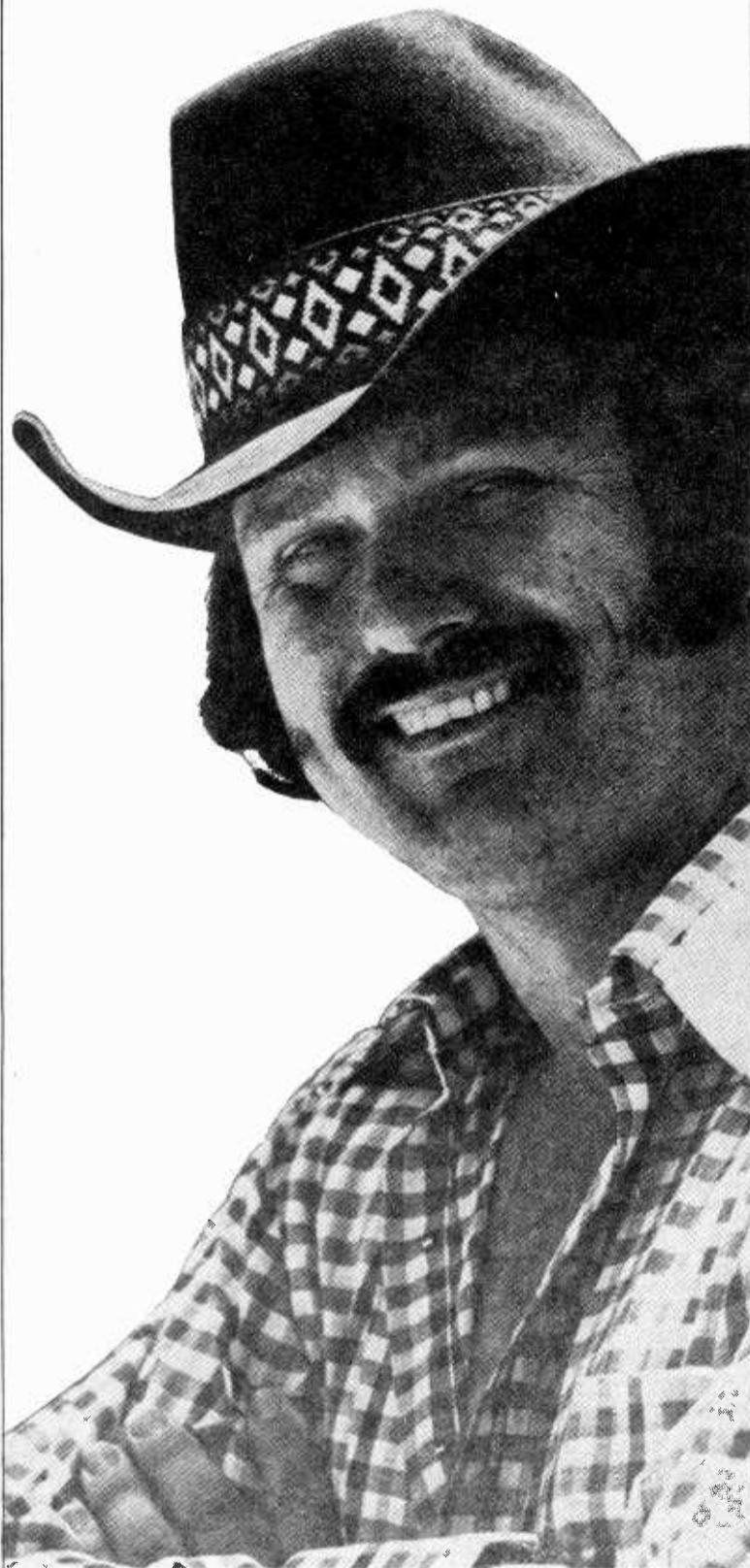


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# "Gentle Fire" 3-10262 —What a way to burn!



Johnny Duncan  
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the sure-fire follow-up to his smash  
hit "Jo and the Cowboy."

**The new  
Johnny Duncan single,  
"Gentle Fire," on Columbia  
Records.**

• Continued from page 24

For a movie, **Debbie Fine** of Coppola Cinema Seven, 1041 N. Formosa Ave., Los Angeles, Calif. 90046, is seeking airchecks from the late 1960s out of the military stations then in Vietnam. The airchecks might be used in the movie. She would prefer a tape with complete music, but if you've only got an edited aircheck, they'll dig up the records and produce what they need. If you've got an old dub, she'd seriously like to have it. Call her at 213-851-1234 if you've got questions. **Jonathan Greene**, WTMJ, Milwaukee, weren't you in Vietnam then?

★ ★ ★

**Beverly Beesley** is now doing 2-6 p.m. Saturday on-air work for KZEW in Dallas. She works in promotion and news at the progressive station. Joining KZEW from KEXL in San Antonio is **Barbara Marullo**; she'll do the 10 p.m.-2 a.m. ... **Joe Ryan** is the new general manager of KHOW in Denver; he previously was general sales manager of the MOR station. ... **S.G. Spindlow**, Sound And Music, Pettitts Hall, Pudding Lane, Chigwell, Essex, England, has a recording studio and wants to exchange "ideas, tapes, promotional material, etc." with anyone in America. From his own studios, he "produces voice-overs for radio and TV commercials together with jingles and promotions for Britain's rapidly expanding commercial radio system, plus the more professional applications in the disco fields. I still, of course, produce my old radio program, which is aired on the local radio station." He would like to hear from program directors, too.

★ ★ ★

**Kris Erik Stevens**, president of Krishane Enterprises and an air personality with KIIS in Los Angeles, is a papa. **Kristie Nicole**, six pounds and one ounce. Mother is **Misty Stevens**. ... **Norn N. Nite**, WNBC, New York, will do his weekly show live from the Adonis nightclub. The show features live interviews and is aired 6-10 p.m. Sundays.

★ ★ ★

KORL in Honolulu had an **Elton John** weekend and claim 43,200 requests over four phone lines between 2 p.m. Friday and 2 a.m. Monday. Station manager **Jim Nelly** reports that the next all-request weekend will be for the Rolling Stones. He's putting in extra phone lines for that one. ... **Bambi Lee Salzborg** is leaving KSLQ in St. Louis to join WRKO in Boston in the 2-6 a.m. slot; she'll be known as **Melody McShane**. **J.J. Jordan** reports: "Dave Michaels will be moving from the all-night shift to the noon-3 p.m. show which I am vacating as of Dec. 1 to devote all of my time to duties as program director."

★ ★ ★

**J. Daniel Diamond**, operations manager of WNPS in New Orleans, has been promoted to general manager. He's planning to continue doing an airstint. ... **Chuck Olsen** has been named vice president of Watermark Inc., Los Angeles syndicator of radio programs including "American Top 40." Olsen will handle promotion for the firm and move into new program development as well as work closely with the Los Angeles advertising community for commercial produc-



OLSEN

## Country

### Vox Jox

tion. Watermark weekly programs are on nearly 500 radio stations ranging from Singapore to Swaziland. The Watermark studios is now also used by many other syndication firms.

★ ★ ★

**Ron Thompson**, program director, WWVA in Wheeling, W. Va., sent out an open letter to the recording industry a week ago claiming that the country music station would play no "suggestive or profane lyrics. If possible, we will edit and play a hit record. Should the title not pass our code of ethics, or an editor be impossible, the record will not be aired." I remember when this same outcry flared up three or four years ago.

★ ★ ★

**Jim Fitzgerald**, air personality at WLMD in Washington, is now taking credit for a new endurance record for non-stop spinning of singles—236 hours, 42 minutes, and 30 seconds. The old record was set in 1973 by a London disco deejay. Fitzgerald took up temporary residence in the WLMD mobile remote unit and several missed his regular on-air show. Best of all, the event raised funds for the local Muscular Dystrophy Assn. ... The staff at KFMH in Muscatine, Iowa, now includes new music director **Dave Ellis** 7-midnight, as well as new chick **Carol Wells** 2-7 p.m., and **Ben Iannione** 9 a.m.-2 p.m. **Terry Beatty** does swing work. **Steve Bridges** is program director on the progressive station and does some fill-in work on the air.

★ ★ ★

**Dean Reynolds**, program director of WERD in Jacksonville, Fla., would like to move up to a larger market in programming. His home phone is 904-737-4396. ... First Christmas card of the year is from **Mike Butts** of KDWB in Minneapolis. ... There's an Australian radio man through town. **Gary Day** was here recently from Armstrong recording studios in Melbourne and I missed him. But last week ago **Rhett Walker**, **David Corley** and **Trevor Eastwood** of Nickelsen Broadcasting came by. Rhett is head of the radio chain, Corley is associate director of the parent VBN operation and Eastwood is director of engineering for the network.

★ ★ ★

Here's a letter from **Lou Jones**, chief engineer and afternoon drive personality at WEED in Rocky Mount, N.C.: "Maybe I was upset on your article 'Freebie Radio LPs' because there are record promotion men in my area that will not even answer correspondence or phone calls or maybe it's because there are promotion people who will bend over backwards to see that we have a full view of their product line. I think record companies should sit down for an evening and consider the question: What would happen to our sales if radio stations did not play our product? Radio and records are in mutually beneficial businesses. Sure, radio stations don't play everything that comes in—even name acts gronk one occasionally. But we deserve the right to select the sounds our market will bear.

"Instead of the record companies charging radio for the disks (even though we pay rights to play them already), maybe radio should charge the record companies for exposing and promoting their product. After

all, they are the ones who make the money after people like what we play and go out and buy it.

"Why should they be any different from Sears, Ford, or Mother Murphy's School Of Ballroom Dancing and Medicine in Your Own Home. Even at a paltry five bucks a minute, records such as 'MacArthur Park,' 'Hey, Jude,' and 'Roundabout' would be out of the market. Figure five minutes for news, a maximum of 18 minutes for commercials—that would leave 37 minutes of saleable time to be made available to record companies.

"The on-air giveaway of albums is also mutually beneficial. The people of this market know that WEED does not give away turkey records. So, if they hear a title going to some lucky person, whether he or she was the 13th caller or answered a trivia question or whatever, they know it was a quality album.

"WEED also runs feature albums regularly and our selection comes from those the record companies were kind enough to send us. This operation cannot afford to go out and grab up 40 or 50 albums to get five or six to play. Time after time, we have selected a quality product on its own merits, promoted it, and our market buys it, time after time.

Our attitude on this subject has existed for a long time and so has our No. 1 ratings."

## At Year's End, No Recession In Philly Apparent

PHILADELPHIA—With the new year bringing with it a major bicentennial celebration, expected to attract millions of visitors, a marked upswing on the entertainment scene looks most promising.

Based on pick-up in attendance for concerts, night-clubs and stage presentations this season, there's more than enough reason for optimism.

The Valley Forge Music Fair, in-the-round hardtop playhouse that switched from Broadway shows to concerts featuring the top pop, rock, TV and recording names, reports the best year ever for its fiscal year ending Oct. 31. The 3,000-seat house grossed an estimated \$1.1 million over the previous year, with profits soaring up by 300 percent.

At the Latin Casino, theater-restaurant at suburban Cherry Hill, N.J., also playing the top names, owner Dallas Gerson reports that they are somewhat ahead this year over last year. Early in the new year, the Latin already has its 2,000 seats sold out for 13 performances by Frank Sinatra.

Increases in attendance and subscriptions have been reported by the Philadelphia Orchestra with a "slight increase" on top of a 20 percent hike in ticket prices last year and The Opera Company of Philadelphia with a 15 to 20 percent increase.

Electric Factory Concerts, which dominates the rock concert scene here, reports larger audiences this year for its contemporary music concerts.

## Paris Disk Is Out

OTTUMWA, Iowa—2-J Records has released "It Sets Me Free" by Jack Paris which will be distributed nationally. Distribution is being handled by Kajac Record Corp.

## 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 Skeeter Davis, Billy Walker, the Imperials,

the Hemphills, Janny Grines, Jamey Green and the BC&M Choir, a 40-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 Freij says "Bethlehem is a sacred place to Christians, but we often feel neglected by the Christian world. Now we are appealing to men of good will to help us create a dignified setting for 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, Singpiration Music, received the SESAC trophy for the International Gospel Composer of the Year at the Annual Gospel Music Assn.'s National Conventional 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.

Singpiration 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—Erv 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 Muskegon, Mich., 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 Singpiration, Inc. and John T. Benson Publishing and has been recorded by many 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, LeRoy 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 states.

"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 fan-

tastic 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.

## Shaped Notes

By COLLEEN CLARK

Columbia artist Connie Smith and her husband, Marshall Haynes, were greeted by her manager, Billy Deaton, and producer Ray Baker at the airport upon their return from a recent visit to Holland. Connie went to Holland for the filming of a gospel television network special for the Dutch government, which will be viewed by approximately 30 million persons throughout Europe. . . . Tempo Records has signed the Hope of Glory, a young gospel group, to an exclusive three-year recording contract. Hope of Glory consists of five young men who sing and play original music and have given concerts all across the country singing for the 700 Club, Jesus 74 and many other special events.

(Continued on page 50)

**"Ah done wrote me a book!"**  
—Jerry Clower

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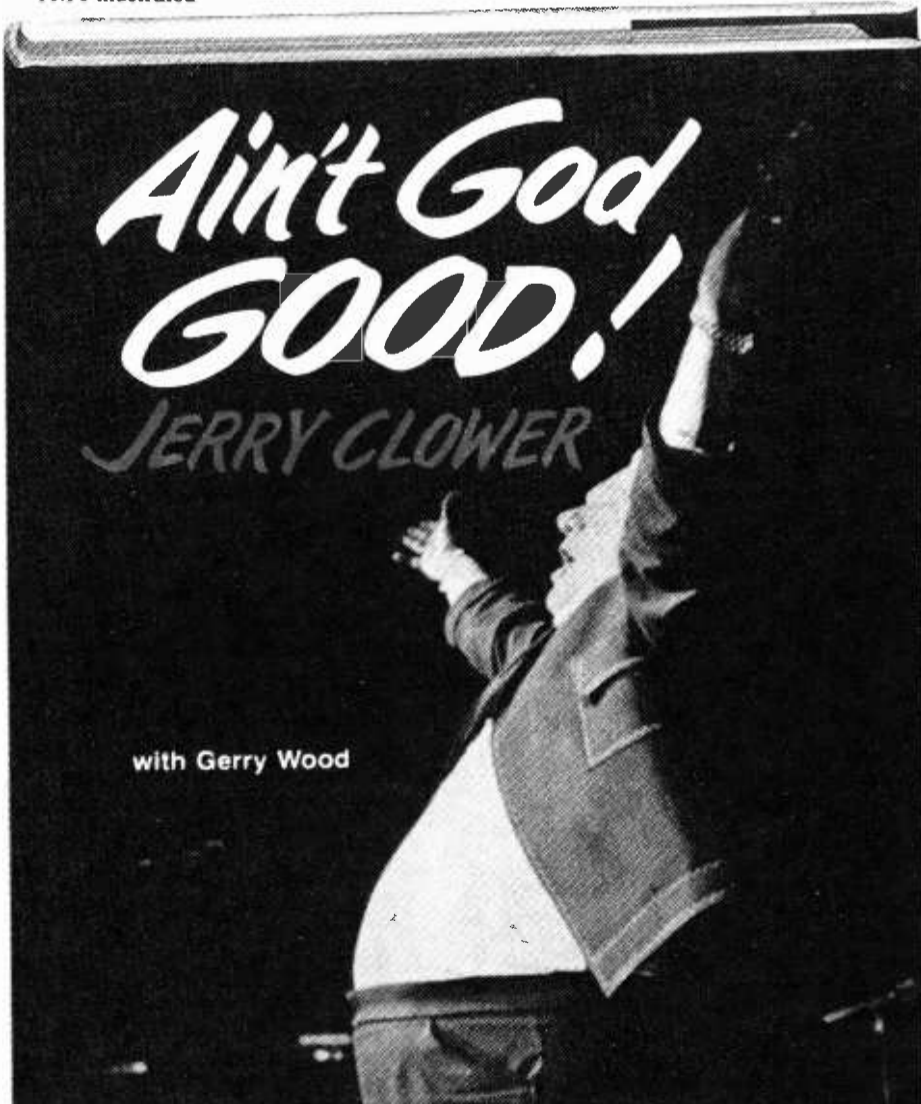
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# Nashville Scene

By COLLEEN CLARK

Willie Nelson has acquired a new bus for touring. Not quite as large as the Silver Eagle buses used by many artists, it is a custom-built bus that sleeps seven and Willie has dubbed it "The Golden Eagle." . . . Jerry Rivers, currently touring with Billy Thundercloud and the Chieftones, has just recorded his first single, a comedy recitation on the Brand X label entitled, "The Texas Country Music Revolution." Rivers is best known for his fiddle work on most of the late Hank Williams' recordings, and wrote the book, "From Life To Legend," about Williams, which sold more than 200,000 copies. A fast fiddle tune on the flip side of the new single should earn airplay with the apt title, "This'll Take Us Up To The News."

Benny Kubiak sent Joe Ladd, KIKK's music director, a plaque with the inscription "To Joe At KIKK; Thanks We Needed That." Joe broke Benny's "Tulsa On A Saturday Night" in the Houston market. . . . Mickey Gilley and his Red Rose Express touring with Loretta Lynn and Conway Twitty. They visit 27 cities in 12 states over a seven-week period. . . . T. G. Shepard drove the 1,800 miles from Memphis to Hollywood to begin his Western states tour. He made the trip in 30 hours. . . . Roy Clark set a house record last week with his first appearance at the Twin Coaches in Pittsburgh where he performed before SRO crowds seven nights. Roy headlined the show which also featured the Oak Ridge Boys, Buck Trent and Sugah. . . . Linda Ronstadt, Dolly Parton and Neil Young sing back-up on Emmylou Harris' new single, "Light Of The Stable." It was Young's last session prior to an operation on his throat. . . . Ronnie Milsap joined morning D.J. Bob Young at radio station WMC in Memphis for four hours, playing records and taking phone calls.

Tommy Overstreet hit one of the quarter slot machines for a \$500 jackpot while appearing for the second time at the Landmark Hotel's "Country Music U.S.A. Revue." . . . Roy Clark taking a month-long vacation after hosting "Tonight Show" Dec. 1. . . . Joey Martin is busy going over material for his upcoming Melodyland session. It will be his second release for the label. . . . Buck Owens to make a guest appearance on the "Tony Orlando & Dawn" show Dec. 3.

Ray Griff completed work on his first Capitol album. He produced, arranged, played numerous instruments on the sessions, as well as sang. . . . This has been a Capitol month for Jack Clements Studios with James Talley, Merle Haggard, Freddie Hart and Gene Watson all recording.

Danny Davis and the Nashville Brass set for twelve shows in 1976 sponsored by Amana Freezers and produced by Wally Cochran. It marks the first time the two long-time associates have combined their efforts since Cochran's departure from RCA.

## Tommy Cash Okay

NASHVILLE—Physical exhaustion and kidney trouble sent singer Tommy Cash to Nashville's Park View Hospital where he was listed in satisfactory condition after tests and treatment. He is ready to begin a three-week tour of Western states, including an engagement at Harrah's at Lake Tahoe.

DECEMBER 6, 1975, BILLBOARD

Billboard

# Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 12/6/75

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This Week			Last Week			Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart
This Week	Last Week	Weeks on Chart	Title—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week		Weeks on Chart	Title—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	Title—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	
1	2	9	<b>SECRET LOVE</b> —Freddie Fender (S. Fain, P.F. Webster), ABC/Dot 17585 (Warner Bros., ASCAP)	34	36	7	<b>COWBOYS AND DADDIES</b> —Bobby Bare (M. Cooper), RCA 10409 (Wilbur/Martin Cooper, ASCAP)	69	83	2	<b>SOMEBODY LOVES YOU</b> —Crystal Gayle (A. Reynolds), United Artists 740 (Jack, BMI)	70	70	6		
2	3	10	<b>LOVE PUT A SONG IN MY HEART</b> —Johnny Rodriguez (B. Peters), Mercury 73715 (Phonogram) (Pi-Gem, BMI)	35	24	17	<b>I'M SORRY</b> —John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)	71	76	3	<b>GEORGIA RAIN</b> —Jerry Wallace (W. "Carrol" Relemen), MGM 14832 (Four Tay, BMI)	72	72	5		
3	1	10	<b>IT'S ALL IN THE MOVIES</b> —Merle Haggard (M. Haggard, D. Haggard), Capitol 4141 (Shade Tree, BMI)	36	47	6	<b>SOMETIMES I TALK IN MY SLEEP</b> —Randy Cornor (E. Raven), ABC/Dot 17592 (Milene, ASCAP)	72	72	5	<b>WILL YOU LOVE ME TOMORROW</b> —Jody Miller (G. Goffin, C. King), Epic 8-50158 (Columbia) (Screen Gems-Columbia Music, BMI)	73	84	3		
★	8	8	<b>EASY AS PIE</b> —Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)	37	52	5	<b>STONED AT THE JUKEBOX</b> —Hank Williams Jr. (H. Williams Jr.), MGM 14833 (Bocephus, BMI)	74	80	3	<b>LAST OF THE OUTLAWS</b> —Chuck Price (B. Borchers, M. Vickery), Playboy 6052 (Tree, BMI)	75	71	10		
★	5	13	<b>LOVE IS A ROSE</b> —Linda Ronstadt (N. Young), Elektra 45282 (Silver Fiddle, BMI)	38	43	6	<b>SHE DESERVES MY VERY BEST</b> —David Wills (B. Duncan), Epic 8-50154 (Columbia) (Shelmer-Poe/Unichappell, BMI)	75	71	10	<b>THE GOOD LORD GIVETH (And Uncle Sam Taketh Away)</b> —Webb Pierce (W. Pierce, S. Fisher), Plantation 131 (Brandywine, ASCAP)	76	NEW ENTRY	NEW ENTRY		
★	13	9	<b>WHERE LOVE BEGINS</b> —Gene Watson (R. Griff), Capitol 4143 (Blue Echo, ASCAP)	39	29	10	<b>THE SONG WE FELL IN LOVE TO</b> —Connie Smith (T. Saussy, R. Baker), Columbia 3-10210 (Acuff-Rose, BMI/Milene, ASCAP)	77	79	5	<b>MAKIN' LOVE</b> —Ronnie Sessions (F. Robinson), MCA 40462 (Tree, BMI)	78	77	5		
★	17	6	<b>COUNTRY BOY (You Got Your Feet In L.A.)</b> —Glen Campbell (D. Lambert, B. Potter), Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)	40	32	8	<b>ROLL YOU LIKE A WHEEL</b> —Mickey Gilley & Barbi Benton (V. McAlpin), Playboy 6045 (Acclaim, BMI)	79	86	3	<b>SOMEBODY HOLD ME (Until She Passes By)</b> —Marvel Felts (A. Aldridge, R. Aldridge, S. Richards), ABC/Dot 17598 (Al Carter/Ensign, BMI)	80	90	2		
★	11	9	<b>LYIN' EYES</b> —Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)	41	26	11	<b>SOMETHING BETTER TO DO</b> —Olivia Newton-John (J. Farrar), MCA 40459 (ATV, BMI)	81	91	3	<b>I'M A FOOL TO CARE</b> —Donny King (T. Oaffan), Warner Bros. 8145 (Peer International, BMI)	82	85	5		
★	9	10	<b>WE USED TO</b> —Dolly Parton (D. Parton), RCA 10396 (Owens, BMI)	42	34	11	<b>ALL AMERICAN MAN</b> —Johnny Paycheck (J. Paycheck, G. Adams), Epic 8-50146 (Columbia) (Algee, BMI)	82	85	5	<b>YOU'LL NEVER KNOW</b> —Jim Reeves (M. Gordon, H. Warren), RCA 10418 (Bregman/Vocco And Conn, ASCAP)	83	NEW ENTRY	NEW ENTRY		
★	10	10	<b>SINCE I MET YOU BABY</b> —Freddie Fender (J. Hunter), GRT 031 (Unichappell, BMI)	43	49	6	<b>THE WOMAN ON MY MIND</b> —David Houston (C. Taylor, N. Wilson, G. Richey, D. Houston), Epic 8-51056 (Columbia) (Algee/Al Gallico, BMI)	84	NEW ENTRY	NEW ENTRY	<b>EVERY ROAD LEADS BACK TO YOU</b> —Leapy Lee (P. Polger, R. Mason), MCA 10470 (Cherry Lane, ASCAP)	85	88	2		
★	11	8	<b>WARM SIDE OF YOU</b> —Freddie Hart And The Heartbeats (F. Hart), Capitol 4152 (Hartline, BMI)	44	54	5	<b>THE MAN ON PAGE 602</b> —Zoot Fenster (G. Winters, H. Fischer, E. Strasser), Antique 1068 (IRDA) (Georgene, BMI)	86	NEW ENTRY	NEW ENTRY	<b>THE HAPPINESS OF HAVING YOU</b> —Charley Pride (T. Harris), RCA 10455 (Contention, SESAC)	87	94	2		
★	12	11	<b>WESTERN MAN</b> —La Costa (D. Owens), Capitol 4139 (Al Gallico, BMI)	45	37	16	<b>WHAT'S HAPPENED TO BLUE EYES</b> —Jessi Colter (J. Colter), Capitol 4087 (Baron, BMI)	88	92	3	<b>UNCLE HIRAM AND THE HOMEMADE BEER</b> —Dick Feller (D. Feller), Asylum 45290 (Tree, BMI)	89	NEW ENTRY	NEW ENTRY		
★	19	7	<b>JUST IN CASE</b> —Ronnie Milsap (H. Moffatt), RCA 10420 (Pi-Gem, BMI)	46	56	7	<b>PLEDGING MY LOVE</b> —Billy Thundercloud & The Chieftones (D. Robey, F. Washington), 20th Century 2239 (Lion/Wemar, BMI)	90	NEW ENTRY	NEW ENTRY	<b>LOVESICK BLUES</b> —Sonny Curtis (I. Mills, C. Friend), Capitol 4158 (Mills, ASCAP)	91	87	5		
★	14	12	<b>ALL OVER ME</b> —Charlie Rich (B. Peters), Epic 50142 (Columbia) (Ben Peters/Chasy, BMI)	47	58	4	<b>FIRE AND RAIN</b> —Willie Nelson (J. Taylor), RCA 10429 (Blackwood, BMI)	92	NEW ENTRY	NEW ENTRY	<b>JADED LOVER</b> —Jerry Jeff Walker (C. Pyle), MCA 40487 (Toad Hall, BMI)	93	NEW ENTRY	NEW ENTRY		
★	15	14	<b>I LIKE BEER</b> —Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI)	48	69	3	<b>OVERNIGHT SENSATION</b> —Mickey Gilley (B. McDill), Playboy 6055 (Hall-Clement, BMI)	94	98	3	<b>SHE'S JUST AN OLD LOVE TURNED MEMORY</b> —Wick Nixon (J. Schweers), Mercury 73726 (Phonogram) (Chess, ASCAP)	95	97	2		
★	16	9	<b>FROM WOMAN TO WOMAN</b> —Tommy Overstreet (J. Gillespie, R. Mareno), ABC/Dot 17580 (Ricci Mareno, SESAC)	49	60	4	<b>TEXAS—1947</b> —Johnny Cash (G. Clark), Columbia 3-10237 (Sunbury, ASCAP)	96	96	3	<b>IT'S THE BIBLE AGAINST THE BOTTLE (In The Battle For Daddy's Soul)</b> —Earl Conley (M. Howard, J. Wolverton), GRT 032 (A-Gee Jay/Blue Moon, ASCAP)	97	99	3		
★	17	5	<b>THE BLIND MAN IN THE BLEACHERS</b> —Kenny Starr (S. Whipple), MCA 40474 (Tree, BMI)	50	55	7	<b>SUNDAY SUNRISE</b> —Anne Murray (M. James), Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)	98	NEW ENTRY	NEW ENTRY	<b>A DAMN GOOD COUNTRY SONG</b> —Jerry Lee Lewis (D. Fritts), Mercury 73729 (Phonogram) (Combine, BMI)	99	100	2		
★	18	4	<b>WHEN THE TINGLE BECOMES A CHILL</b> —Loretta Lynn (L.J. Dillion), MCA 40484 (Wilderness, BMI)	51	61	4	<b>MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS</b> —Ed Bruce (E. Bruce, P. Bruce), United Artists 732 (Tree/Sugarplum, BMI)	99	100	2	<b>I DON'T THINK I'LL EVER (Get Over You)</b> —Don Gibson (D. Gibson), Hickory 361 (MGM) (Acuff-Rose, BMI)	100	NEW ENTRY	NEW ENTRY		
★	19	14	<b>YOU RING MY BELL</b> —Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)	52	59	5	<b>SAY I DO</b> —Ray Price (R. Hildebrand), ABC/Dot 17588 (Dayspring, BMI)	99	100	2	<b>SUGAR SUGAR</b> —Mike Lunford (Kim, Barry), Starday 133 (Don Kirshner, BMI)	100	NEW ENTRY	NEW ENTRY		
★	20	7	<b>JASON'S FARM</b> —Cal Smith (J. Adrian), MCA 40467 (Pick A Hit, BMI)	53	63	4	<b>WOMAN, WOMAN</b> —Jim Glaser (J. Glaser, J. Payne), MGM 14834 (Ensign, BMI)	99	100	2	<b>QUEEN OF TEMPTATION</b> —Brian Collins (J. House), ABC/Dot 17593 (Sawgrass, BMI)	100	NEW ENTRY	NEW ENTRY		
★	21	13	<b>TODAY I STARTED LOVING YOU AGAIN</b> —Sammie Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI)	54	67	3	<b>I'LL BE YOUR SAN ANTONIO ROSE</b> —Dottie S. Clark (S. Clark), RCA 10423 (Sunbury, ASCAP)	99	100	2	<b>SHADOWS OF MY MIND</b> —Vernon Oford (E.E. Collins), RCA 10442 (Hermitage, BMI)	100	NEW ENTRY	NEW ENTRY		
★	22	6	<b>ROCKY</b> —Dickey Lee (J. Stevens), RCA 10361 (Strawberry Hill, ASCAP)	55	38	10	<b>WHATEVER I SAY</b> —Donna Fargo (D. Fargo), ABC/Dot 17579 (Prima-Donna, BMI)	99	100	2	<b>HE LITTLE THING'D HER OUT OF MY ARMS</b> —Jack Greene (H. Cochran), MCA 40481 (Tree, BMI)	100	NEW ENTRY	NEW ENTRY		
★	23	9	<b>THIS AIN'T JUST ANOTHER LUST AFFAIR</b> —Mel Street (O. Conley), GRT 030 (Janus) (Blue Moon, ASCAP)	56	62	5	<b>LOVE WAS (Once Around the Dance Floor)</b> —Linda Hargrove (L. Hargrove), Capitol 4153 (Beechwood/Window, BMI)	99	100	2	<b>COLORADO COUNTRY MORNING</b> —Hank Snow (J. Cunningham, R. Duncan), RCA 10439 (Mandina/Glenwood, BMI)	100	NEW ENTRY	NEW ENTRY		
★	24	30	<b>ME AND OLE C.B.</b> —Dave Dudley (D. Dudley, R. Rogers), United Artists 722 (Newkeys, BMI)	57	45	9	<b>OUR MARRIAGE WAS A FAILURE</b> —Johnny Russell (J. Russell, B. McDill), RCA 10403 (Hall-Clement, BMI)	99	100	2	<b>THE DEVIL AIN'T A LONELY WOMAN'S FRIEND</b> —Tennessee Ernie Ford (D. Frazier, S. Shafter), Capitol 4160 (Acuff-Rose, BMI)	100	NEW ENTRY	NEW ENTRY		
★	25	31	<b>FLAT NATURAL BORN GOOD TIMING MAN</b> —Gary Stewart (G. Stewart), RCA 10351 (Forest Hills, BMI)	58	68	6	<b>DANCE HER BY ME (One More Time)</b> —Jackie Ward (D. Wolfe), Mercury 73716 (Phonogram) (Le Bil, BMI)	99	100	2	<b>SHE'LL WEAR IT OUT LEAVIN' TOWN</b> —George Kent (G. Kent, J. Winchell, B.E. Jones), Shannon (NSD) 834 (Newkey's, BMI)	100	NEW ENTRY	NEW ENTRY		
★	26	33	<b>LOOKING FOR TOMORROW</b> —Mel Tillis (David Allds/Billy Arr), MGM 14835 (Sawgrass, BMI)	59	41	18	<b>THE LETTER THAT JOHNNY WALKER READ</b> —Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel/Black Coffee, BMI)	99	100	2	<b>BE HONEST WITH ME</b> —Kathy Barnes (G. Autry, F. Rose), MGM 14836 (Western/Milene, ASCAP)	100	NEW ENTRY	NEW ENTRY		
★	27	15	<b>SHE EVEN WOKE ME UP TO SAY GOODBYE</b> —Ronnie Milsap (D. Gilmore, M. Newbury), Warner Bros. 8127 (Acuff-Rose, BMI)	60	78	2	<b>AMAZING GRACE (Used To Be Her Favorite Song)</b> —Amazing Rhythm Aces (H.R. Smith), ABC 12142 (Fourth Floor, ASCAP)	99	100	2	<b>CRY</b> —Diana Trask (C. Kohlman), ABC/Dot 17587 (Shapiro Bernstein, ASCAP)	100	NEW ENTRY	NEW ENTRY		
★	28	2	<b>CONVOY</b> —C.W. McCall (C.W. McCall, B. Fries, C. Davis), MGM 14839 (American Gramophone, SESAC)	61	42	12	<b>BILLY GET ME A WOMAN</b> —Joe Stampley (N. Wilson, J. Stampley, C. Taylor), Epic 50147 (Columbia) (Al Gallico/Algee, BMI)	99	100	2	<b>YOU AND ME</b> —Sharon Vaughn (T. Seals, Will Jennings), ABC/Dot 17590 (Danor, BMI)	100	NEW ENTRY	NEW ENTRY		
★	29	21	<b>ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING</b> —Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)	62	73	3	<b>PARADISE</b> —Lynn Anderson (J. Paine), Columbia 3-10240 (Cottillon/Sour Grapes, BMI)	99	100	2		100	NEW ENTRY	NEW ENTRY		
★	30	22	<b>I STILL BELIEVE IN FAIRY TALES</b> —Tammy Wynette (G. Martin), Epic 50145 (Columbia) (Tree, BMI)	63	44	10	<b>HELP ME MAKE IT (To My Rocking Chair)</b> —B.J. Thomas (B. Emmons), ABC 12121 (Baby Chick, BMI)	99	100	2		100	NEW ENTRY	NEW ENTRY		
★	31	5	<b>GREENER THAN THE GRASS (We Laid On)</b> —Tanya Tucker (D.A. Coe), Columbia 3-10236 (Window, BMI)	64	74	4	<b>QUEEN OF THE SILVER DOLLAR</b> —Dave & Sugar (S. Silverstein), RCA 10425 (Evil Eye, BMI)	99	100	2		100	NEW ENTRY	NEW ENTRY		
★	32	6	<b>SILVER WINGS &amp; GOLDEN RINGS</b> —Billie Jo Spears (M.A. Leikin, G. Sklerov), United Artists 712 (Almo, ASCAP/Peso, BMI)	65	51	11	<b>INDIAN LOVE CALL</b> —Ray Stevens (R. Fain, O. Harbach, O. Hammerstein II), Barnaby 616 (Janus) (Warner Bros., ASCAP)	99	100	2		100	NEW ENTRY	NEW ENTRY		
★	33	8	<b>PIECES OF MY LIFE</b> —Elvis Presley (T. Seals), RCA 10401 (Danor, BMI)	66	NEW ENTRY	NEW ENTRY	<b>THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME</b> —Conway Twitty (E. Conley, M. Larkin), MCA 40492 (Blue Moon, ASCAP)	99	100	2		100	NEW ENTRY	NEW ENTRY		
				67	82	2	<b>SOMETIMES</b> —Bill Anderson & Mary Lou Turner (B. Anderson), MCA 40488 (Stallion, BMI)	99	100	2		100	NEW ENTRY	NEW ENTRY		
				68	NEW ENTRY	NEW ENTRY	<b>LET IT SHINE</b> —Olivia Newton-John (L. Hargrove), MCA 40495 (Window, BMI)	99	100	2		100	NEW ENTRY	NEW ENTRY		

# Johnny Cash 1957. "Texas-1947"

3-10237

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.**

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*Johnny Cash*  
*Look at them beans*

including:

Texas-1947/All Around Cowboy  
I Never Met A Man Like You Before  
No Charge  
I Hardly Ever Sing Beer Drinking Songs



# 'Girl From Nashville' Tunes Activate New Nashville Label

NASHVILLE—Rory Bourke, Chappell Music songwriter, has formed his own label, Allyson 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, Ray Conniff, Andy Williams, Ronnie Prophet, Bobby Lewis, Charlie Rich 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 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 country music heaven of Nashville. Her struggles and successes make an interesting story. The movie was filmed entirely in Nashville.

The initial release on Allyson Records will be "Hold On Tight," by Jamie Kaye and is the main theme

from the movie and heard twice during the film. Johnny Wilson and Gene Dobbins co-wrote and tune with Bourke. Scheduled release date is Dec. 1 with International Record Distributing Assn. handling distribution.

The Peer Oppenheimer Film is scheduled for release next spring.

## Texas Radio Is Big

• Continued from page 26

KTBC. About two years ago, Don Lincoln came to the stations 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 this 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 his 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 in the city, as well as minor colleges. So, it has a built-in audience.

In the Dallas-Fort Worth area, KNOK 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 KGfj 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 used to feature only 30 singles and four or five LP sets.

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

There are, of course, other radio stations in Texas that score well. KXYZ, an MOR station in Houston, was reformatting a recently under Jack Daniels 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 Lipson does quite well with a progressive format, one of the few in the nation. KTOK 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 by such as Freddie Fender, does a weekend show on KPFT in Houston that even made the finals in last year's International Radio Programming Forum awards competition.

All in all, Texas is a great radio place. And it's not true that only rattlesnakes listen 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 caters to them.

## Gardner, Johnson Cleared In Death

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

Gardner and Johnson volunteered to take the polygraph exams to clear themselves of any implication in the death of Shockley who fell from a balcony inside 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. Filed by attorneys Richard R. Frank Jr. and Harris A. Gilbert, the suit alleged that GRC "repeatedly breached the provisions" of its contract with the firm which produces Bandy—Baker Productions.

Bandy has since been released 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"  
on  
Little Richie Records

NATIONAL PROMOTIONS  
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Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 12/6/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	25	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
2	4	7	ARE YOU READY FOR FREDDY—Freddie Fender, ABC/Dot D0SD 2044
3	3	8	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
4	2	10	WINDSONG—John Denver, RCA APL1-1183
5	5	17	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
6	8	14	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
7	6	8	CLEARLY LOVE—Olivia Newton-John, MCA 2148
8	10	33	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot D0SD 2020
9	11	7	GREATEST HITS—Don Williams, ABC/Dot D0SD 2035
10	13	5	SINCE I MET YOU BABY—Freddie Fender, GRT 8005
11	15	4	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
12	9	18	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
13	17	4	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
14	12	9	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
15	14	9	DOLLY—Dolly Parton, RCA APL1-1221
16	16	22	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
17	18	7	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
18	19	8	THE FIRST TIME—Freddie Hart, Capitol ST 11449
19	7	13	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
20	21	6	ROCKY—Dickey Lee, RCA APL1-1243
21	20	13	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
22	25	9	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
23	23	9	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
24	24	5	BILLY, GET ME A WOMAN—Joe Stampley, Epic KC 33546 (Columbia)
25	26	18	BEST OF—Dolly Parton, RCA APL1-1117
26	22	8	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot D0SD 2036
27	30	8	I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
28	32	3	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
29	28	18	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
30	39	3	HOLY BIBLE: Old Testament—Statler Brothers, Mercury SRM-1-1051 (Phonogram)
31	29	6	ROCK 'N' ROLL MOON—Billy Swan, Monument PZ 33805 (Epic/Columbia)
32	35	6	EVERYBODY'S COUNTRY—David Wills, Columbia PC 33704
33	41	3	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
34	37	4	COUNTRY MALE ARTIST OF THE DECADE—Sonny James, Columbia KC 33846
35	34	3	FREDDY WELLER'S GREATEST HITS—Columbia KC 3383
36	44	4	THE NIGHT ATLANTA BURNED—Atkins String Band, RCA APL1-1233
37	42	2	HEART TO HEART—Roy Clark, ABC/Dot D0SD 2041
38	48	2	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612
39	36	40	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
40	NEW ENTRY		TOGETHER—Anne Murray, Capitol ST-11433
41	27	10	M-M-MEL—Mel Tillis, MGM M3G 5002
42	46	7	NIGHTRIDER—Charlie Daniels Band, Kama Sutra KSBS 2607 (Buddah)
43	31	11	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
44	NEW ENTRY		SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
45	40	9	LOOK AT THEM BEANS—Johnny Cash, Columbia KC33814
46	49	6	BILLIE JO—Billie Jo Spears, United Artists UA-LA508-G
47	33	8	SEARCHIN' FOR A RAINBOW—Marshall Tucker Band, Capricorn CP 0161 (Warner Bros.)
48	38	30	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
49	NEW ENTRY		WORLD'S GREATEST HONKY TONK BAND—Bill Black's Combo, Hi SHL 32093 (London)
50	NEW ENTRY		REMEMBERING . . . The Greatest Hits Of Lefty Frizzell, Columbia KC 33882

BILLBOARD MEANS MUSIC

BUSINESS ALL OVER THE GLOBE



# 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. Z58-8680

Produced by Fred Foster.

## 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 cume 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 to 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 "floating" 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.

# David's New Goliath.



8-50156

"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.

**EPIC NASHVILLE**

# Radical Change In 1975 Gospel Music

• Continued from page 3

they live. And this is happening in gospel.

"Most young blacks," he continues, "do not have the same kind of upbringing or problems their parents or grandparents had. They did not grow up in rural areas and didn't attend the revival tent meetings, which I attended.

"Another change is that most black gospel today is happy music. A song like Nat Townley's 'I Fell In Love With God' is really a love song. The older gospel material always seemed to have something wrong in the lyrics, kind of moaning songs. And this is changing as well."

Young sees another change in production itself. "It used to be a gospel session was a tambourine and a piano and a bunch of singers in a studio. The producer really didn't do a great deal, he simply sat behind the board and turned the knobs.

"Today," Young continues, "that has turned around in many areas. You have groups like the Loving Sisters using synthesizers and double drums. The sessions I produced here featured the same musicians who play on rock and soul sessions.

"There is a funky feel to the new gospel, and you're seeing more of it cross to other charts. Artists like Inez Andrews, Rance Allen, Shirley Caesar and Eddie Robinson are just a few examples. And people like Andre Crouch are headlining at Magic Mountain."

Young feels that if contemporary gospel producers were to try and cut a spontaneous session with all of the singers and instruments going at once, the feel would simply not be what the modern gospel listener is used to.

"A young singer today will do rhythm tracks, reference vocals and so on down the line just like any other recording. The lyrical content is often not radically different than traditional gospel, but the vocals and arrangements are. We are no longer talking about barbershop quartets but about complicated harmonies.

"A lady like Andrea Vereen (Townley's sister) uses very complicated five-part harmonies. If the singers are the ones insisting on this, and they are, and it is their music, then the new way must be viable. They dictate this, not the producer. Nat Townley, for example, did all his own basic arrangements."

Certain groups, Young points out, like the Jackson Southernaires and the Williams Brothers, have made the conversion from traditional to contemporary gospel. Others, like the Dixie Hummingbirds, play to both pop and gospel audiences. And a few, like the Mighty Clouds Of

Joy, are now singing basically soul and pop material with a gospel feel. The Staple Singers, with a number of top 10 records under their belts, were the first to cross in such a huge way.

"There are other reasons for the changes in gospel," he adds. "This kind of music never sold much in the past, and what did sell was often sold by the acts themselves following their shows. Now, with better distribution all around, I can say we've seen some of our gospel acts selling five times as much as they did two years ago.

"Traditional gospel is probably still the bigger seller compared to the newer material," Young says, "mainly because the new gospel is not yet totally accepted. Some of the older audiences still want to hear only the older things, and America is slow to change here as it is with everything else. But the young artists will sing what they feel, just as in country, soul and pop."

Young sums up by pointing out that "I equate today's gospel and the more traditional things with jazz. Jazz used to be only 'Jazz At The Philharmonic' and material in that category. Today, take a look at what people like Herbie Hancock, the Crusaders and the Brecker Brothers are doing. Music evolves. The new gospel singers certainly have roots in the church and if music must be categorized, then they must be categorized as gospel. But you cannot suppress musical talent and growth."

## Shaped Notes

• Continued from page 45

Tom Netherton of the Lawrence 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 outreach of the Hoagie Stack Evangelism Assn. has signed a contract with Herald Records. Fifteen young singer/musicians, Changes features a full rhythm and brass section and travels nationally in a music ministry. . . . Myrrh Records, a division of Word, Inc., signed Walt Mills to the label. Mills is a songwriter/evangelist based in the Dallas/Fort Worth area. . . . Marijohn Wilkin, Myrrh artist whose song, "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 Municipal Auditorium last month, grossing a \$7,200 gate for promoter Wayne Sumner of WESC Radio.

## Rainbow Opens Pressing Plant

DALLAS—Rainbow Sound, Inc., which has been 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.

### TOP GOSPEL PRODUCT SUPER XMAS SALES



**LORNETTA TAYLOR and The Pleasant Green Choir**  
"FLEE INTO EGYPT"

SA #1751



**THE CORDER FAMILY**  
"I'M SATISFIED WITH JESUS"

HSE #1460

Certain areas are still open for distribution. If you're not distributing our product in your area then you're missing sales because that forces us to sell direct to the retail outlets. We would rather deal with good reliable distributors, where possible. Call us for references on distributors we already work with. If you want to carry some good steady moving gospel product, contact us today.

**JIMMY'S ONE STOP**  
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### SIX SIZZLIN' SINGLES

#### FROM GOSPEL HEADQUARTERS

—**THE SENSATIONAL WILLIAMS BROTHERS**  
*Somebody Needs You Lord/Jesus Will Never Say No*  
NASHBORO #1031

—**TOMMY ELLISON & THE FIVE SINGING STARS**  
*Finally Got Myself Together/Been In The Storm Too Long*  
NASHBORO #1032

—**THE SUPREME ANGELS**  
*You Can't Get To Heaven (By Livin' Like Hell)/Where Shall I Be*  
NASHBORO #1033

—**THE TWENTY-FIRST CENTURY SINGERS**  
*Gonna Build A Mountain/The Storm Is Passing Over*  
CREED #5232

(R/B, POP, DISCO)

—**KENNY LUPPER**  
*Do The Best You Can /He Is So Wonderful*  
(From "Testify" LP 3063) MANKIND #12023

—**EUGENE KEMP**  
*No Pity In The City/The Power Is Gone*  
EXCELLO #2342

**Nashboro Record Company**

1011 Woodland Street  
Nashville, Tenn. 37206  
(615) 227-5081



(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 12/6/75

## Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	<b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b> Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005
2	2	10	<b>SHIRLEY CAESAR</b> No Charge, Hob 2176 (Scepter)
3	4	28	<b>THE GOSPEL KEYNOTES</b> Reach Out, Nashboro 7147
4	3	87	<b>HAROLD SMITH MAJESTICS</b> James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
5	5	87	<b>JAMES CLEVELAND &amp; THE VOICES OF TABERNACLE</b> God Has Smiled On Me, Savoy MG 14352
6	6	28	<b>JAMES CLEVELAND &amp; THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b> To The Glory Of God, Savoy MG 14360
7	11	78	<b>JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b> I'll Do His Will, Savoy MG 14284
8	7	32	<b>ANDRAE CROUCH &amp; DISCIPLES</b> Take Me Back, Light LS 5637 (Word/ABC)
9	8	28	<b>REVEREND MACEO WOODS &amp; THE CHRISTIAN TABERNACLE CHOIR</b> Goodbye Lonliness, Hello Happiness, Gospel Truth GTS 3506
10	13	91	<b>ANDRAE CROUCH</b> Live At Carnegie Hall, Light LS 5602 (Word/ABC)
11	9	66	<b>REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE</b> The Harvest Is Plentiful, Creed 3056 (Nashboro)
12	15	23	<b>THE ANGELIC GOSPEL SINGERS</b> I'm Bound For Mt. Zion, Nashboro 7150
13	25	2	<b>GOSPEL KEYNOTES</b> Destiny, Nashboro 7159
14	20	2	<b>REVEREND ISAAC DOUGLAS</b> By The Grace Of God, Creed 3064 (Nashboro)
15	27	45	<b>SUPREME ANGELS</b> Shame On You, Nashboro 7141
16	16	101	<b>SENSATIONAL NIGHTINGALES</b> It's Gonna Rain, ABC/Peacock PLP 175
17	18	28	<b>THE GOSPEL WORKSHOP OF AMERICA MASS CHOIR</b> Recorded Live In Cleveland, Ohio, Savoy DBL 7004
18	24	10	<b>SWAN SILVERTONES</b> I've Got Myself Together, Hob HBX 2177 (Scepter)
19	12	28	<b>JAMES CLEVELAND &amp; SHIRLEY CAESAR</b> The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
20	30	2	<b>JACKSON SOUTHERNAIRES</b> Down Home, Malaco MLP 4350
21	19	66	<b>SHIRLEY CAESAR WITH CAESAR SINGERS &amp; THE VOICES OF THE WHITE ROCK BAPTIST CHOIR</b> Millennial Reign, Hob HBX 2170 (Scepter)
22	33	6	<b>THE REV. MILTON BRUNSON &amp; THE THOMPSON COMMUNITY CHOIR</b> He's Able To Carry You Through, HOB HBX-2178 (Scepter)
23	10	53	<b>SEANSATIONAL NIGHTINGALES</b> My Sisters And Brothers, ABC/Peacock PLP 59209
24	14	45	<b>JAMES CLEVELAND &amp; THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b> In The Ghetto, Savoy MG 14322
25	21	105	<b>JAMES CLEVELAND</b> Give Me A Clean Heart, Savoy MG 14270
26	22	6	<b>SENSATIONAL NIGHTINGALES</b> The Almighty Hand, ABC/Peacock PLP-59219
27	17	78	<b>SAM COOKE WITH THE SOUL STIRRERS</b> The Gospel Soul Of. Vol. 1, Specialty SPS 2116
28	NEW ENTRY		<b>JAMES CLEVELAND PRESENTS GREATER METROPOLITAN CHURCH OF RADIO CHOIR</b> Savoy MG 14388
29	NEW ENTRY		<b>REVEREND C.L. FRANKLIN</b> Satan Goes To Prayer Meeting, Jewel LPS 0106
30	NEW ENTRY		<b>WILLIAMS BROTHERS</b> What's Wrong With People Today, ABC/Songbird 248
31	NEW ENTRY		<b>CONSOLERS</b> Tell The Child About God, Nashboro 7158
32	NEW ENTRY		<b>BEAUTIFUL ZION CHOIR</b> In The Spirit, Myrrh 6521
33	NEW ENTRY		<b>PILGRIM JUBILEES</b> Crying Won't Help, ABC/Peacock 59216
34	26	15	<b>RANCE ALLEN GROUP</b> A Soulful Experience, Gospel Truth GTS 4207
35	23	15	<b>SWANEE QUINTET</b> Ups And Downs, Creed 3062 (Nashboro)

## CHART 'EXPLOSION'

## U.K.'s 'Moneybone'; Sales Dispell Gloom

• Continued from page 3

until recently wrote for and produced the teenybop chart toppers the Bay City Rollers.

From Scotland, Connolly (once one of the folk group-with-comedy the Humblebums) moved to the London Palladium and now can pack halls anywhere in the U.K. But if Connolly is a comparatively new "sensation" in the charts, how can the sudden success of a 38-year-old recording by Laurel and Hardy be explained? They have hit the singles chart with "Trail Of The Lonesome Pine," from the movie "Way Out West," which was made in 1937.

This is a track from a newly re-

leased United Artists album "Golden Age Of Hollywood," which features further material from the comedy duo from their movies made mostly in the Hal Roach Studios in Hollywood during the 1930s.

That the album has been released—and so far it has been released only in the U.K.—is due to the efforts of UA executive Alan Warner. Though promotional activity has included a West End cinema show for industry folk and their families, and though Laurel and Hardy movies are widely shown on television here, it is still an unusual chart record, the sound content including Chill Wills strumming on banjo in the background.

This underlines another aspect of the sudden surge in comedy successes here. The artists involved come from all areas of the industry, though many are from successful comedy series running on the various television channels here.

One who "came from nowhere" to hit the industry with remarkable sales figures is Max Boyce. He is a Welsh entertainer, virtually unknown a year ago outside his own "neck of the valleys," suddenly found himself No. 1 in the album charts, riding high over the likes of Elton John and David Essex.

Boyce's success has been overwhelming. When his debut album, "Live At Treorchy," came out only 1,000 copies were pressed. It was felt it might just sell well in the area of the South Wales township mentioned in the title.

Now the album has sold 400,000 copies nationwide. And his new album "We All Had Doctors Papers," also on EMI and also produced by Bob Barrett, sold 80,000 copies in four weeks, sells on at the rate of 17,000 a week. At one store in Wales, 1,000 copies were sold in two hours, and police had to be called in to control disappointed crowds waiting for a new delivery.

He is astounded at his sudden nationwide acceptance. He says: "I made some records early on the Cambria label, a small organization, and nothing much happened. All I really believed in was that I needed to record in front of an audience, because of the general mood my songs create."

On that Welsh Cambria label in earlier days was Mary Hopkin, who was to have a worldwide hit with "Those Were The Days," and Tammy Jones, who recently had a big hit in the U.K. with her version of "Let Me Try Again." Now singer-comedian Max Boyce looks like out-selling most of his compatriots.

From television, another chart-topper of recent months, Don Estelle, tiny one-time cabaret singer, was part of the comedy team of the series "It Ain't Half Hot, Mum" along with deep-voiced Windsor Davies, who played the sergeant-major in this saga of life in the British Army in the steaming jungle.

They made a record of "Whispering Grass," a revival of an oldie that "belonged" to the Ink Spots many years ago, and took it to the top of the singles charts. And suddenly this television-boosted team became much in demand for cabaret and stage shows, with their followup single, this time a revival of the Mills Brothers' oldie "Paper Doll," already selling well.

Also from television: John Inman, previously an actor, who turned up as a very camp character in a series "Are You Being Served," set in a de-

partment store. Inman, otherwise engaged in a sex-romp comedy "Let's Get Laid" at the Windmill Theater in London, produced a single called "Are You Being Served Sir?" and that, too, climbed into the charts.

Mike Reid, an ebullient Cockney comedian, had television exposure in comedy shows, then came through with a single "Ugly Duckling," from the score of "Hans Andersen," for months a London Palladium showcase for the talents of Tommy Steele. Reid's all out play for laughs on the song, and he's since followed up with another, "The King's New Clothes," from the same show that led to a top 10 hit for him.

But there has also been considerable chart activity of late on product from comedy teams. The Goons, one of the longest-running of all U.K. comic outfits, suddenly enjoyed a revival of interest, though Peter Sellers, Spike Milligan and Harry Secombe had long since stopped working as a regular team. The Goodies, a television situation-comedy team of three comprising Bill Oddie, Graham Garden and Tim Brook-Taylor, have consolidated on early record success—their latest is "Nappy Love," backed with an off-beat version of the old Troggs' hit "Wild Thing."

New names, not associated with television, break into the charts. Jasper Carrot is another to emerge from nowhere with a double-sided hit "Funky Moped" and "Magic Roundabout."

Prior to suddenly finding chart fame, he worked folk clubs for years before his single broke in the Midlands where he was reasonably well-known.

The hit single is proving a good foundation for bigger things.

The Monty Python team is getting extra promotion from Charisma for its Christmas product, but in any case always sells well on record. Comedian Bruce Forsyth, of BBC-TV's "The Generation Game," has a straight-singing debut album out for Warners. Max Bygraves, also originally more comedian than singer, now makes straight sing-along albums which all hit the charts and many go gold.

Judge Dread is also in the comedy category. This white, one-time club bouncer produces risqué comedy records—the latest to hit the charts is "Take Ten"—in which he puts together reggae-rhythm verses crammed with double entendres. This Cactus label artist claims his lyrics are "harmless—it's all in the ear of the beholder."

Charlie Drake, veteran knockout comedian, has several times provided chart shocks with his comedy performances—one was his cover of the Bobby Darin hit "Splish Splash." Now he is striking out again, this time producer on "You Never Know," a Charisma release by Peter Gabriel, who was lead singer of Genesis, a straight-and-serious heavy pop band.

Freddie Starr, one-time rock 'n' roll singer who had substantial fans with his group around the time of the Beatles' Merseybeat explosion, is now one of the top comedians in the U.K., star of television's "Who Do You Do?" His offering on record for Christmas, and selling well already, is a version of "White Christmas" which has him opening proceedings as Adolf Hitler conducting a kiddies' chorus, then going into a series of impersonations, including Elvis Presley.

Though not intentionally funny, the television cops are getting considerable exposure. Billy Howard, a Penny Farthing artist, on "King Of The Cops" turns in some splendid impressions of the Colombo-Kojak fraternity.

And Mike Harding's followup to his recent "Rochdale Cowboy" hit single is not only a single "My Brother Sylvestre," also attracting big sales response, but an album "Mrs. Ardin's Kid."

If music be the food of love, then comedy music certainly seems in the U.K. to be the right indigestion tablet to cope with economic woes.

## PRODUCT SHOWN

## Magnet Draws 20 Reps To Its Convention In London

LONDON—Magnet Records brought 20 representatives from the company's worldwide licensees here for international coordination meetings, plus 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; Musik-Edition Discoton, Germany; Ariola, Spain; Ego Musicale, Spain; Fonit Cetra, Italy; Ariola, Holland; Ariola, Belgium; Ariola Scandinavia; CBS Sweden; Finnlevy, Finland; AS Disco, Norway; and AEG Dansk, Denmark.

At the meetings, presentation was made of television clips and promotional films, with a slide presentation of Magnet artists, and product including Shelley's "Girls And Places" album and the LP "Into A Dream," by Adrian Baker.

Magnet managing director Michael Levy says that during 1976 the company would put special emphasis on overseas markets. Artists present at a celebration lunch were Shelly, Baker, Guys'n'Dolls, Barry Mason, Peter Goalby, and Stevenson's Rocket.

Guests included Ariola, Germany; international manager Nobby Varenholz; label manager Peter Smits; promotion chief Dorus

## 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, at all levels, from string quartets to pop, that much closer together. As delegate-general of the CIDD, the Syndicate Information Center, he has had his finger on the industry pulse for a long time.

However, because of economic problems, it was decided to close the center at the end of the year and set up an information and public relations service within the Syndicate itself. CIDD was a separate body.

Jacques Masson Forestier was then asked to join the official National Music Committee, which includes all regional and local French music committees and is a truly national set-up. Forestier says: "My boss is the president of the Republic, Valery Giscard d'Estaing."

His appointment should give a

## Metronome Head To Visit U.S.

NEW YORK—Dr. Gerhard Weber, managing director of Metronome Records GMBH, independent record company in Germany, will be visiting the U.S. Dec. 1 through Dec. 12.

Weber will be accompanied on his trip by John E. Nathan, president of Overseas Music Services, the U.S. representative for Metronome. Metronome Records is the licensee for Buddah, Scepter, CTI/KUDU, Springboard, Barclay (France), Transatlantic (U.K.), etc. Weber will meet with present Metronome licensors as well as with other selected record companies to discuss distribution in Germany.

## 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.

Sponsored by a publication called L'Independent, which was inspired by Gef Gilson of the independent company Palm Records, its aim is to build and consolidate the present jazz fever in France.

Alain Guerrini, one of the founders, has said that there is no point constantly criticizing the record companies about jazz policies. More, he said, it is a matter of doing something constructive.

The CIM aims at widening the jazz field, and is to set up a folio 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 styles. And it will include information about records or tapes made by bands or solo musicians. Plus personal details about all musicians.

A monthly bulletin is to be published. Information will be given for bands who have never recorded but want to do so. The hope is that the Center will also encourage development 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 "Voices Of Hollywood" pre-recorded cassettes.

For every 12-tape pack purchased, featuring one each of the series' dozen titles, retailers are given free-of-charge one extra cassette, together with an appropriate display board for window or in-store use.

The series features some 20 film stars of the Thirties, Forties and Fifties, repeating their on-screen roles for sound. The material is taken from specially-recorded U.S. radio programs of the time, and is complete with period advertising.

Among the dozen titles available from CRD 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 Edmond O'Brien.

Strum; Hamburg promotion girl Monica Lohse; Cologne promotion head Jorg Ullrich; artist promotion chief Renata Damm; Constanze Elzner, representing Freizeit magazine; and television producer Sigmar Bomer; and Joe Bamburger, general manager, represented the Discoton publishing arm.

From Epic in the U.S.: Steve Popovitch, vice president, a&r and Tom Werman, a&r talent acquisition. International manager Tato Luzardo represented Ariola in Spain, with Eduardo Bartrina, general manager, there for the publishing division, Ego Musicale. Dante Notti represented Fonit Cetra from Italy.

Ariola in Holland was represented by label manager Teun de Reede; and Ariola/Inelco in Belgium by Ger Oord; CBS in Sweden was represented by Jorgen Larsen, managing director; and Elma Hussing, export and international licensing chief, was there from the Scandinavian area, which is controlled by Ariola in Germany.

From Finland: Osmo Ruuskanen, Finnlevy's international a&r chief; from Norway: AS Disco's international a&r chief Pal Anderson, and R. Larsen represented Dansk, of Denmark.

new impetus to musical development and cooperation from all countries. And that will be his first aim when he visits the U.S. in January.

And it is pointed out here that the disappearance of CIDD will make no difference to the hit parade here, for which CIDD was originally responsible. This will still be handled, but by the new service.

Some months ago it was decided to establish the chart through inquiries from the public. Thousands of questionnaires are sent out fortnightly and are supposed to give a good indication of which disks are selling.

But it is pointed out in some quarters that this is not a clear indication but more of an opinion poll. Now that CIDD no longer exists, the method will no doubt be continued.

**BILLBOARD IS BIG INTERNATIONALLY**

## Ad Chips Are Down

## At Casino, Table Is Full Of Winners

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 willingness to gamble close to six figures in the marketing, recording and promotion of the label's stable of artists—BIM, Susan Jacks, Chilliwack and Barry Greenfield.

Pettinter, who has handled promotion for London and Hida Records in Canada, is in the middle of an extensive radio ad campaign, on BIM, Susan Jacks and Chilliwack which will cost him \$23,000, no small investment for a Canadian independent. Besides the radio buys, color posters and various other merchandising aids are being distributed.

A&M handles the distribution and promotion for Casino in Canada, said Pettinter. "I pay for everything 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 believe in the product.

"I don't care whether Casino's information is a hit single tomorrow or today, I think we are going to have a hit album. A hit single will only help us build the artists but it won't make us our money."

The information seems to be that hit singles are only vehicles for getting the album sales, in Pettinter's opinion.

"A profit margin is not very good," explains Pettinter, "on an album I shaved about 66 cents but then by the time we finished paying all the other things that's whittled down a lot. If you have artists that sell I believe I should pay them well. BIM and Greenfield, which are new acts, are getting excellent percent-

ages. If I can make money and still make the artist money I believe that's the way it should be. I'm not out to rip them off because if they don't make it I don't make it. If the acts get something happening they get an increase in percentage.

BIM, whose album was released last week, flew to Toronto from Vancouver to play the Riverboat Coffee House and attracted a lot of attention from many industry heavies. He had just come from two successful dates on the West coast where he opened for Roberta Flack and Three Dog Night. From Toronto, BIM moves to Montreal, where he will begin promotion for the album in that market. He then moves to Ottawa and Winnipeg for club dates. He will return in February for dates in Montreal, Ottawa and Winnipeg.

Susan Jacks, who currently has the top 10 single in the west with Ann-Marie which is also being programmed on the major stations across Canada, will have her album released this week. A tour of the U.S. and western Canada is upcoming.

Chilliwack, whose album "Rock-erbof" was also released last week (on Sire in the U.S.), recently played the Commodore in Vancouver to an SRO crowd of 600 people. They are currently remixing a cut from the album "If You Want My Love" to be released as a single. The band will tour eastern Canada in February.

"Though people recognize it or not," adds Pettinter, "Vancouver is fast becoming one of the major music centers in this country and North America, for that matter. In six months it will be incredible. It's just starting to develop there now just look at the artists that have come out of there like Bachman-Turner Overdrive, Terry Jacks, Hammersmith, BIM, Susan Jacks, Baldy Heart, Trooper, and Bruce Miller."

## U.K. Weekly Will Focus On the Black Music Scene

LONDON—Britain's first consumer weekly newspaper devoted exclusively to black music is to be launched early in 1976.

Titled "Black Echoes," it will be on the streets Jan. 30, with a weekly circulation target of 100,000, the size 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 Popswoop, and Alan Walsh, former editorial executive with Melody Maker, Disc, Sounds and Popswoop and founder/editor of Music Business Weekly. The newspaper is to be printed web offset.

The editorial will be "dedicated

### Mouskouri Tour SRO

MONTREAL—Greek singer Nana Mouskouri recently completed a successful first tour of western Canada. She appeared to sold out audiences in Vancouver, Edmonton, Calgary, Regina and Winnipeg.

Since Ms. Mouskouri's tour, sales on her latest album "Nana Mouskouri" at the Albert Hall have been good. The album was released by London Records in conjunction with the tour.

entirely to black artists from the U.K., U.S. and the West Indies" and includes coverage of soul, reggae and jazz. Among the regular features will be "in-depth" charts of black music, record reviews and a comprehensive live performance guide. Editorial staff are being interviewed by Walsh this week.

Thompson says that Black Echoes was conceived some two months ago, out of the opinion that black music is cornering an increasing share of the U.K. record market and that this ought to be reflected on the country's bookstalls.

"By appealing direct to black music buyers, we can offer advertising opportunities without wastage to companies selling such product, and to other youth-orientated firms."

Black Echoes' launch campaign includes advertising in national and music press, plus commercial radio.

The paper's entry into the media marketplace brings to three the total of specialist but mass circulation black music papers in Britain. It will compete with IPC's Black Music, whose monthly circulation during 1974 was, according to the Audit Bureau of Circulation, 31,000 plus, and with Contempo's Blues and Soul, a fortnightly without an ABC figure but claiming a circulation of between 40,000-45,000.

## From The Music Capitals Of The World

### LONDON

Roy Fisher, former manager of one-time top 10 album group the Groundhogs, has set up a new label here, Word Of Mouth, to be distributed by Pye in the U.K. and aimed at a "completely diversified musical-policy, which means we either fall flat on our corporate face—or we succeed."

Phonogram set up a special distribution depot in Scotland to handle demand for the Philips International album "The Strings Of Scotland," following television advertising in the area for the LP which features 150 amateur Scottish violinists. . . . Big campaign, involving 150 prime window displays, by Anchor here for the Ace album, "Time For Another," which the company claims has a 10,000 advance order.

Christmas promotion on behalf of Monty Python and others by Charisma, starting Monday (1), catchphrased "24 Days To Charisma." . . . Specially-designed and equipped double-decker bus used by A&M to promote the Supertramp and Joan Armatrading tour which runs through mid-December. . . . The Tymes set new attendance records at half the venues on their just-completed U.K. tour and return early next year for a concert tour.

Jet release by Lynsey de Paul duetting with her long-time songwriter (and hit-maker in his own right) Barry Blue, on "Happy Christmas To You From Me." . . . Slade in London on what is nowadays a rare return appearance from their "attack" on the U.S. market. . . . Gloria Gaynor, already big here, has three top twenty singles in South Africa. . . . Immediate gold and silver awards for the new James Last album "Make The Party Last," for selling more than £150,000 worth of records. . . . Rumored get-together on record by Marc Bolan and Roy Wood.

New number "The Whistle Song" specially written for Herb Alpert by Cat Stevens while in Brazil. . . . Campbell Connelly director Roy Berry toured the West Indies and picked up world rights (excluding Jamaica) to the Carl Malcolm hit "Fattie Bum Bum." . . . Nana Mouskouri recording album of traditional British folk songs in the London Morgan studios. . . . Dave Lawson leaving Greenslade at the end of the year, following completion of the group's new album and while a new keyboard man is sought lead singer Bryan Evans has joined from "Hair," to make it a five-piece team. . . . Keith Moon, Who drummer, has written the script for a film based on the traditional story of Dick Whittington.

BBC-TV tribute to the long dead crooning hero Al Bowly slotted for Christmas, actor Stuart Damon playing the role. . . . Three platinum disks for the Carpenters, representing sales of the albums "Now And Then," "The Singles 1969-73" and "Horizon." . . . Bay City Rollers' singer Les McKeown cleared of causing a lady's death by driving, but fined \$300 and banned from driving for a year.

Prospects growing that Bob Dylan will bring his Rolling Thunder Revue to the U.K. sometime early next year, probably with U.K. guitarist Mick Ronson in the band. . . . Kinks' new ten-track album "Schoolboys In Disgrace" to be followed by stage tour of the presentation. . . . Cancelled: series of pop-and-show concerts at the Odeon Hammersmith planned for immedi-

ate post-Christmas period by Mervyn Conn.

David Bowie expected next May for concerts at the 10,000-seater Empire Pool, Wembley, his first U.K. gigs in nearly three years. . . . Re-arranged Carpenters' dates, following cancellation of sell-out tour because of Karen's illness, not likely until the summer. . . . Winners of various sections of London Weekend TV's Saturday Scene pop awards included Alvin Stardust (best performer), Gary Glitter (top male singer) and Bay City Rollers (top group).

PETER JONES

### BUCHAREST

Young U.K. girl singer Annie

Bright enjoying big success on radio here through her recordings. . . . The orchestra of the Electrecord disk company, directed by Alexandru Imre, back in Romania again following a long series of concerts in West Germany.

New product available in shops here includes two new albums from Lara Saint Paul, plus records from Italy's Gianni Morandi and of Chilean folk hero Victor Jara, all through Balkanton, and interesting wares from Czech company Supraphon includes recordings by Helena Vondrackova, Vaclav Neckar, Eva Pilarova, Eva Olmerova and the Traditional Jazz Studio.

(Continued on page 55)

## London Bares 'Top Secret'—How It Services Customers

MONTREAL—London Records Canada, with its head office based in Montreal, seems to feel it has the secret to servicing its customers with a consistently high fill rate for orders. The secret is evidently the development of a complete branch operation across Canada and the construction of their own pressing plant which gives the company a certain amount of self-efficiency.

The pressing plant has been under construction since June of 1974, when London moved into its new office complex in a Montreal suburb and, according to Gary Chalmers, a national promotion director for London Records in Canada, it is very conscious of quality control and fully intends that the pressing facility will match the quality of European plants. Swedish-built presses will be utilized in the operation.

One of the unique characteristics of the pressing facility, which is close to being fully operational, is that it presses singles with the centers already in them like those available in Europe. Says Chalmers, "It certainly makes our singles distinctive. Everybody's concerned with quality and if we see our records coming back as rejects we know we have to make adjustments.

"London singles are now easily recognizable. We have been getting a lot of feedback from people on our singles with the centers. Jukeboxes have to punch them out so that they can be played and there is the possibility of the jukebox jamming because of it. But on the whole most of the comments have been very favorable. We have been getting a lot of comments on the quality of the records from artists as well as other people in the business.

"The other good thing about the pressing plant is that we can order product on Friday and often have stock on Monday. It seems to me that at this point of time, with MCA's plant in Cornwall on strike and the other facilities backlogged and overloaded, it is certainly a goal of most companies to become self-sufficient in this area. Capitol Records is currently building its own pressing plant as well.

"We are also moving away from a situation where we have to import product that kicks the hell out of profits. For example, on a particular children's line which sells in stores at \$2.98 it costs us more than that to bring the records in."

London Records in Canada has always had a policy of signing a number of obscure instrumentalists and country artists for its budget line, which retails at \$3.98. "We have always been successful with those artists," states Chalmers, "sales in

the secondary market of that product are being used. For instance, we have artists such as accordionists Olaf Seen and Gaby Haas, the late Andy De Jarlis, a fiddler who had been with us 25 years, Michael T. Wall; the singing Newfoundlander Scotty Stevenson; as well as a lot of European artists such as Klaus Wunderlich, Verner Mueller and Will Tlahe."

London is also active in the distribution of Canadian independent labels. It has buy-sell arrangements with Acquarius, Gamma, Addict, Raunch, Goldfish, Taurus, Alta Music, the Rodeo Group, and the Mood Group. Being based in Montreal, it is heavily into French product which, according to Chalmers, makes up close to 50 percent of the label's roster. Yvan Dufresne heads the French department.

Having a base in Montreal has given the company certain advantages, according to Chalmers. "I think being in Montreal gives you a better perspective on the whole Canadian market you don't get if you were based in Toronto. We probably wouldn't have as much control over the French market if we weren't here."

London is moving into more lease deals. It has Sweeney Todd on lease for Timbre One Sound in Vancouver, Cockroach on lease from Semper Sound and Productions Pearl in Montreal, and the Great Canadian River Race on lease from Ross MacKenzie of Studio City in Imperton. Joey Miller a recent signing was contracted to the London label directly.

## Vanelli Tour Standing Room

MONTREAL—Gino Vanelli has just completed a tour of Canada during which he sold out every hall he played. A highlight of the cross-Canada excursion, which was booked by concept 376 with a Toronto date at Massey Hall, saw Elton John drop by to voice his admiration for the Montreal born artist. John is in Toronto vacationing.

Vanelli has developed a large following in the southern U.S., stemming from past performances there with Stevie Wonder. Neil Sedaka attended his concert in Chicago.

Vanelli's current single "Mama Coco" has just been released by A&M in the U.S. In Canada the single "Love Me Now," also on A&M, is still pulling strong airplay across the country. Both singles are from his current album "Storm At Sunup."

# 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 267 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 Intl, 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-Warner Bros. Records 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 Rufino 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 1970 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.

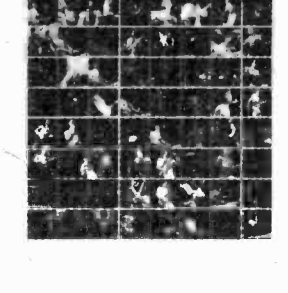
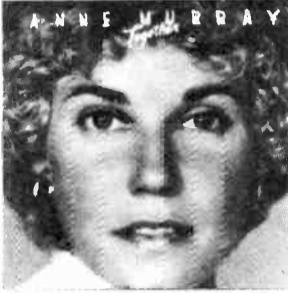
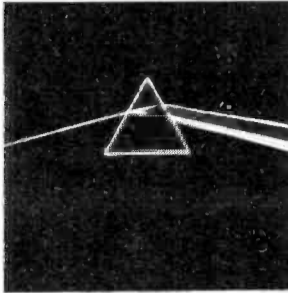
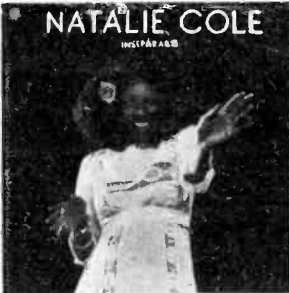
## Gallagher Promo Disk

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 "Souped-Up Ford" and "I Take What I Want."

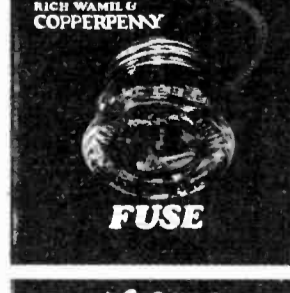
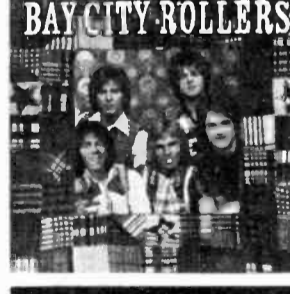
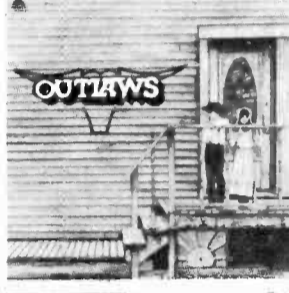
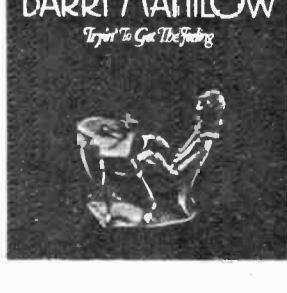
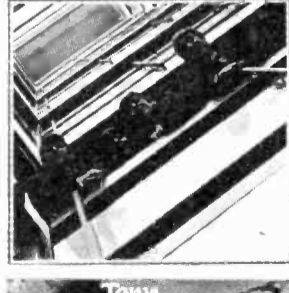
The mail-out of 3,000 copies is to selected jukeboxes, BBC and commercial station disk-jockeys and to the disco mailing list of 400.

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 Mandalaband, a new signing to the label.



# MAKE CHRISTMAS A Capitol OCCASION



DECEMBER 6, 1975, BILLBOARD

## Police Chief's Label Booms To Most Successful On West Coast

By RAY TERRACE & DAVE DEXTER JR.

LOS ANGELES—There's a story somewhere in the rise of Anahuac Records in the Latin music field.

The label, for starters, was founded by the chief of police of Tijuana, Mexico, in 1948.

Joaquin Aguilar Robles simply enjoyed music more than law enforcement. He quit his job, opened a modest studio and hired as his a&r chief his illustrious friends, Rafael Mendez, who in the 1940s was regarded as the "world's greatest pop trumpet virtuoso" and recorded regularly for American Decca.

It was a struggle. In the 1950s Robles transferred his Anahuac label over to Jaime de Aguinaga, who was attracting attention in Mexico and the U.S. as a skilled producer.

Today, located in Los Angeles, Anahuac is the largest West Coast Spanish-language label. The firm maintains its own facilities to press disks, print labels and manufacture

jackets. Soon, with 35 artists under contract, Anahuac hopes to firm a contract with Mexico City's RAFF label so that Mexican distribution will be assured.

Active with Aguinaga is Pete Korchelich, who was born in Austria and is now an American citizen.

Pride of the roster is a female singer billed only as Anacani.

With orchestrations by Sandy Shire, Anacani on her first time out

has a remarkably strong LP which will receive additional promotion, in Mexico, via her National Television network show which reportedly is watched every week by some 30 million viewers.

The Anahuac operation reports it releases about 25 LPs annually, but with Anacani apparently on the way to international stardom that figure could double in 1976.

## Latin Scene

### SANTO DOMINGO

Dominican group Felix del Rosario y los Magos who recorded for Borinquen are said to have made a contract with the Johnny Ventura label Hoy but in fact have been signed by Bienvenido Rodriguez of Karen

Records. ... Agent Alvarito Ortiz signed Felix and his group together with Wilfredo Vargas and his band for a series of presentations at the Happy Hills Casino in New York and other theaters and night clubs.

Dominican recording artist Fausto Rey (Montilla) has changed his ballad style to salsa with his own composition "Santo Domingo." Since salsa is being strongly promoted in the U.S., Rey, who has been working in New York lately, has turned to this Latin vein for more commercial disks, leaving his once popular ballads to second place. However, the singer has recorded the Morris Albert composition "Feelings" with the Spanish title "Dime."

Spanish singer/composer Luisito Rey (Karen) after dates in Caracas gave performances at the Maunaloa Club and a concert at the Bellas Artes Theater, booked by his manager Jose Gallego. Rey is a gold disk winner for his composition and recording of "Una Copa De Vino." ... Cuban singer Renee Barrios was booked by the Agencia Dominicana de Artistas Asociados (ADAA) for shows at El Castillo at the Hotel San Geronimo and for presentations on the "Solano En Domingo" TV show on Channel 4 (RTVD). ... ADAA also booked Puerto Rican singer Danny Rivera (Velvet) for a concert at the Bellas Artes Theater and dates at the El Castillo. Rivera was given a reception by ADAA at the San Geronimo Hotel.

Puerto Rican singer Carmita Jimenez (Borinquen) was booked by George Rodriguez for shows at the El Conquistador at the Hotel Naco. **FRAN JORGE**

## 11-College Tour By Latin Talent

NEW YORK—The LEAF Production Co. will be taking a "Latin Extravaganza" show featuring name Latin bands and dancers to at least 11 colleges in the Northeastern region starting Feb. 27.

The shows will feature the Mongo Santamaria, Eddie Palmieri and Tavares musical aggregations and the Ralph Law Dancers. Emphasis will be on both salsa and "Hustle" music and dancing.

Each college date, which begins with Cornell Univ., will include two days of dance instruction and lectures and demonstrations involving the history, roots and growth of Latin music, including jazz. The colleges have been chosen because each of the 11 has a substantial number of Hispanic surmamed youths among the student body and the combined lecture-shows can form part of their ethnic studies programs.

## 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 IberoAmerican Television (OTI) song festival.

The festival was telecast to Latin America, Spain, New York and Miami by Channel 2-Telemundo.

Mexican singer Gualberto Castro won over 18 other contestants from Latin America and Spain with a song composed by Felipe Gil, "La Felicidad (Happiness)."

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

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

Tied for third place were Colombia and Venezuela. They were represented respectively by Leonor Gonzalez, La Negra Grande de Colombia, who sang "Campesino de Ciudad (City Farmer)," and Mirla Castellanos, who competed with "Soy Como el Viento, Soy Como el Mar (I'm Like the Wind, 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 via satellite, the juries waited for the end of all the musical presentations before casting their votes.

The voting, done by telephone, went smoothly although the connection between Puerto Rico and Peru was faulty and that country had to call back three times.

There were also some technical problems with the telecast transmission.

Audio difficulties, for example, prevented some of the countries receiving the telecast from hearing portions of the show. As a result, their juries voted only on those singers they had been able to hear perform.

This situation favored Mexico in the end. Initially tied with Spain,



Roso Sabalones photo  
**Gualberto Castro: Mexico's top placed singer.**

Mexico swept its way to a triumphant victory of 20 points when 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 IberoAmerican 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. Thus, by sending big name singers like Chucho Avellanet the first year, Oscar Solo the second, and finally Nydia Caro last year, the producer was able to get enough sponsors to finance the Island's participation. 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 to celebrate the 10th 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 all of 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 members. "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 Ismael Miranda and Junior Gonzalez of more recent times, Harlow has in-

vited a bunch of bit name colleagues to join the celebration dance.

Such stars as Eddie and Charlie Palmieri, Vitin Aviles, Hector LaVoe, Pete "El Conde" Rodriguez, Johnny Pacheco, Chocolate, Luis Ramirez, Adalberto Santiago y Los Quimbos 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.

Billboard SPECIAL SURVEY for Week Ending 12/6/75

# Billboard Hot Latin LPs

Special Survey

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### IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO</b> Salsoul-2-400	9	<b>ORQ. BROADWAY</b> Lo Mas Duro En Charanga, Coco CLP-119
2	<b>GRAN COMBO</b> #8, GGC-012	10	<b>CAMILO SESTO</b> Camilo Sesto, Pronto, Pts-1011
3	<b>BARRETTO</b> Barretto, Fania XSLP-00486	11	<b>PUPI-Y</b> Su Charanga—Yava XVS-40
4	<b>EDDIE PALMIERI</b> —History of Palmieri, Tico 1403	12	<b>TIPICA 73</b> Candela, Inca 1043
5	<b>MONGO SANTAMARIA</b> Afro-Indio, Vaya XVS-38	13	<b>CELIA &amp; JOHNNY</b> Tremendo Cache, Vaya XVS-37
6	<b>ROBERTO CARLOS</b> Quiero Verte A Mi Lado, Caytronics 1439	14	<b>WILLIE COLON</b> The Good, The Bad, The Ugly, Fania XSLP-00484
7	<b>TITO PUENTE</b> No Hay Mejor, Tico 1401	15	<b>MARCO ANTONIO MUNIZ</b> Salsa Tropical, Arcano DKL1-3284
8	<b>YAMBU</b> Sunny, Montuno 506		

### IN TEXAS

1	<b>LATIN BREED</b> U.S.A. GC 115	9	<b>MEXICAN REVOLUTION</b> Quiero Una Cita GC 116
2	<b>FREDDY FENDER</b> Wasted Days & Wasted Nights, SF 2001	10	<b>MIKE LAURE</b> Mariposas Locas, DM 1666
3	<b>XAVIER PASSOS</b> Viva Matamoros, TRG 01	11	<b>KING CLAVE</b> Corazon Lloro, Orfeon 38024
4	<b>FREDDY FENDER</b> She Thinks I Still Care, ARV 1030	12	<b>VICENTE FERNANDEZ</b> El Idolado De Mexico, Caytronics 1420
5	<b>COSTA AZUL</b> En Accion, NV 307	13	<b>YOLANDA DEL RIO</b> Se Me Olvido Otra Vez, DKLI-3293
6	<b>LITTLE JOE Y LATINAIRES</b> Manana, Freddie 1030	14	<b>TORTILLA FACTORY</b> Tortilla Factory II, FL 4063
7	<b>ANGELICA MARIA</b> My Most Recent Hits Instrumental, Sonido Internacional SI-8015	15	<b>LOS KASINOS</b> Triunfadores, UN 1003
8	<b>SUNNY Y SUNLINERS</b> Carinosamente, Keyloc 3021		

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# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin

### SINGLES

This Week	Last Week	Title	Artist
1	9	BOHEMIAN RHAPSODY	*Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)
2	3	YOU SEXY THING	*Hot Chocolate—Chocolate/RAK (Mickie Most)
3	1	D.I.V.O.R.C.E.	*Billy Connolly (Polydor)—London Tree (Phil Coulter)
4	5	LOVE HURTS	*Jim Capaldi (Island)—Acuff-Rose (Steve Smith)
5	13	MONEY HONEY	*Bay City Rollers (Bell)—Bay City Music/Carlin (Phil Wainman)
6	6	IMAGINE	*John Lennon (Apple)—Northern (John Lennon)
7	8	THIS OLD HEART OF MINE	*Rod Stewart (Riva)—Jobete London (Tom Dowd)
8	14	RIGHT BACK WHERE WE STARTED FROM	*Maxine Nightingale (United Artists)—ATV/Universal (P. Tubbs/J.V. Edwards)
9	10	SKY HIGH	*Jigsaw (Splash)—Leeds (Chas Peate)
10	2	SPACE ODDITY	*David Bowie (RCA)—Essex (Gus Dudgeon)
11	4	LOVE IS THE DRUG	*Roxy Music (Island)—E.G. (Chris Thomas/Roxy Music)
12	17	ALL AROUND MY HAT	*Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Mike Batt)
13	7	RHINESTONE COWBOY	*Glen Campbell (Capitol)—KPM (Dennis Lambert/Brian Potter)
14	12	NEW YORK GROOVE	*Hello (Bell)—Island (Mike Leander)
15	25	NA NA IS THE SADDEST WORD	*Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
16	26	LET'S TWIST AGAIN	*John Asher (Creole)—Carlin (R.W.P. Prod.)
17	11	BLUE GUITAR	*Justin Hayward/John Lodge (Threshold)—Justines (10cc/Tony Clarke)
18	16	DARLIN'	*David Cassidy (RCA)—Rondor (D. Cassidy/B. Johnston)
19	27	IN FOR A PENNY	*Slade (Polydor)—Barn (Slade) Ltd. (Chas Chandler)
20	19	WHY DID YOU DO IT	*Stretch (Anchor)—Fleetwood (Hot Wax Prod.)
21	48	THE TRAIL OF THE LONESOME PINE	*Laurel & Hardy (United Artists)—Francis Day & Hunter
22	18	I AIN'T LYIN'	*George McCrae (Jayboy)—Sunbury (H.W. Casey/R. Finch)
23	23	LYIN' EYES	*Eagles (Asylum)—Warner Bros. (Bill Szymczyk)
24	22	ROCKY	*Austin Roberts (Private Stock)—ATV (Bob Montgomery)
25	15	HOLD BACK THE NIGHT	*Trammps (Buddah)—Carlin (R. Baker/N. Harris/E. Young)
26	—	SHOW ME YOU'RE A WOMAN	*Mud (Private Stock)—Utopia/DJM (P. Wainman)
27	41	HAPPY TO BE ON AN ISLAND IN THE SUN	*Demis Roussos (Philips)—EMI (George (Patsilas)
28	31	FLY ROBIN FLY	*Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly/Jupiter)
29	43	FIRST IMPRESSIONS	*Impressions (Curton)—(Ed Townsend)
30	36	PART TIME LOVE	*Gladys Knight & the Pips (Buddah)—Kipahulu (K. Kerner/R. Wise)
31	28	SCOTCH ON THE ROCKS	*Band of the Black Watch (Spark)—Southern (Barry Kingston)
32	44	I'M STILL GONNA NEED YOU	*Osmonds (MGM)—Chappell (Mike Curb)
33	30	SUPERSHIP	*George Benson (CTI)—Cyril Shane (Creed Taylor)
34	45	I'M SO CRAZY	*K.C. & the Sunshine Band (Jayboy)—Sunbury (K.C./Finch (K.C./Finch)
35	34	HEAVENLY	*Showaddywaddy (Bell)—Biley/DJM (Mike Hurst)
36	40	HOLY ROLLER	*Nazareth (Mountain)—Naz Song/Panache (Manny Charton)
37	20	RIDE A WILD HORSE	*Dee Clark (Chelsea)—Intersong (Kenny Nolan)
38	47	LITTLE DARLING	*Rubettes (State)—Pamscene/ATV (Wayne Bickerton)
39	—	GOLDEN YEARS	*David Bowie (RCA)—Bewlay/EMI/Chrysalis/Mainman (David Bowie)
40	29	FEELINGS	*Morris Albert (Decca)—KPM (Morris Albert)
41	—	SUPER LOVE	*Wigans Ovation (Sappark)—Gamble-Huff/Carlin (B. Kingston)
42	—	LET'S TWIST AGAIN/THE TWIST	*Chubby Checker (London)—Carlin
43	50	GAMBLIN' BARROOM BLUES	*Sensational Alex Harvey Band (Vertigo)—Southern (D. Batchelor)
44	—	GREEN GREEN GRASS OF HOME	*Elvis Presley (RCA)—Burlington
45	—	ALRIGHT BABY	*Stevenson's Rocket (Magnet)—Magnet/Screen Gems-Columbia (P. Shelley/P/Waterman)

46	38	PAPA OOM MOW MOW	*Gary Glitter (Bell)—Ardmore/Beechwood/KPM (B. De Coteaux/T. Silverster)
47	—	(THINK OF ME) WHEREVER YOU ARE	*Ken Dodd (EMI)—Leeds (Nick Ingman)
48	—	CAN I TAKE YOU HOME LITTLE GIRL	*Drifters (Bell)—Cookaway/Barry Mason (R. Greenaway)
49	—	ART FOR ART'S SAKE	*10c.c. (Mercury)—St. Annes (10c.c.)
50	49	ARE YOU BEING SERVED	*John Inman (DJM)—New Acme (UK) (H. Murphy/J. Rowlands)

### LPs

This Week	Last Week	Title	Artist
1	1	40 GREATEST HITS	*Perry Como (K-Tel)
2	2	40 GOLDEN GREATS	*Jim Reeves (Arcade)
3	3	FAVOURITES	*Peters & Lee (Philips)
4	4	OMMADAWN	*Mike Oldfield (Virgin)
5	6	SIREN	*Roxy Music (Island)
6	8	ATLANTIC CROSSING	*Rod Stewart (Warner Bros.)
7	11	ALL AROUND MY HAT	*Steeleye Span (Chrysalis)
8	5	WE ALL HAD DOCTORS PAPERS	*Max Boyce (EMI)
9	19	MAKE THE PARTY LAST	*James Last (Polydor)
10	7	ROCK OF THE WESTIES	*Elton John (DJM)
11	12	SHAVED FISH	*John Lennon/Plastic Ono Band (Apple)
12	28	DISCO HITS '75	*Various Artists (Arcade)
13	10	ALL THE FUN OF THE FAIR	*David Essex (CBS)
14	9	THE VERY BEST OF ROGER WHITTAKER	(Columbia)
15	13	WISH YOU WERE HERE	*Pink Floyd (Harvest)
16	18	ONE OF THESE NIGHTS	*Eagles (Asylum)
17	21	BLAZING BULLETS	*Various Artists (Ronco)
18	14	THE BEST OF THE STYLISTICS	(Avco)
19	35	COME TASTE THE BAND	*Deep Purple (Purple)
20	—	THE BEST OF ROY ORBISON	(Arcade)
21	16	MOTOWN GOLD	*Various Artists (Tamla Motown)
22	24	ELVIS PRESLEY'S 40 GREATEST HITS	(Arcade)
23	15	BREAKAWAY	*Art Garfunkel (CBS)
24	25	GOOFY GREATS	*Various Artists (K-Tel)
25	—	THE NEW GOODIES LP	(Bradley's)
26	23	GREATEST HITS	*Barry White (20th Century)
27	26	THE SINGLES 1969-1973	*Carpenters (A&M)
28	46	FOREVER & EVER	*Demis Roussos (Philips)
29	34	RABBITS ON & ON	*Jasper Carrott (DJM)
30	20	GOOD, BAD BUT BEAUTIFUL	*Shirley Bassey (United Artists)
31	17	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
32	30	GREATEST HITS	*Cat Stevens (Island)
33	43	DARK SIDE OF THE MOON	*Pink Floyd (Harvest)
34	—	WORDS & MUSIC	*Billy Connolly (Transatlantic)
35	44	COP YER WHACK FOR THIS	*Billy Connolly (Polydor)
36	36	DOWN THE DUST PIPE	*Status Quo (Golden Hour)
37	—	20 SONGS OF THE NIGEL BROOKS SINGERS	(K-Tel)
38	32	TUBULAR BELLS	*Mike Oldfield (Virgin)
39	22	BEGINNINGS	*Steve Howe (Atlantic)
40	41	ONCE UPON A STAR	*Bay City Rollers (Bell)
41	27	STILL CRAZY AFTER ALL THESE YEARS	*Paul Simon (CBS)
42	40	BORN TO RUN	*Bruce Springsteen (CBS)
43	—	ELTON JOHN'S GREATEST HITS	(DJM)
44	39	HOT CHOCOLATE	(RAK)
45	29	WINDSONG	*John Denver (RCA)
46	—	MIDNIGHT LIGHTNING	*Jimi Hendrix (Polydor)
47	38	RHINESTONE COWBOY	*Glen Campbell (Capitol)
48	—	ALL TIME PARTY HITS	*Various Artists (Warwick)
49	31	LIVE AT TREORCHY	*Max Boyce (One Up)
50	—	IMAGINE	*John Lennon (Apple)

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin

### SINGLES

This Week	Last Week	Title	Artist
1	1	ICHIGO HAKUSHO O MOUCHIDO	*Ban Ban (CBS/Sony)—JCM, Young Japan
2	2	SENTIMENTAL	*Hiromi Iwasaki (Victor)—JTV
3	3	UTSUKUSHII AINO KAKERA	*Goro Noguchi (Polydor)—Fuji, N.P.
4	4	SHIROI KYOKAI	*Hideki Saijo (RCA)—Geiei
5	5	KATAMUITA MICHISHIRUBE	*Akira Fuse (King)—Watanabe
6	6	AERUKAMO SHIRENAI	*Hiromi Goh (CBS/Sony)—Standard

7	7	ORETACHI NO TABI	*Masatoshi Nakamura (Columbia)—NTV
8	8	TOKI NO SUGIYUKU MAMANI	*Kenji Sawada (Polydor)—Watanabe
9	9	TONARINO MACHINO OJOSAN	*Takuro Yoshida (For Life)—Yui
10	10	ANO HI NI KAERITAI	*Yumi Arai (Express)—Alfa
11	11	NAKANOSHIMA BLUES	*Hiroshi Uchiyama & Cool Five (RCA)—Uchiyama
12	12	SASAYAKA NA YOKUBOU	*Momoe Yamaguchi (CBS/Sony)—Tokyo
13	13	OMOIDE MAKURA	*Kyoko Kosaka (Aard-Vark)—Yamaha
14	14	KITAE KAERO	*Koji Tokuhisa (Atlantic)—Nichion
15	15	FUTARI NO TABIJI	*Hiroshi Itsuki (Minoruphone)—Noguchi
16	16	GUZU	*Nacko Ken (Canyon)—Nichion
17	17	IMAWA MOU DAREMO	*Alice (Express)—JCM, OBC, Mirika
18	18	URAGIRI NO MACHIKADO	*Kai Band (Express)—Shinko
19	19	OMOKAGE	*Yuri Shimazaki (Columbia)—Nichion
20	20	HANAGURUMA	*Rumiko Koyanagi (Reprise)—Watanabe

## ITALY

(Courtesy Germano Ruscitto)  
As Of 11/18/75

This Week	Last Week	Title	Artist
1	1	WISH YOU WERE HERE	*Pink Floyd (Harvest/EMI)
2	2	SABATO POMERIGGIO	*Claudio Baglioni (RCA)
3	3	PROFONDO ROSSO	*I Goblin (Cinevox/Fonit/Cetra)
4	4	L'ALBA	*Riccardo Cocciante (RCA)
5	5	EXPERIENCE	*Gloria Gaynor (MGM/Phonogram)
6	6	RIMMEL	*Francesco De Gregori (RCA)
7	7	NEVER CAN SAY GOODBYE	*Gloria Gaynor (MGM/Phonogram)
8	8	XXA RACCOLTA	*Fausto Papetti (Durium)
9	9	INCONTRO	*Patty Pravo (RCA)
10	10	CANTO DE PUEBLOS ANDINOS	*Inti Illimani (Vedette)
11	11	DISCO BABY	*Van McCoy & The Soul City Symphony (Avco/Ariston/Ricordi)
12	12	CHOCOLADE KING	*Premiata Fonderia Marconi (PRMP—RCA)
13	13	DEL MIO MEGLIO #3	*Mina (PDU/EMI)
14	14	ROSA	*Patrizio Sandrelli (Smash/MM)
15	15	BELLA DENTRO	*Paolo Frescura (RCA)

## BRAZIL

(Courtesy IBOPE—Rio de Janeiro)  
As Of 11/8/75

This Week	Last Week	Title	Artist
1	1	I'M NOT IN LOVE	*10 CC (Philips)
2	2	JULY, JULY, JULY	*Billy Paul (CBS)
3	3	POXA	*Gilson de Souza (Tapecar)
4	4	PLEASE MR. POSTMAN	*Carpenters (Odeon)
5	5	HEY YOU	*Bachman-Turner Overdrive (Philips)
6	6	TANGO PRA TEREZA	*Angela Maria (Copacabana)
7	7	SEVERINA XIQUE XIQUE	*Genival Lacorda (Copacabana)
8	8	YOU GOTTA BELIEVE	*Joe Anderson (Tapecar)
9	9	THANK YOU BABY	*Stylistics (Copacabana)
10	10	I'M GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE	*Jimmy Helms (Philips)

This Week	Last Week	Title	Artist
1	1	BILU TETEIA	*Mauro Celso (RCA)
2	2	NA SOMBRA DE UMA ARVORE	*Hyldon (Polydor)
3	3	SENHORA	*Various (Som Livre)
4	4	DOIS PRA LA, DOIS PRA CA	*Elis Regina (Philips)
5	5	DIO, COME TI AMO	*Gigliola Cinquetti (CBS)
6	6	BATIDA DE LIMAO	*Aroldo Santos (Top Tape)
7	7	BELEZA QUE E VOCE MULHER	*Banito di Paula (Copacabana)
8	8	FOLIA DE REI	*Baiano & Novos Caetanos (CID)
9	9	SUCCESSOS 4 SOMBAS	*Various (Odeon)
10	10	MESTRE SALA DOS MARES	*Jose Bosco (RCA)

## ISRAEL

(Courtesy Israel Broadcasting Authority)  
As Of 11/9/75

This Week	Last Week	Title	Artist
1	1	I'M ON FIRE	*5000 Volts (Philips)
2	2	ISLAND GIRL	*Elton John (DJM)
3	3	LETTING GO	*Wings (Capitol)
4	4	SOS	*Abba (Epic)
5	5	RUN JOEY RUN	*David Geddes (Atlantic)
6	6	BRASILIA CARNAVAL	*Chocolat's (Sonopresse)
7	7	WHO LOVES YOU	*Four Seasons (Warner Bros.)
8	8	SAILING	*Rod Stewart (Warner Bros.)
9	9	L'LUCY	*Mud (Philips)
10	10	YOU	*George Harrison (Apple)
11	11	THIS WILL BE	*Natalie Cole (Capitol)
12	12	DON'T PLAY YOUR ROCK AND ROLL TO ME	*Smokie (RAK)
13	13	WHAT A DIFFERENCE A DAY MAKES	*Esther Phillips (Kudu)
14	14	LYIN' EYES	*Eagles (Asylum)
15	15	MY LITTLE TOWN	*Simon & Garfunkel (Columbia)

# International From The Music Capitals Of The World

• Continued from page 52

Ileana Popovici, young jazz and pop singer, starring in two color films from Romanian Television for showing in Spain and Portugal, demonstrates her specialist talent on sambas and bossa-nova rhythms. . . First BASF recorded cassettes issued by Electrecord now on sales here, the batch comprising selected material from Phoenix, an album "Famous Tangos" and a "best of" compilation from the Middle Of The Road group.

Acclaim here for dramatic actress Violeta Andrei for her excursion into the pop recording scene. . . And plenty of interest for an upcoming double album by Phoenix. . . Debut joint EP via Electrecord for Mariana Caroli and Cezar Tataru. . . Much touring activity here by such star names as Marina Voica, Cornel Constantinescu, Marius Teicu, accompanied by Savoy and Depold groups, the tours arranged by the agencies ARIA and ATM.

Opening program of the new season by the BBC Symphony Orchestra in London comprised the 104 Symphony by Haydn and Mahler's "Earth Song," the orchestra conducted by Rudolf Kempe, with Romanian Ludovic Spiess one soloist along with Janet Baker. . . The Gaya group from the USSR, a vocal and instrumental team including two girl soloists, pulled big audiences here on a 10-day tour.

The American Library in Bucharest invited U.S. jazzman Charlie Mingus to Romania for an ARIA-sponsored show at the Palade Hall. . . Within the framework of the cultural exchanges between Romania and East Germany, the ensemble of the Romanian Opera Theater from Bucharest took part in the 19th Festival of Drama and Music in Berlin, presenting four shows in the Staats-opera, under conductors Cornel Trailescu and Paul Popescu.

Saptamina magazine Top Ten (Nov. 7): "Salatorul Si Copacul," Sfinx; "Furtuna," Miraj; "Copacul," Aurelian Andreescu; "Pasarea Calandrinon," Phoenix; "Balada Drumului," F.F.N.—all in the Romanian section; and the foreign section included: "Wheelin' And Dealin'," Sassafas; "Another Night," The Hollies; "Jive Talkin'," Bee Gees; "Action," Sweet; "One Of These Nights," Eagles; "Shoorah, Shoorah," Betty Wright.

The traditional Musicology Congress and international Festival Musica Antiqua Europae Orientalis taking place in Poland. Each event tackles a different epoch of the history of worldwide music and this year's theme involved music from the 12th to the 16th centuries, performed by groups from Romania, Poland, USSR, Yugoslavia, Czechoslovakia and Bulgaria. The Romanian team included Emilia Comisel, Elena Zottoviceanu, Virel Cosma and the Gaudeamus choir of the Academy of Music Ciprian Porumbescu, from Bucharest, directed by Gheorghe Oprea. The choir conducted its program on three types of music, traditional folkloric music, ancient psalms and Renaissance polyphonic music. A surprise was the Polichronion, dedicated to King Alexandru Lapusneanu.

## OCTAVIAN URULESCU

## MOSCOW

St. Paul Chamber Orchestra, conducted by Dennis Russel Davies in the middle of its first Russian tour, the itinerary including Moscow, Leningard and six other cities. . .

Dresden Philharmonic from the German Democratic Republic under Gunter Herbig, performed in Moscow, Kiev, Minsk and Vilnius.

New Vienna Trio and the Slovak Quartet also on the roster of classical acts booked by the Rosconcert agency here in November. . . Other classical visitors included Swedish conductor Frider Mesvitz, and pianists Marek Jablonski (Canada), Italy's Marcello Krudelli, Cuban artist Nancy Kasanova and Gyla Kisz from Hungary. . . Yugoslavian pop singer George Marianovitch currently touring Russia, where he has built huge popularity through his shows and the millions of his albums sales.

The Oleg Lundstrem jazz band had jazz dates here in November, presenting special jazz programs of Ellington, Neil Heftie, Count Basie and Jimmy Lunceford as well as some Soviet jazz composers, and the Lundstrem outfit is the only Russian big band playing in the jazz idiom here. . . Leningrad Kalinka group on its second tour of Czechoslovakia. . . The Singing Guitars vocal and instrumental group here presenting Zhurbin's rock opera "Orpheus and Eurydice," the first of its kind in Russia.

A package of Soviet classical talent in Hungary for the "Days of Soviet Culture" exhibition, including Leningrad Philharmonic, cellist Daniil Shafran, pianist Vladimir Krainev, top operatic singers Yelena Obratsova, Maria Bieshu, Yuri Mazurok, Alexander Vedernikov, Virgilius Norreika. . . Fourth international Youth Song Festival to be held in Sochi, a resort city on the Black Sea coast, with singers from East European and Latin-American countries participating and Moscow Radio's orchestra, under Yuri Silanti, backing up the contestants.

Melodiya Records held an exhibition of product in Budapest last month, with more than 300 albums of classical, folk, easy listening and pop material displayed. According to Melodiya officials, the sales of Melodiya product in Hungary has grown by 400 percent since 1970.

## VADIM YURCHENKOV

## AMSTERDAM

Russian singer Ivan Rebhoff had successful short tour of Holland. . . Shirley Bassey visited for a five-concert tour in late November, and former Faces' bass player Ronnie Lane was also in for three days with his band Slim Chance. . . And another five-concert visit was by U.K. hard-rock group the Pretty Things. . . "Grand gala concert" status given to Paul Simon's Amsterdam gig Saturday (6).

Among other tourists on the Dutch pop scene are Procol Harum, for a Groningen show (Dec. 12); Status Quo, for Kerkrade and Amsterdam; Gentle Giant (Amsterdam); Fairport Convention (four concerts later this month); and Camel is expected for a Dec. 17 date. . . Forty-plus Dutch pop musicians are involved in "Pop Happening" in the Amsterdam Paradiso youth center, improvising for four hours on the theme "Finders Keepers, Losers Weepers," by U.S. musicians Johnson and Bowen.

Keyboard player Robert-Jan Stips, of Golden Earring, also planning a "happening," but expects his to carry on for 24 hours. . . Dutch pianist Reinbert de Leeuw has made an album of the early piano works of Erik Satie, released on the Harliekrijn label, distributed by Polydor.

WILLEM HOOS

DECEMBER 6, 1975, BILLBOARD

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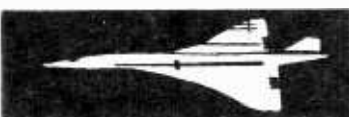
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## BAY AREA ACTION

# More Unknown Acts Cut For Own Labels

By JACK McDONOUGH

SAN FRANCISCO—The Bay Area continues to spawn bands who are deciding to put out own records on their own homegrown labels in order to bypass the frustration of waiting for a major to notice them. 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 records (with a larger aggregation) and to steady hard work on the local club circuit. The four-male, two-female sextet is about to go into the Columbia studios here with Roy Segal 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 California region.

Stoneground manager Geoff Torrens estimates the project will cost about \$4,500 and says, "We'll make a better record with our own money. It will force us to be tighter, more well-prepared." Segal was chosen because he has co-produced demos for the band before. "Roy has done a lot for us," says Torrens. "He recorded demos for us and did what he could to get us signed to a CBS label. He knows what kind of record we want to make—a disco/dance record—and CBS has the most consistent sound in town."

Cayenne, a quartet in the country-rock vein which play steadily at McGowan's Wharf Tavern in the tourist-laden Fisherman's Wharf area of San Francisco, has released an LP of 10 original songs on its Bucksnot label. The record is actually a collection of demo tunes done over the past two years; some work was done at His Master's Wheels here and some at Heider's, here and in L.A., with Rick Stanley of HMW doing most of the engineering.

Cayenne originally ordered 1,000 disks and they have moved well enough that they will order another 5,000 on Dec. 1. Drummer Ajay Avery says the record, which is going at \$4, is in stock in 18 different area stores, including all Tower and all Banana stores.

Some copies have been sold to tourists at McGowan's, and mail-orders come in from the towns the tourists take the records back to. Avery says the band is also working on getting records out to places where they have worked in the past, such as Hawaii, where they have done a four-month stint.

Steve Seskin and Friends, a mostly acoustic/vocal trio being backed by local studio players, is recording a set for its own Bald Ego Records at Different Fur Trading Company. The group is being produced by Seskin himself; executive producer is Brian Price, who is doing the string arrangements. Fred Cartero will mix the tapes at Heider's.

Seskin manager Brad Schulenberg says they plan to press 2,000 initially, and will exhaust the mail-order/selling-at-gigs routes before trying to put the records into stores.

Schulenberg cites two reasons for the independent production: "We can make some money selling records, and it's a very positive step in the band's career."

The Marin County sextet Soundhole has a single ready on its own Hole-E-Smoke label. The two songs are "Back To The Summer Of Love," by guitarist Bryan Mainell,

and "Every Day (For The Rest Of My Life)" by pianist John Farey. The songs were recorded at the 16-track studios of Grateful Dead drummer Mickey Hart in Novato, with a few overdub's at Bob Weir's studio.

The record was mixed by Dan Healey at Heider's, mastered by George Horn at CBS and pressed (1,500 copies) by GRT Nashville. Promotion has been undertaken by Augie Blume's 27th Music in San Rafael.

Band member Mario Cippolina, brother of John Cippolina, says he expects most Marin music shops to carry the record, and mentions arrangements thus far with Tower and Record Factory outlets in San Francisco.

Soundhole has been together about two years; a year ago they worked for awhile with Van Morrison on a number of live dates.

Also, as reported in Billboard Nov. 8. Tom Fogerty, former rhythm guitarist with Creedence Clearwater Revival, has released a single on his own Ginseng Records.

Finally, in a related action, San Francisco's own reggae label, Kingston Records, is presently recording the Jamaican group Soul Syndicate at Heider's. Kingston Productions, a separate entity under the same ownership as the record label, has been active in exposing little-known Jamaican acts in Bay Area, and the recording is allied to this.

"We want to get a dual, cross-cultural thing going," says Dave Nelson of Kingston. "We want to tie in the sessions with the concert and club dates we book for the Jamaican artists. San Francisco is our base because it is the best reggae market in the States." Nelson says Kingston plans at least 12 shows next year in the Bay Area.

## Loyola Radio Conference

• Continued from page 35

munication was posed by Newman, when she told the audience that an acceptance by certain new groups in specialized areas of the country can lead to strengthening the development of an artist through touring the particular market.

"If I get a letter from someone in Bloomington, Ind., expressing an airplay interest in a new group, we will usually look into the idea of bringing that act into the area for a promotional concert to supplement the excitement that's being generated on campus radio," she stated.

Cooper said there is nothing more annoying to him than receiving incomplete record surveys without accurate information, and sometimes even lacking the name of the station and its music director. He showed the gathering a copy of the playlist from WGSU at SUNY-Genesco and said it is the prototype of what a good playlist should be.

"On the WGSU playlist, they list the number of shows a particular album was featured on for that week, as compared to the number of airplays it received the prior week," he said. "In addition, they also tell which cut is gaining momentum and other pertinent information which is invaluable to us as record companies."

Wunderlich concurred with Cooper on the validity of an accurate playlist and asked the campus

## Columbia Jazz

• Continued from page 4

are also creating a new breed of jazz artist/businessman. Lundvall says jazz acts are coming in looking to be signed like pop artists. Production budgets and actual time in the studio for today's recording jazzmen are both up.

As for breaking progressive product, Lundvall credits the black music listener with "starting many of the records on their way." Radio airplay is still limited for jazz and he sees concentrated promotional and merchandising campaigns as the answer to moving product.

In the area of reissues, Lundvall says the label will continue to make available traditional jazz recordings. He admits that sales on reissues have "slowed down a bit," but says that the label's overall stance in this area has not changed.

The only way to reissue, though, is in groups, Lundvall explains. He says it's so that the company can concentrate a major advertising/merchandising campaign behind the product.

A new reissue package, now scheduled to ship early next year, showcases a number of Lester Young LPs.

Notably, the company features one of the most extensive jazz catalogs in the industry, replete with such greats as Count Basie, Thelonious Monk, Coleman Hawkins, Bessie Smith, Teddy Wilson and Charlie Mingus, among others.

## Howard Cosell Show Cancelled By ABC

NEW YORK—"Saturday Night Live With Howard Cosell" was axed by ABC-TV Tuesday (25) when ratings indicated a 62 ranking out of 64 programs surveyed.

The Cosell series, launched last September, was never capable of attracting a major share of viewers. The final stanza for the show will be telecast from New York in mid-January. It was the first ABC-TV program of the new season to be dropped.

deejays to avoid sending playlists containing nothing but a list of new releases.

Another question tossed back at the panel concerned the failure of certain companies to call back stations, except when a group was playing on campus.

Cooper retorted that "times have changed" and all companies now welcome any kind of collegiate input.

"This year, I have received a large number of letters from stations asking for our commercials, because many non-commercial college stations want to play them for professional and educational reasons," he said. "We try to give many of them the commercials, and they usually play them just as they are, but unlike commercial stations, they don't tell about area dealers."

Boylan said he is against just giving albums away to stations without knowing where they are being used.

"Before I usually give a station an LP, I will ask them to work a program around it, and after it's been aired I like to receive an aircheck of it," he asserted.

Another topic receiving time concerned the subject of commercial radio promotion service versus college radio. One student said he felt it grossly unfair that his station had to fight for one promotion copy, when the local commercial station got 10 of each release.

# Jukebox Programming Illinois Duo Honored For Promoting

By ANNE DUSTON

CHICAGO—Promotion-minded James Kotche and James Hedlund are not only increasing jukebox play, and of course, profits, but they have also garnered the coveted "Tavern Owners Of The Year" award for 1975 at the recent National Licensed Beverage Assn. Convention in Denver for aggressive promotions at Uncle Sam's Tavern, in Rockford, Ill., co-owned by the two men.

Promotions help to make the neighborhood tavern one of the most populous nightspots in town, drawing a 19-40-year-old crowd with a music menu of top pop, country and nostalgia.

On specific promotions, the 15 nostalgia records are replaced with music pertaining to the promotion. A recent successful promotion was a class of '57 party, with top 16 records from that year. Regularly scheduled parties throughout the year include Christmas and New Year's Eve celebrations in July, with appropriate music and other accouterments such as a decorated tree, party favors, and, of course, Guy Lombardo with "Auld Lang Syne."

Polka music is featured during the October Fest, and Irish ballads and folk songs are added to the 200-selection quad box on St. Patrick's Day.

The jukebox is rented for \$7.50 per week, including servicing, and the tavern owners buy their own records, paying special attention to customer requests. At 2/25-cent play, the box is drawing a "very comfortable" profit, and an additional box is planned for a basement banquet room currently under construction.

## Illinois Operators Elect Henske Pres.

CHICAGO—New board of officers, elected by the Illinois Coin Machine Operators Assn. at the recent annual meeting here, are: president, Chick Henske, Henske Music & Vending, Jacksonville; executive vice president, Gene Fiedler, Melody Music of Champaign, Inc., Champaign; secretary-treasurer, Ken Thom, Western Automatic Music, Chicago; assistant secretary-treasurer, Charles Marik, Star Music Co., Rockford.

Vice presidents are: Henry Lonie, Eastern Music Co., Chicago; Charles Sacco, Lee-Nordic Music, Inc., Chicago; Les Montooth, Montooth Music, Peoria; and Walt Lowry, Lowry Music, Pittsfield.

## 6 MOA State Conclaves Set

Upcoming dates for state conventions of the Music Operators of America, include:

Jan. 16-18, Oregon Amusement & Music Operators Assn., Salishan Lodge, Glennden Beach;

Feb. 6-8, South Carolina Coin Operators Assn., Carolina Inn, Columbia;

March 19-21, Music Operators of Michigan, Weber's Inn, Ann Arbor;

April 9-11, Wisconsin Music Merchants Assn., Scotsland Resort, Oconomowoc;

May 7-8, Ohio Music & Amusement Assn., site not determined;

May 14-16, Music & Amusement Assn. of New York, Stevensville Country Club, Swan Lake.

DECEMBER 6, 1975, BILLBOARD

## Ex-Cap Salesmen Testify

• Continued from page 6

defunct T.M.C., got a hefty return without any kind of compensating order. Veremis and Cline related that returns increased because Capitol was early into a transformation from an MOR-catalog label to a rock-oriented firm, with heavy releases of new acts causing higher returns. Veremis, Beisel and Cline said they personally saw that big account warehouses were overloaded.

Major accounts got point-of-purchase advertising dollars as a regular price discount, Cline said. Veremis said often pictures of display material were set up in the office and photographed and stockpiled so that such photos could be appended to the requests for credit for point of purchase items.

On cross examination, Cline admitted that co-op ad requests for credit were processed for validity by outside sources such as an advertising checking bureau.

## Disco Tour

• Continued from page 12

being awarded. Dancing to disks played by disco DJs will be featured during breaks.

While tickets will be scaled from city to city, the average price will come out to \$7, says Cummings, who is president of Raz-berry Productions.

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 sampler reggae music LPs have been earmarked for a radio station/retailer 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.

According to Pat Pipolo, national promotion director, and Herb Corsak, vice president of sales, the campaign will center on the 13 Tower Records outlets in the state.

Stations involved are: KYA, San Francisco; KMET, Los Angeles; KPRI, San Diego; KYNO, Fresno; KZAP, Sacramento; KJOY, Stockton; and KFME, Chico.

Merchandising material featuring six current reggae album titles on Island will also be made available to Tower.

## Midwest Rackers Protest

• Continued from page 3

only supplier of new product and specialty product such as black music in smaller towns.

"Rackjobbers account for 75 percent of the total volume of the record industry, and the tonnage provides the capital for developing new acts," says Jacobs, who is also president of NARM.

Despite less product by manufacturers, Knox tonnage is up 15 percent this year. "More discernment in product has led to massive sales on hit product," he affirms.

Rackjobbers are initiating promotions and working more closely with manufacturers, he says, citing a GRT tape display contest in progress that involves special discounts.

Jacobs also feels the rackjobber is a larger factor in single sales than re-

tailors. "We hand deliver every single to 200 outlets, especially radio stations in outlying areas. By carrying singles right in our trucks, we were able to move 40,000 copies of 'Mr. Jaws,' a comedy record, for the 13-15 age market."

Walt Ostermeyer, Midwest Distributors, Ft. Wayne, Indiana, believes the major rackjobbers have created a void in the supermarket, drugstore and newsstand locations by retreating to larger accounts.

"The trend to bigness controlled by fewer and fewer people will create a real crush when the big supplier goes under, leaving the manufacturer holding bad debts. I'd like to see more independent rackjobbers who will serve to spread accounts receivable over a broader base."

Beisel, who rose from street salesman in 1953 to national sales in 1971, alleged that as a district man, John Jossey, then sales chief, articulated to him the importance of loading in merchandise to brighten the stock earnings picture.

In order to influence an account to take a larger order of LPs, customers were sometimes given an "instant return authorization," for the merchandise at the time of purchase, Beisel alleged. Beisel and Cline testified that some big accounts made money and operated their advertising departments as a profit center.

Beisel said large users often bought at a discount and returned at full price. He also said investigation revealed that big accounts often re-ordered merchandise rather than break open product on a to-be-returned pallet.

Beisel testified that the final two days of the sales month resulted in more billing than the first two or three weeks. On cross examination, he admitted that accounts often bought from the 26th to the 30th of a month so they could get almost a full-month's extra billing. Veremis was never cross-examined.

## N.Y. Concerts

• Continued from page 3

was the Madison Square Garden bill of Mason and Frampton (21) with an SRO figure of \$95,000. Ron Delsener produced the event. He also brought home a \$28,000 gross on a Marshall Tucker date at the Beacon Theater (22).

Howard Stein's piece of the action resulted in a \$45,800 gross on a three-performance gig by Hot Tuna at the Academy of Music (21-22); an \$11,780 gross on a Mott and Sparks concert at Avery Fisher Hall (19) and a \$31,000 gross from an Edgar Winter/Rick Derringer show at the Felt Forum (19).

Promoter George Shutz brought the Irish band the Chieftains into Avery Fisher Hall (17) and went home with a gross of \$17,400. And, promoters Sparky Martin and Bob Schiffman opened a week-long appearance of Isaac Hayes, Millie Jackson and Revelation at the Apollo Theater with a combined Friday and Saturday night gross of \$25,000. The gross for a three-show Gordon Lightfoot/Mimi Farina appearance at Avery (21-22) was placed in the range of \$35,000-\$39,000.

Two weeks ago Farrell achieved his biggest billing week, he claims, "in excess of \$300,000."

He is represented domestically by 24 independents and by Polydor for the world except in Canada where it's Quality Records.

Comparing being distributed by a major with working with 24 independents, Farrell says: "It's humanly impossible for a major to make you their total and only priority every day. With us having our own autonomy to develop everything from within, our priority never changes. It's us."

"We find ourselves selling to major racks like Heilicher and Handleman directly. RCA will sell RCA first and then Mr. Independent. Now that we do everything ourselves we have a chance of having the prize or the problem."

## Inside Track

**Bob Dylan's** Rolling Thunder Revue makes a surprise visit to New York's Madison Square Garden to play a benefit for **Rubin "Hurricane" Carter** on Monday (8). The show will feature **Joan Baez**, **Bobby Newirth**, **Rambling Jack Elliott** and a special guest spot from **Muhammad Ali**.

**Hall and Oates** helped open Minneapolis' New Wax Museum record store, where they autographed albums. . . . **Ray Barretto** will headline the "Festival Of Salsa" at Roberto Clemente Coliseum in San Juan, Friday (5). . . . The New Jersey Jazz Society will be saluted by the Overseas Jazz Club in New York Friday (5). . . . The New York NARAS chapter will view full-length excerpts from "The World Of **John Hammond**," on Thursday (4). The three-hour PBS show will be aired in mid-December.

**David Ruffin** has been added as a special guest to the **Van McCoy** show at New York's Avery Fisher Hall, Dec. 12. . . . Due to legal problems, **Limmie and Family Cookin'** will now be known as **Jimmie and Family Cookin'**. . . . **Morton D. Wax & Assoc.**, New York-based PR firm, has moved to larger quarters in the same building.

**John Denver's** "Greatest Hits" LP has been on the Billboard chart for two years. . . . RCA is releasing the **Bo Diddley** 20th Anniversary LP in January, which was produced and assembled by **Ron Terry's** New Hope Music. Featured on the album with Diddley are many prominent rock musicians including **Elvin Bishop**, **Tim Bogart**, **Carmine Appice**, **Joe Cocker**, **Billy Joel**, **Leslie West** and **Keith Moon**.

**Louie Prima** in serious condition in Mt. Sinai Hospital, L.A., five weeks after undergoing brain surgery.

Honolulu producer **Tom Moffatt** will present **Cecilio & Kapono** at the International Center Dec. 28. He played them at the Waikiki Shell last August. The Hawaiian act has been touring the Midwest and will tour with the Beach Boys in the Pacific Northwest before returning home.

**Anne Murray** performed at a special Thanksgiving party at the Troubadour backed by eight members of the Ron Folsom String Ensemble, six members of her Canadian band and two backup singers.

**Seymour Greenspan**, former partner in the now defunct Summit Distributors, indie label Chicago operation, is serving as a financial consultant in the Windy Burg. . . . Lots of freebie LP deals being offered distributors to push promising product into the marketplace. . . . Casablanca, currently in its hottest streak since inception, moving into quarters formerly occupied on Sunset Blvd. by 20th Century Records, who moved recently.

Latin promoters **Ralph Mercado** and **Ray Aviles** have

## 3 Farrell Labels Augment Field Promo

• Continued from page 3

director of national promotion, have been hop scotching the country interviewing personnel for the new staff.

Farrell says he's already hired his first man, Lenny Balk in Philadelphia and has six others ready to join the team between Jan. 1-10. That leaves four slots open.

Cities to be staffed are here, New York, Chicago, Detroit, Boston, Cleveland, Atlanta, Pittsburgh, San Francisco and New Orleans.

Buildup in the field is also tied to the owner's belief in doing things himself. He estimates that having gone from RCA to independent distribution has produced a "100 percent time savings factor since we control everything ourselves."

Two weeks ago Farrell achieved his biggest billing week, he claims, "in excess of \$300,000."

He is represented domestically by 24 independents and by Polydor for the world except in Canada where it's Quality Records.

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"We find ourselves selling to major racks like Heilicher and Handleman directly. RCA will sell RCA first and then Mr. Independent. Now that we do everything ourselves we have a chance of having the prize or the problem."

entered into talks with **Steve Metz** of New York's Beacon Theater for exclusive use of his facility for Latin shows. . . . **Musica Orbis**, popular Eastern group that features a jazz-rock-classical sound, plays a rare New York engagement at St. Bartholomew Church.

**Eddy Arnold** has signed for 10 weeks during 1976 at three separate Nevada hotels. . . . London's Texas group **Greezy Wheels** have entered the studio in Austin to begin work on a second LP. . . . **Ralph Stanley and the Clinch Mt. Boys** attracted the largest crowd ever in the four year history of New York's bluegrass music series. . . . **David Bowie** embarks on his first international tour beginning Feb. 2.

Publisher **Ivan Mogull** back from Kingston, Jamaica, where he visited local writers and record companies on behalf of his Jamaican affiliate, **Ivan Mogull Caribbean Ltd.** . . . Strata-East Records is presenting a two-day Christmas concert Friday (5) and Saturday (6). Showcased label artists include **Charles Rouse**, **Muriel Winston**, **Warren Smith**, **Billy Parker**, **Stanley Cowell** and the **Brass Company** featuring **Bill Hardman** and **Billy Higgins**. . . . **Tom Rush**, **Eric Von Schmidt** and several other folkies got together for a benefit concert and raised \$13,000 for The Society for the Preservation of New Hampshire Forests. **Bobby Newirth** was the organizer for the Bob Dylan tour band, not **Rob Stoner**, as was initially reported.

Benefit concert at the Shrine Auditorium Dec. 6 features **Main Ingredient**, **D.J. Rogers** and **Carl Carlton** for the High School Talent Search International. . . . Chicago's **Mayor Daley** passed up dinner with **King Olav** of Norway to catch a **Bobby Vinton** concert at the stadium there.

Billboard boobos: Apologies to jazz saxman **Sonny Fortune**, whose debut Horizon LP, "Awakening," was reviewed as by Soul Fortune. . . . Tower Records calls it a vile canard that they aren't stocking Island's **Robert Palmer** LP with the nude fem rear on the cover. We got a false tip. . . . Sharp-eyed charts buff **Fred Bronson** of NBC Burbank points out that two simultaneous KHJ top 10 singles have been achieved by more than **K.C. & The Sunshine Band**, **Elton** and **the Beatles**, as printed here last week. **Sonny & Cher**, **Nancy Sinatra** and **Frankie Valli** also accomplished this feat.

**The Allman Brothers Band** and **Wet Willie** headline a benefit concert Dec. 18 at Macon Coliseum which will raise some \$75,000 for regional charities. . . . **George Carlin** and **Kenny Rankin**, both Little David artists, to make four TV network appearances apiece in the next three weeks, plugging their new albums.

"You're dealing with super distributors today. You have guys who have multimillion-dollar operations. They're so organized it's mind boggling."

"When I get a feel of having some airplay on a new record I can order records accordingly. We control our own plant pressings (using anywhere from three to five).

Aren't independent distributors loaded down with the lines they are committed to promote and sell? Farrell says there is a big difference between working with a major and having an indie handle his line.

Yes, the indies do have lots of lines, Farrell concedes, but they're not involved in the creative process and have the staffs to sell and merchandise. That's where they spend their time and money. "They are on the case in their markets."

A major, Farrell contends, spends time in a host of areas which don't affect the indies, which cuts down the time the major can afford to spend with this custom client.

Chelsea was formed after Farrell phased out his independent production activities and the label went right with RCA. "We left RCA not due to failure," he says, "but for reasons we felt were impossible to cope with on both sides. The company had gone through three presidents in 15 months and I found myself flying to New York to say, 'How do you do? I'm Wes Farrell and I own a record company you distribute.'"

Farrell concedes that in order for an indie label to work successfully with indie distributors the label had to have success.

"Otherwise," he suggests to people thinking of which way to go with distribution, "make a production deal or a label deal to get the large advance."

"You've got to know you can create profit centers for these people or they won't work for you."

Farrell's philosophy toward his distributors is "pay me for what you sold or send back what you didn't sell. I don't have to blow up my top to make my bottom line look good because I don't have a board of directors to report to."

Farrell says he doesn't overpress or overship. And what returns he has go in a warehouse. He has donated 32,000 disks in inventory to underprivileged children and he's currently mulling over his official policy on future returns.

The Chelsea roster mixes pop with soul through such artists as Wayne Newton, Disco-Tex and the Sexolettes, Dee Clark, Charlie Brimmer, Lulu, New York City, Jigsaw (the new British band whose single "Sky High" may be the company's biggest selling item), John Kincaid and Bobby Sheen.

Roxbury's roster includes Jim Gilstrap, Linda Carr and the Love Squad, William DeVougan and Marion Jarvis.

Hot-Lix's first act is Jack Stack-A-Track, Nashville writer-composer-engineer whose debut single is "Good Time Music." This label is designed to provide a platform for additional diversity of music. "There's also some psychological advantage in the marketplace," Farrell feels, "in having several labels."

SD 7256

SD 18118



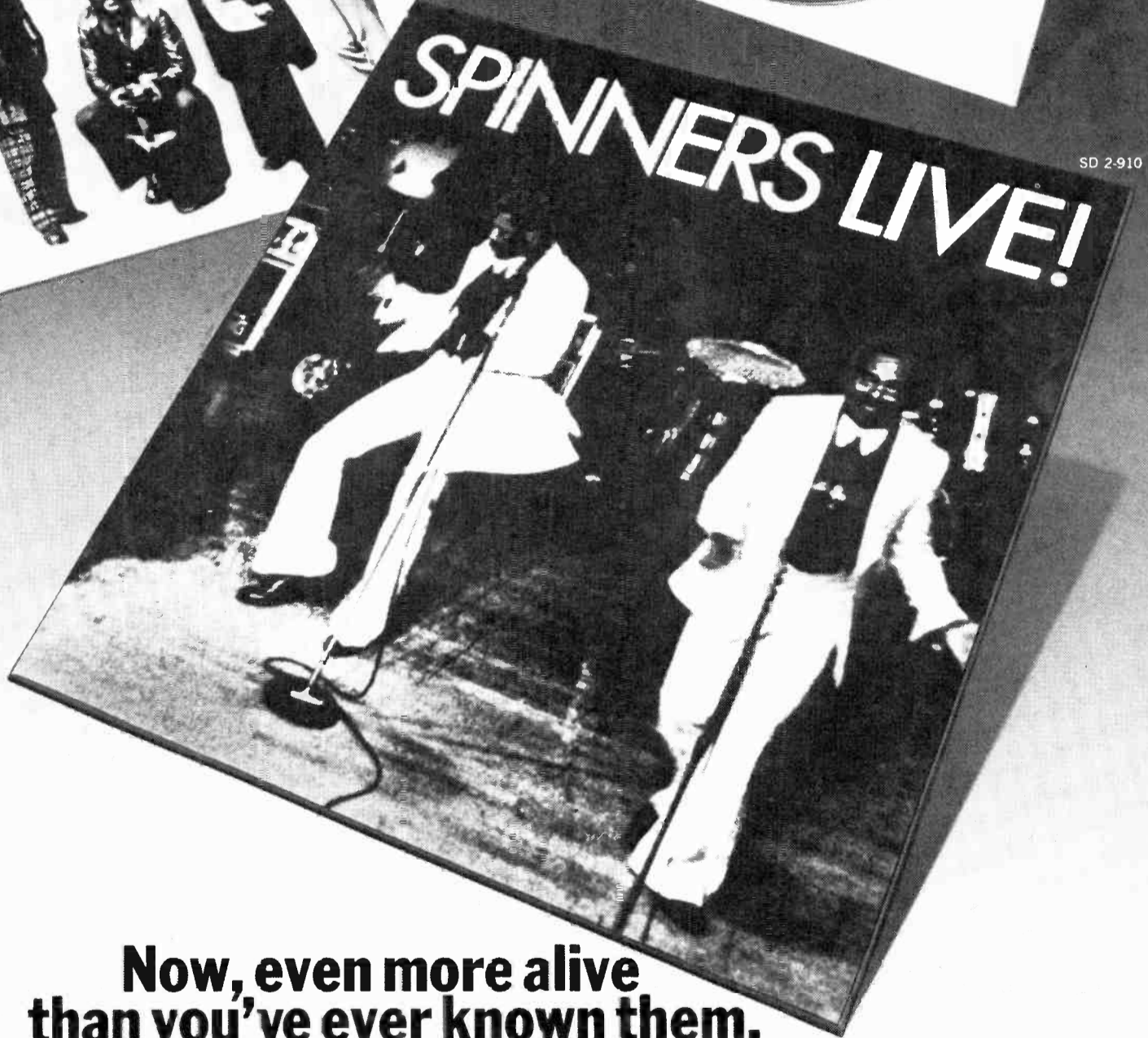
SD 7296



SD 18141



SD 2-910



## 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** 

GIVE THE GIFT OF MUSIC

Produced by Thom Bell

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## Spotlight



**THE BAND—Northern Lights—Southern Cross**, Capitol ST-11440. First studio set in two and a half years for one of groundbreaking pop/country groups shows they have lost none of their magic during their layoff. Material sounds basically the same, for the most part, as have their best LPs in years gone by. Some exceptions are stronger yet more subtle guitar work from Robbie Robertson and a solid, dominating keyboard background from Garth Hudson. Usual good mix of instruments, including synthesizers, fiddles and sax as well as some more exotic sounds—but the Band still manages to remain basic in the way that won them most of their fans. Material here is reminiscent in spots of "The Night They Drove Old Dixie Down," while other cuts deal with the historical subjects the group has always shown a fascination for. As usual, all cuts penned by Robertson and production from the Band.

**Best cuts:** "Rags & Bones," "Acadian Driftwood," "It Makes No Difference," "Jupiter Hollow," "Daphnia."

**Dealers:** Just in time for Christmas season.



**SPINNERS LIVE—Atlantic SD 2-910.** Double live set from one of the groups in the business captures most of their mammoth hit records as well as some great standards and a fun-filled rock oldie medley. Of all the "pop/soul" groups, the Spinners may well have the best argument against the categorization of music on a strict basis. The quintet can move easily from straight soul to straight rock to MOR to undefined middle grounds. Excellent production here from Thom Bell also highlights the set, which features the distinctive harmonizing the Spinners have become famous for. Fine pacing on the LP, with the group opening with a standard, moving into some hits, moving into their superstar medley and wrapping it all up with more hits. Truly gives the live feel.

**Best cuts:** "Fascinating Rhythm," "One Of A Kind (Love Affair)," "Then Came You," "Could It Be I'm Falling In Love," "Superstar Medley," "Mighty Love."

**Dealers:** Perfect for the Christmas season.



**EARTH, WIND & FIRE—Gratitude**, Columbia PG 33694. "Bargain" priced double set (\$7.98 list) captures this soul/pop/jazz/Latin vocal instrumental group "live" on three sides and in the studio with new material (including their new single) on the fourth. Though they have always turned out superb LPs, the band has always been at its best live and this set does an admirable job of capturing them during several concerts held in recent months. One of the few groups with true universal appeal and one that has managed to cross across all fields without reverting to tired disco formulas or leaping onto any other particular bandwagon. As with their studio sets, EW&F and Maurice White offer something for everybody—often in the same song.

**Best cuts:** "Devotion," "Sun Goddess," "Sing A Message To You," "Shining Star," "Sing A Song," "Can't Hide Love."

**Dealers:** "Sing A Song" is currently riding up the charts, and the group has developed into one of the country's monster LP sellers over the past year.



**PAUL ANKA—Times Of Your Life**, United Artists UA-LA569-G. Man who has made one of the strongest comebacks in recent years and has been able to sustain it comes up with what is essentially a greatest hits LP, but also features his new single, which happens to be the title cut. Several of his hits have been duets with Odia Coates, of course, so we have the added pleasure of getting some of her best recorded work. Lots of greatest hits packages on Anka over the past year or so, but few that contain much that today's younger record buyers might remember. Of all such packages, this one is certainly the best to date.

**Best cuts:** "(You're) Having My Baby," "One Man Woman/One Woman Man," "Times Of Your Life," "I Don't Like To Sleep Alone," "I Believe) There's Nothing Stronger Than Our Love."

**Dealers:** Another good Christmas item.

## Pop

**THE ALLMAN BROTHERS BAND—The Road Goes On Forever, A Collection Of Their Greatest Recordings**, Capricorn ZCP 0164. (Warner Bros.) Good double set covering the entire spectrum of this pioneer Southern rock 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 LP feel the fan would like to hear.

**Best cuts:** "Black Hearted Woman," "Midnight Rider," "Stormy Monday," "Blue Sky," "Ain't Wastin' Time No More," "Jessica," "Ramblin' Man."

**Dealers:** Greatest hits or not, still a good Christmas item.

**FRANKIE VALLI—Our Day Will Come**, Private Stock PS 2006. Another strong set from Valli, mixing together the disco oriented 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 Appell as well as such top musicians as Arnold Schwartzburg, Bob Babbitt and the NYC Strings and Horns. Though the disco slanted cuts are obviously in a more commercial vein 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.

**Best cuts:** "Our Day Will Come" (long version), "You Can Bet (I Ain't Goin' Nowhere)," "Heart Be Still," "Carrie (I

Would Marry You)," "Sweet Sensational Love," "Walk Away Renee."

**Dealers:** Place with current Valli and Four Seasons reissues.

**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 exposed to the monster hits the foursome racked up from the early to mid-'60s. Cuts here include material from both the Vee Jay and Phillips catalogs, with Vee Jay songs showing the early hits and the Phillips' cuts marking the strong comeback the quartet made when it seemed they were the one American group able to stand up to the British musical invasion.

**Best cuts:** "Sherry," "Big Girls Don't Cry," "Walk Like A Man," "Dawn," "Let's Hang On," "Rag Doll," "Big Man In Town," "Toy Soldier."

**Dealers:** Deluxe packaging of this two record set makes for excellent display. Merchandise with new Valli set and Valli gold LP also on Private Stock.

**KAYAK—Royal Bed Bouncer**, Janus JXS 7023. Longshot here, but Dutch group, with their skillful blend of rock and electronics could take off via FM exposure if given the proper push. For those of you who may not remember, the band had 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 Triumvirat, but there is a strong touch of originality. The basic difference between Kayak and many other groups who work in this musical atmosphere is that nothing is overdone. The electronics are kept in perspective, as are the sometimes rapid fire vocals. Instrumentals, which vary from speedy rock to easy mood music, are the highlight of the set.

**Best cuts:** "Royal Bed Bouncer," "(You're So) Bizarre,"

"Bury The World," "Moments Of Joy," "Patricia Anglaia."

**Dealers:** Janus launching biggest push here (beginning with FM stations) since the top 40 Al Stewart LP.

## Country

**CHARLIE MCCOY—Harpin' The Blues**, Monument KZ33802. America's #1 harmonica offers a bluesy concept album effectively demonstrating his talents and those of a host of top musicians including Al Hirt, Mac Gayden, Pete Fountain, Josh Graves, Pig Robbins, Jerry Smith, Weldon Myrick, and members of Barefoot Jerry. Recorded in Nashville and New Orleans, this features the best from these two soulful cities. Charlie has had some good albums, but this might be his best.

**Best cuts:** "(I Heard That) Lonesome Whistle," "Basin Street Blues," "Blue Yodel No. 1 (T For Texas)," "St. Louis Blues."

**Dealers:** Display country, but this could also move in pop and jazz sections.

**RAY PRICE—Say I Do**, ABC/Dot D0SD-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 product. Larry Gordon's gentle production molds this into a memorable Ray Price album, while Larry Muhoberac adds his talents.

**Best cuts:** "It Must Have Been The Rain," "I'll Still Love You," "What's One More Time."

**Dealers:** Price often moves in MOR and pop racks as well as country.

**GUY CLARK—Old No. 1**, RCA APL1-1303. 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, now, 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—"Like A Coat From The Cold"—is a highlight, and "Desperados Waiting For The Train" receives a fine interpretation from its author. Guy can be proud of this gentle and good LP.

**Best cuts:** "L.A. Freeway," "That Old Time Feeling," "Desperados Waiting For The Train," "Like A Coat From The Cold."

**Dealers:** A new artist, Clark is preceded by his writing reputation. This could help boost sales on this country-pop personality.

**BARBI BENTON—Barbi Benton**, Playboy PB-406. The best of Barbi includes her past hits "Brass Buckles" and "Movie Magazine Stars In Her Eyes" and her new single "The Reverend Bob." Eddie Kilroy produces the pretty Barbi—and does a good job. Barbi's voice is catching up with her looks, and she excels on "Deadeye." It's a wonder that the back cover photo of this ex-Playmate doesn't melt the record.

**Best cuts:** "Deadeye," "Jeremy," "He Used To Sing To Me."

**Dealers:** Barbi is gaining a following as her country music career blossoms. For extra sales, display the covers.

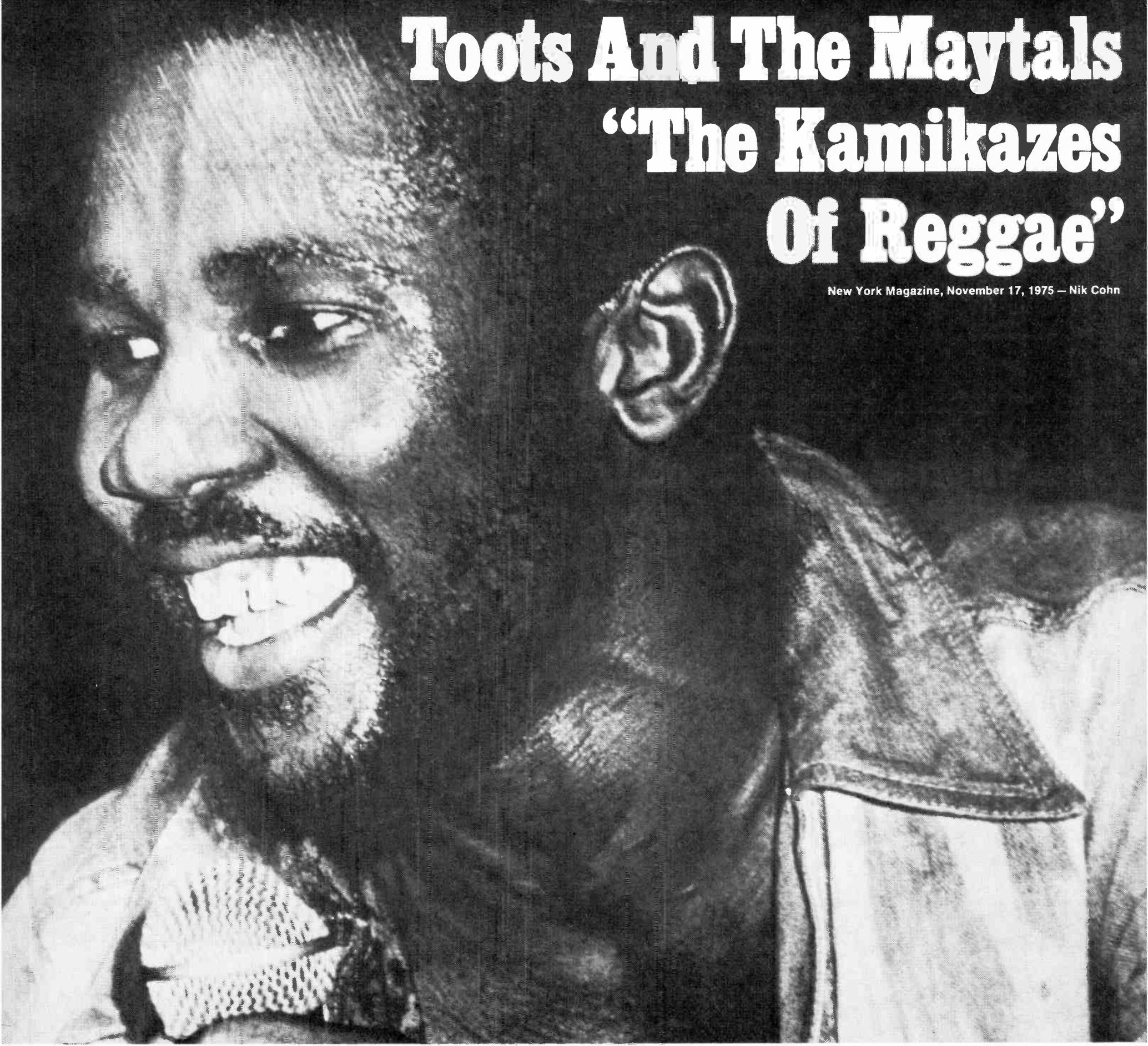
(Continued on page 62)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

# Toots And The Maytals

## “The Kamikazes Of Reggae”

New York Magazine, November 17, 1975 — Nik Cohn



## NEW YORK

NOVEMBER 17, 1975

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 omnipotents. But their styles are totally different, and their twinship is born of opposition, in a contrast that reminds me somewhat of Muhammad Ali and Smokin' Joe Frazier. Thus Marley, complete with dreadlocks, smokes nine-inch spliffs for photographers and runs ganja-mad in the wilderness, while Toots comes on in shiny suits, strutting, pouring,

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—his time can sound chaotic. 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 rule the soul. But Toots, man, him lick self and him throw back head, him rear.”

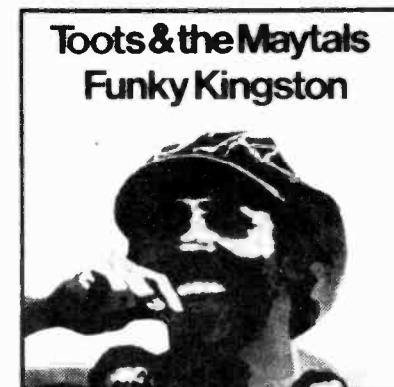
He certainly does. In *Funky Kingston*, a collation of his best tracks over the years, he brags and burrs with such remorseless fury that my neighbors have been cringing in terror, begging for mercy, as he comes crunching through their ceilings, bores through their walls, Godzilla unleashed, at four o'clock in the morning. The basic Reggae pulse, stop-huffle-stop, which in Marley stut-

ters 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 blow 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, dredges 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 makes me sore-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

## Toots And The Maytals Currently On Tour With The Who



ILPS-9330

Produced by Warrick Lyn,  
Chris Blackwell, Dave Bloxham



Island records, inc.  
Los angeles, california 90046



**ROD STEWART—This Old Heart Of Mine (4:04);** producer: Tom Dowd; writers: Brian & Eddie Holland-Lamont Dozier; publisher: Jobete, ASCAP. Warner Bros. 8170. Stewart takes the old Isley Brothers hit and adds his own distinctive vocals and a lush background, courtesy of producer Tom Dowd to come up with a totally original sound on this excellent song. Again, a showcase for one of Stewart's major talents—taking familiar old cuts and rearranging them so they belong to him.

### recommended

**THE NITTY GRITTY DIRT BAND—Mother Of Love (2:41);** producer: William E. McEuen; writer: K. Edwards; publisher: Valgovind, BMI. United Artists 741.

**FLO & EDDIE—Rebecca (2:41);** producer: Joe Wissert; writers: Hammond-Hazelwood; publishers: Landers-Roberts/April, ASCAP. Columbia 3-10264.

**MORRIS ALBERT—Sweet Loving Man (2:59);** producer: M. Albert; writer: M. Albert; publishers: Fermata International Melodies/Sunbury, ASCAP. RCA JH-10437.

**CASHMAN & WEST—A Friend Is Dying (4:23);** producer: Steve Barri; writers: Terry Cashman-Tommy West; publisher: Blendingwell, ASCAP. Lifesong 45000.

**HERBIE HANCOCK—Hang Up Your Hang Ups (3:18);** producers: David Rubinson & Friends and Herbie Hancock; writers: H. Hancock-M. Ragin-P. Jackson; publisher: Hancock, BMI. Columbia 3-10239.

**JIM CROCE—Chain Gang Medley (3:37);** producers: Terry Cashman & Tommy West; writers: S. Cooke/Butler-Carter-Mayfield/J. Lieber-M. Stoller; publishers: Kags, BMI/Conrad, BMI/Unichappell, ASCAP. Lifesong 45001.

**ROXY MUSIC—Love Is The Drug (3:00);** producer: Chris Thomas; writers: Ferry-Mackay; publisher: TRO-Cheshire, BMI. Atco 45-7042 (Atlantic).

**GARY WRIGHT—Dream Weaver (3:15);** producer: Gary Wright; writer: Gary Wright; publisher: WB, ASCAP. Warner Bros. 8167.

**DEL SHANNON—Cry Baby Cry (2:31);** producers: Del Shannon & Dan Bourgoise; writers: Del Shannon-Jeff Lynne; publishers: Mole Hole/Yellow Dog, BMI/ASCAP. Island 038.

**IRON BUTTERFLY—Beyond The Milky Way (3:38);** producer: John Ryan; writers: Bill DeMartines-Ron Bushy; publisher: Jeryl Lynn, BMI. MCA 40493.

**BARBI BENTON—Ain't That Just The Way (That Life Goes Down) (2:55);** producer: Stu Phillips; writers: Bruce Belland-Glen Larson-Stu Phillips; publishers: Leeds/Duchess, ASCAP/BMI. Playboy 6056.



**TANYA TUCKER—Don't Believe My Heart Can Stand Another You (2:48);** producer: Jerry Crutchfield; writer: Billy Ray Reynolds; publisher: Onhisown, BMI. MCA MCA-40497. Tanya's first release under her new producer Jerry Crutchfield carries her back into the country for a simple song that builds beautifully. With one of her Columbia records already climbing the charts, Tanya will give herself some stiff competition with this classy cut.

**DONNA FARGO—What Will The New Year Bring? (2:05);** producer: Stan Silver; writer: Donna Fargo; publisher: Prima-Donna, BMI. ABC/Dot DOA-17586. With its bright melody and crafty lyrics, this happy-sad reflection of the past and worried look at the future reaffirms Donna's reputation as a superb writer-singer. It's an honest holiday song, tempered by the last line, "Happy New Year, darling, for whatever is in store."

**FARON YOUNG—Feel Again (2:38);** producer: Jerry Kennedy; writer: John Virgin; publisher: Cherry Tree, SESAC. Mercury 73731. Faron's strong personality and offbeat antics often overshadow his singing ability, but he again shows he's one of the best in the business. Jerry Kennedy's hard country production, a clever song from John Virgin, and a polished performance by Faron make this an arresting record for the Shelfiff.

**CHIP TAYLOR—Circle Of Tears (2:35);** producer: Chip Taylor; writer: Chip Taylor; publisher: Blackwood/Back Road, BMI. Warner Bros. WBS-8159. One of the great voices in country music strikes again as the multi-talented Manhattan hillbilly Chip Taylor provides a pair of songs from his new LP. "Circle Of Tears" is the most commercial side, and features some outstanding pedal steel from Pete Drake along with Buddy Spicher's fiddle. The flip is a slow, complex story-song in Taylor's smooth laid-back style. Flip: "You're Alright, Charlie" (4:37); same credits.

**KENNY PRICE—Too Big A Price To Pay (2:40);** producer: Ray Pennington; writer: Rollin Bennett, Jr.; publisher: Kenny Price, BMI. RCA JH-10460. A powerful singing effort that starts out like a standard love ballad but turns into a musician's lament on why music must remain his mistress. The funny man sings a sad song, and gets excellent backup work from the Les Jane Singers.

**BARBI BENTON—The Reverend Bob (3:02);** producer: Eddie Kilroy; writer: Glenn Sutton; publisher: Rodeo Cowboy, BMI. Playboy P-6056-A. It sounds as though the story line from this Glenn Sutton song comes straight from Playboy, but everyone knows Glenn doesn't read such literature. The song is about a lay preacher, and producer Eddie Kilroy gets the maximum out of song and singer.

### recommended

**CARL MANN—Annie-Over-Time (2:17);** producer: Don Gant; writers: Carl Mann/Larry Kee; publishers: ABC/Dunhill, BMI/American Broadcasting, ASCAP. ABC/Dot DOA-17596.

**RONNIE MILSAP—A Rose By Any Other Name (2:38);** producer: Chips Moman; writers: Toni Wine/Irvin Levine; publisher: Pocketful of Tunes, BMI. Warner Bros. WBS-8160.

**LEROY VAN DYKE—There Ain't No Roses In My Bed (2:44);** producer: Ricci Mareno; writer: S. Barrett; publisher: Ricci Mareno, SESAC. ABC/Dot DOA-17597.

**WILBURN BROTHERS—Country Honey (2:35);** producer: Owen Bradley; writers: Dallas Frazier/A.L. "Doodle" Owens; publishers: Acuff-Rose/Unichappell, BMI.

**JOE STAMPLEY—She's Helping Me Get Over Losing You (2:14);** producer: Norro Wilson; writers: C. Taylor/D.D. Darst; publishers: Al Gallico/Algee, BMI. Epic 8-50179.

**JOE STAMPLEY—You Make Life Easy (3:02);** producer: Norro Wilson; writers: Joe Stampley/C. Taylor; publisher: Al Gallico/Algee, BMI. ABC/Dot DOA-17599.



**SMOKEY ROBINSON—Quite Storm (3:49);** producer: Smokey Robinson; writers: W. Robinson-R.E. Jones; publisher: Bertam, ASCAP. Tama 54265F (Motown). Fine, mellow mood created by one of the finest singers in pop and soul today with this superb ballad. Probably the most played cut from the LP of the same name. Watch for pop crossover. Flip: Asleep On My Love (3:58); producer: same; writers: W. Robinson-M. Tarplin; publishers: Bertam/Jobete, ASCAP.

**WILSON PICKETT—The Best Part Of A Man (3:07);** producer: Brad Shapiro; writers: Reid-Clarke; publisher: Sheryln, BMI. Wicked 8101 (T.K.). Now with his own label (distributed by the hot T.K. label), one of the great soul belters of the past decade comes back with a rocker that displays the energy and intensity of his old Atlantic hits. Best thing from Pickett in years.

**COMMODORES—Sweet Love (3:20);** producers: James Carmichael & Commodores; writers: L. Richie-Commodore; publishers: Jobete/Commodores, ASCAP. Motown 1381F. Group that finally seems to be breaking through pop and soul does a turnaround from most of their material and comes up with a smooth ballad filled with melodic harmony vocals and a lush instrumental backing. Watch for crossover action. Flip: Better Never Than Forever (3:48); producers: same; writers: M. Williams-Commodore; publisher: Jobete, ASCAP.

### soul recommended

**OTIS CLAY—Turn Back The Hands Of Time (2:40);** producer: L.T.O. Productions; writers: Jack Daniels-Bonnie Thompson; publisher: Jadan, BMI. Elka 301.



**LINDA THOMPSON—Ooh What A Night (Part 1) (2:26);** producer: Michael Kunze; writers: Silvester Levey-Stephan Prager; publisher: Midsong, ASCAP. Midland International JH-10453 (RCA). Good rocking disco effort from label that specializes in this area.

**BELLAMY BROTHERS—Let Your Love Flow (3:16);** producers: Phil Gernhard & Tony Scotti; writer: L.E. Williams; publisher: Loaves & Fishes, BMI. Warner/Curb 8169. (Warner Bros.) Well done, acoustic backed rocker featuring strong harmony vocals. Excellent AM fare.

**THE QUICKEST WAY OUT—Thank You Baby For Loving Me (3:20);** producer: Stan Watson & Staff; writer: William King; publisher: Silk, BMI. Warner Bros./Philly Groove 8163. (Warner Bros.) One of the first Philly Groove/Warner Bros. releases proves a powerful disco cut with good harmonies.

**JOE DASSIN—Indian Summer (Africa) (3:50);** producer: Jacques Plait; writers: Pallavicini-Losito-Gutugno-Bugatti-Musker; publisher: April, ASCAP. Columbia 3-10266. Talking disco ballad is off the wall enough to catch on. Well done female vocals against Joe's talking.

**DANIEL—Revelation (3:12);** producer: Dan Hoffman; writer: B. Braddock; publisher: Tree, BMI. United Artists 751. Kind of a far away chance, but this talking cut has a few surprises in it that should pull country and MOR play.

**UNCLE SAM—The Big Apple (2:59);** producer: Maj. Bill Smith; writer: not listed; publisher: Softcharay, BMI. Le Cam 200. Maj. Bill Smith comes up from Texas with this disco cut dedicated to New York City. Royalty money will go to help the city in its time of need. Good production and a fun record.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

## Billboard LPs

• Continued from page 60



**BRUBECK & DESMOND—1975: The Duets, Horizon SP-703 (A&M).** Duets among jazz players seem to be the vogue, but this tandem is special because it marks the first duet between two superstars of their instruments in 20 years. The mood is hypnotic and oftentimes moody and eerie. The eight tunes are cut at just the right time lengths so they don't get too over-bearing or ramblingly boring. Not that that could happen to these two improvisational geniuses, but in the hands of two lesser known talents, piano and alto can take on annoyingly dissonant characteristics. Not here: the key thought is reflective lyricism with pretty lines in control at all times.

**Best cuts:** "Alice In Wonderland," "Blue Dove," "You Go To My Head."

**Dealers:** Both performers have good strong followings, so display prominently.

**CARLOS GARNETT—Let This Melody Ring On, Muse MR 5079.** Panamanian-born saxophonist Carlos Garnett comes of age with this LP. Featuring a heavy rhythmic base and raging sax work by Garnett, it should surprise many listeners with its danceable sound with mounds and mounds of percussion. While the lead cut could catch on in the disco market with its "Mr. Magic" sound, the rest of the LP should pick up airplay on jazz and even r&b stations. Sidemen include bassist Anthony Jackson, guitarist Reggie Lucas, keyboardist Hubert Eaves and many other upcoming contemporary jazzmen.

**Best cuts:** "Good Shepherd," "Panama Roots," "Ghetto Jungle," "Senor Trane," "Samaba Serenade," "Let This Melody Ring On."

**Dealers:** This album is a natural for in-store play and it features the first full-color cover art in this label's short history.

**GEORGE DUKE—I Love The Blues, She Heard My Cry, BASF MC 25671.** Strong blend of funk, soul and straight jazz from this excellent keyboardist, who handles conventional and electronic keyboards with equal ease. Help on the set from Flora Purim, Airto, George Johnson and Johnny "Guitar" Watson. Some good bluesy vocals from Duke but the high points of the set are the instrumentals. Some strong, almost free form material, but the ballad cuts come off best. Strong percussion throughout the LP as well, which should help it gain some disco play.

**Best cuts:** "Look Into Her Eyes," "Rockinrowl," "Giant-child Within Vs. Ego," "Someday," "I Love The Blues, She Heard Me Cry."

**Dealers:** Stock in pop, soul and jazz.



**THE DELLS—We Got To Get Our Thing Together, Mercury SRM 1-1059.** For the past 20 years, the Dells have been demonstrating their professional prowess and this LP does nothing to dispel that theory. Besides the usual great soul tunes there is also a very slickly-produced "Strike Up The Band" that should be picked up on MOR stations. There are several potential soul singles on this album, including one or two that may crossover, so keep an eye on this one. As a special part of this LP, the label has included another cut featuring this group with the Dramatics.

**Best cuts:** "We Got To Get Our Thing Together," "Strike Up The Band," "Reminiscing," "Lose Is Missing From Our Lives," "Overnight."

**Dealers:** The Dells have a wide following that spans many, many years.



**BEETHOVEN: THE NINE SYMPHONIES—Chicago Symphony (Softi), London CSP 9 (nine records).** Likely to be the prestige album of the holiday season. Only the 9th Symphony has been available earlier on its own, and that was a top seller in its time. All the others make their first appearances here in Solti-Chicago performances. And the combination remains the hottest on the American scene, both in concert and on disk. The label is sure to issue single records in due time, but Solti fans cannot be expected to restrain their acquisitive urge until then. The "Egmont," "Leonore No. 3" and "Coriolan" overtures provide fillers.

**Dealers:** Special pricing and heavy label promotion are further assists. Just display the box up front.



**STEVE HOWE—Beginnings, Atlantic SD 18154.** Guitarist for Yes becomes the first of the top group to bring out a solo set, blending in bits of classical, jazz, straight rock, folk and electronics. Help from fellow Yes men Patrick Moraz and Alan White, as well as former band member Bill Bruford. LP flows well, with musical styles moving easily together. As a singer, Howe is not the greatest in the world but he is certainly passable. As an instrumentalist, handling Moog, organ, mandolin, pedal steel and of course guitar, he is one of the best. Similar in spots to Yes and quite different in others.

**Best cuts:** "Beginnings," "The Nature Of The Sea," "Pleasure Stole The Night," "Doors Of Sleep."

**Dealers:** Emphasize artist's background.

**TOMMY BOLIN—Teaser, Nempereor NE 436 (Atlantic). Gui-**

tarist Tommy Bolin goes full circle musically here. There's a little bit of everything on this LP, as Bolin plays some jazz, rock and even reggae. As a guitarist, he's one of the best around as evidenced by his work with Billy Cobham, James Gang and Deep Purple, and he gets a chance to shine on his own with this record. Aiding him on this effort are various musicians including Jan Hammer, Dave Sanborn and two members of Raices.

**Best cuts:** "The Grind," "Homeward Strut," "Savannah Woman," "People, People," "Marching Power," "Wild Dogs."

**Dealers:** Stock this LP in the bins of the various above mentioned groups.

**JIGSAW—Sky High, Chelsea CHL 509.** Group that broke big here with their disco-oriented title cut bring from Britain a varied set of disco material, MOR flavored songs and easy harmony rockers reminiscent of some of the goodtime rock coming out of England in the '60s. Strong similarity, vocally at least, to Badfinger in spots. Several individual lead vocals, but the emphasis is on harmony singing. Perfect AM fare, with lighthearted material working well against powerful, horn dominated musical back-drop.

**Best cuts:** "Jigsaw," "Love Fire," "Baby Don't Do It," "Tell Me Why," "Have You Heard The News."

**Dealers:** Single still doing well, so merchandise with this in mind.

**CITY LIGHTS—Silent Dancing, Sire SASD-7512 (ABC).** Good set of easy rock with good harmony vocals and a mix of hard and soft rock from band produced by Richard Gottehrer (remember the Strangeloves?). Basic instrumentation for the most part, which is effective and a pleasant change in a time of synthesizers and other electronic goodies used to an excess in most cases. Heaviest thing here are some tasteful guitar solos from John Berenzy. Otherwise, a well done LP of the kind of rock that should pull in FM play.

**Best cuts:** "Post Office Blues," "First Star Of The Morning," "Sisters Of The Dawn," "Sail Like A Nightingale," "Make Believe World."

**Dealers:** ABC set to merchandise set.

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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK
★	4	7	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98	7.98	7.98	★	40	5	COMMODORES Movin' On Motown M6-848 S1	6.98	7.98	7.98	7.98	★	71	82	3	GORDON LIGHTFOOT Gord's Gold Reprise 2RS 2237 (Warner Bros.)	9.98	10.97	10.97		
2	1	21	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95	37	37	14	MORRIS ALBERT Feelings RCA APL1-1018	6.98	7.95	7.95	7.95	★	72	83	7	MIRACLES City Of Angels Tamia T6-339 S1 (Motown)	6.98	7.98	7.98		
3	2	10	JOHN DENVER Windsong RCA APL1-1183	6.98	7.95	7.95	7.95	7.95	★	42	5	JOHN DENVER Rocky Mountain Christmas RCA APL1-1201	6.98	7.95	7.95	7.95	73	77	11	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98	7.98	7.98			
4	3	5	ELTON JOHN Rock Of The Westies MCA 2163	6.98	7.98	7.98	7.98	7.98	39	27	8	DAVE MASON Split Coconut Columbia PC 33698	6.98	7.98	7.98	7.98	★	74	84	4	TODD RUNDGREN'S UTOPIA Another Live Bearsville BR 6961 (Warner Bros.)	6.98	7.97	7.97		
★	14	2	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98	★	54	4	LITTLE FEAT The Last Record Album Warner Bros. BS 2884	6.98	7.97	7.97	7.97	75	78	105	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98	7.95	7.95			
6	6	9	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD-902	6.98	7.95	7.95	7.95	7.95	★	51	8	FREDDY FENDER Are You Ready For Freddy ABC/Dot D0SD 2044	6.98	7.95	7.95	7.95	76	72	32	AMBROSIA 20th Century T 434	6.98	7.98	7.98			
7	7	7	ART GARFUNKEL Breakaway Columbia PC 33700	6.98	7.98	7.98	7.98	7.98	★	52	30	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98	77	58	27	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98	7.98	7.98		
8	8	7	WHO By Numbers MCA 2161	6.98	7.98	7.98	7.98	7.98	★	53	5	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98	7.98	7.98	7.98	78	48	14	ROD STEWART Atlantic Crossing Warner Bros. BS 2875	6.98	7.97	7.97			
★	24	19	KC & THE SUNSHINE BAND TK 603	6.98	7.98	7.98	7.98	7.98	44	44	26	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405	5.98	6.98	6.98	6.98	79	49	10	OAN FOGELBERG Captured Angel Epic PE 33499 (CBS)	6.98	7.98	7.98			
★	12	9	KISS Alive! Casablanca NBLP 7020	7.98	7.98	7.98	7.98	7.98	45	21	8	HERBIE HANCOCK Man-Child Columbia PC 33812	6.98	7.98	7.98	7.98	80	85	4	BILLY COBHAM A Funky Thide Of Sings Atlantic SD 18149	6.98	7.97	7.97			
★	13	13	SILVER CONVENTION Save Me Midland International BKL1-1129 (RCA)	6.98	7.95	7.95	7.95	7.95	46	46	11	BAY CITY ROLLERS Arista AL 4049	6.98	7.98	7.98	7.98	★	91	6	STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493	6.98	7.98	7.98			
★	17	4	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98	7.98	7.98	7.98	7.98	★	56	5	SLY STONE High On You Epic PE 33835 (Columbia)	6.98	7.98	7.98	7.98	★	92	NEW ENTRY	MFSB Philadelphia Freedom Philadelphia Intl. PZ 33845 (Epic/Columbia)	6.98	7.98	7.98			
★	16	5	JOHN LENNON Shaved Fish Apple SW 3421 (Capitol)	6.98	7.98	7.98	7.98	7.98	48	32	18	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97	★	94	4	DAVID RUFFIN Who I Am Motown M6-849 S1	6.98	7.98	7.98		
14	15	16	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98	7.98	7.98	7.98	7.98	49	34	13	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98	7.97	7.97	7.97	★	94	NEW ENTRY	DEEP PURPLE Come Taste The Band Deep Purple PR 2895 (Warner Bros.)	6.98	7.97	7.97			
15	5	11	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98	50	31	18	GLEN CAMPBELL Rhinestone Cowboy Capitol SW 11430	6.98	7.98	7.98	7.98	★	95	25	BEE GEES Main Course RSO SO 4807 (Atlantic)	6.98	7.97	7.97			
★	20	3	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98	7.97	7.97	7.97	7.97	51	35	38	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	86	86	20	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98	6.98	6.98			
★	19	6	BARBRA STREISAND Lazy Afternoon Columbia PC 33815	6.98	7.98	7.98	7.98	7.98	★	64	6	DONNA SUMMER Love To Love You Baby Oasis OCLP 401 (Casablanca)	6.98	7.98	7.98	7.98	87	88	13	AL GREEN IS LOVE Hi HSL 32092 (London)	6.98	7.98	7.98			
★	108	2	O'JAYS Family Reunion Philadelphia Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98	★	90	2	NEIL YOUNG With CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.)	6.98	7.97	7.97	7.97	★	98	4	ARETHA FRANKLIN You Atlantic SD 18151	6.98	7.97	7.97			
★	23	4	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98	7.97	7.97	7.97	7.97	54	55	33	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	★	99	2	CHUCK MANGIONE Bellavia A&M SP 4557	6.98	7.98	7.98			
20	9	13	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98	7.98	7.98	7.98	7.98	55	61	9	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98	7.98	7.98	7.98	90	95	16	RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98	7.97	7.97			
★	25	9	NEIL SEAKA The Hungry Years Rocket PIG-2157 (MCA)	6.98	7.98	7.98	7.98	7.98	★	101	2	TEMPTATIONS House Party Gordy GG-973 S1 (Motown)	6.98	7.98	7.98	7.98	91	87	10	THE CHARLIE DANIELS BAND Nightrider Kama Sutra KSBS 2607 (Buddah)	6.98	7.95	7.95			
★	26	7	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98	7.98	7.98	7.98	7.98	★	96	2	JIMI HENORIX Midnight Lightning Reprise MS 2229 (Warner Bros.)	6.98	7.97	7.97	7.97	★	113	32	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98	7.97	7.97			
23	18	15	NATALIE COLE Inseparable Capitol ST 11429	6.98	7.98	7.98	7.98	7.98	58	43	20	SWEET Desolation Boulevard Capitol ST 11395	6.98	7.98	7.98	7.98	★	116	4	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98	7.98	7.98			
★	30	8	GLADYS KNIGHT & THE PIPS 2nd Anniversary Buddah BDS 5639	6.98	7.95	7.95	7.95	7.95	59	62	30	ZZ TOP Fandango London PS 656	6.98	7.95	7.98	7.95	★	94	NEW ENTRY	MICHAEL MURPHEY Swans Against The Sun Epic PE 33851 (Columbia)	6.98	7.98	7.98			
25	10	10	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98	7.97	7.97	7.97	7.97	60	65	11	JETHRO TULL Minstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.)	6.98	7.97	7.97	7.97	★	95	105	4	RON BANKS & THE DRAMATICS Drama V ABC ABCD 916	6.98	7.95	7.95		
26	11	24	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97	61	41	9	OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98	7.98	7.98	7.98	96	81	13	ALLMAN BROTHERS BAND Win, Lose Or Draw Capricorn CP 0156 (Warner Bros.)	6.98	7.97	7.97			
★	33	4	BARRY WHITE Greatest Hits 20th Century T 493	6.98	7.98	7.98	7.98	7.98	62	50	23	WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98	7.98	7.98	7.98	97	45	8	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98	7.98	7.98			
28	28	20	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98	6.98	6.98	6.98	6.98	★	75	5	OZARK MOUNTAIN DAREDEVILS The Car Over The Lake Album A&M SP 4549	6.98	7.98	7.98	7.98	★	98	NEW ENTRY	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98	8.98	8.98			
29	29	26	ISLEY BROS. The Heat Is On Featuring Fight The Power I-Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98	64	66	49	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98	7.98	7.98	7.98	★	99	120	2	RICHARD PRYOR That Nigger's Crazy Reprise MS 2241 (Warner Bros.)	6.98	7.97	7.97		
★	36	6	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Curton CU 5005 (Warner Bros.)	6.98	7.97	7.97	7.97	7.97	65	69	9	GLORIA GAYNOR Experience MGM M3G 4997	6.98	6.98	7.98	7.98	★	100	111	4	QUICKSILVER MESSENGER SERVICE Solid Silver Capitol ST 11462	6.98	7.98	7.98		
31	22	19	FLEETWOOD MAC Warner Bros. BS 2225	6.98	7.97	7.97	7.97	7.97	66	71	6	FRANK ZAPPA/CAPTAIN BEEHEART & MOTHERS Bongo Fury DiscReet DS 2234 (Warner Bros.)	6.98	7.97	7.97	7.97	101	63	32	LEON RUSSELL Will O' The Wisp Sheila SR 2138 (MCA)	6.98	7.98	7.98			
★	32	NEW ENTRY	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	6.98	7.95	7.95	7.95	7.95	67	73	39	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	102	104	19	GRAHAM CENTRAL STATION Ain't No 'Bout A Doubt It Warner Bros. BS 2876	6.98	7.98	7.97			
★	38	5	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98	7.98	7.98	★	79	5	GEORGE CARLIN An Evening With Wally Londo Featuring Bill Slaszo Little David LD 1008 (Atlantic)	6.98	7.97	7.97	7.97	103	107	14	RITCHIE BLACKMORE'S RAINBOW Polydor PD 6049	6.98	7.98	7.98			
★	39	6	STANLEY CLARKE Journey To Love Memperor NE 433 (Atlantic)	6.98	7.97	7.97	7.97	7.97	69	68	10	RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	6.98	7.98	7.98	7.98	104	60	10	THE RITCHIE FAMILY Brazil 20th Century T-498	6.98	7.98	7.98			
★	47	26	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98	7.98	7.98	7.98	7.98	★	80	8	JEFFERSON STARSHIP Dragon Fly Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	105	109	16	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98	7.97	7.97			

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)



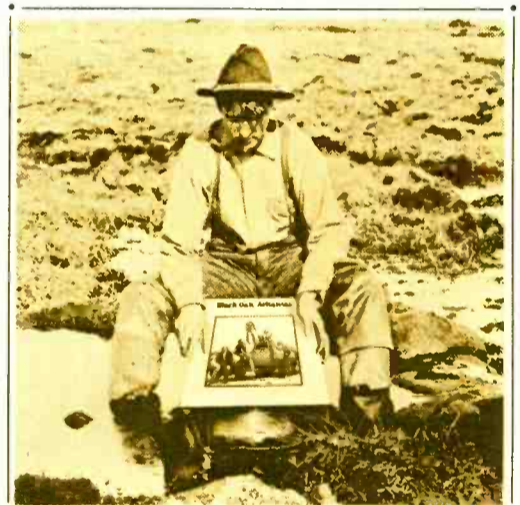
# Black Oak Arkansas

GAZETTE



# 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

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A Warner Communications Company

# TOP LPs & TAPE

POSITION  
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE
106	59	9	GEORGE HARRISON Extra Texture Apple SW-3420 (Capitol)	6.98		7.98		7.98
107	57	9	FOGHAT Fool For The City Beausville BR 6959 (Warner Bros.)	6.98		7.97		7.97
108	70	16	QUINCY JONES Mellow Madness A&M SP 4526	6.98		7.98		7.98
109	112	22	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98
122	3	3	BLACKBYRDS City Life Fantasy F 9490	6.98		7.98		7.98
121	2	2	HOT TUNA Yellow Fever Grunt BFL1-1238 (RCA)	6.98		7.95		7.95
112	115	22	CAT STEVENS GREATEST HITS A&M SP 4519	6.98		7.98		7.98
113	67	9	TOWER OF POWER In The Slot Warner Bros. BS 2880	6.98		7.97		7.97
114	118	6	JIM CROCE The Faces I've Been Lifesong LS 900	9.98		10.98		10.98
115	117	22	EDDIE KENDRICKS The Hit Man Tamla T6-338 S1 (Motown)	6.98		7.98		7.98
138	24	24	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98
135	5	5	BILL WITHERS Making Music Columbia PC 33704	6.98		7.98		7.98
118	119	9	BONNIE RAITT Home Plate Warner Bros. BS 2864	6.98		7.97		7.97
120	102	76	JIM CROCE Photographs & Memories (His Greatest Hits) ABC ABCD 835	6.98		7.95		7.95
131	5	5	STYLISTICS You Are Beautiful Avco AV 69010	6.98		7.98		7.98
122	125	18	ROGER DALTRY Ride A Rock Horse MCA 2147	6.98		7.98		7.98
123	123	24	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98		7.97		7.97
125	128	34	SMOKEY ROBINSON A Quiet Storm Tamla T6-337 S1 (Motown)	6.98		7.98		7.98
126	129	7	THE TUBES A&M SP 4534	6.98		7.98		7.98
140	2	2	FOUR SEASONS Who Loves You Warner Bros. BS 2900	6.98		7.97		7.97
169	2	2	ROXY MUSIC Siren Atco 36-127	6.98		7.97		7.97
129	130	20	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98
131	132	10	JONI MITCHELL The Hissing Of Summer Lawns Asylum 7E-1051	6.98		7.98		7.97
132	134	34	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEP-2017 (P.I.P.)	6.98		7.95		7.95
133	100	19	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D0SD 2020	6.98		7.95		7.95
145	4	4	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98
146	15	15	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98
145	4	4	BACK STREET CRAWLER The Band Played On Atco SD 36-125	6.98		7.97		7.97
146	15	15	HEAD EAST Flat As A Pancake A&M SP 4537	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE
137	137	6	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98
138	74	8	LONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL1-1196 (RCA)	6.98		7.95		7.95
139	76	55	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
140	114	7	LEO KOTTKE Chewing Pine Capitol ST 11446	6.98		7.98		7.98
151	2	2	BOBBI HUMPHREY Fancy Dancer Blue Note BN-LA5550-G (United Artists)	6.98		7.98		7.98
142	89	14	PEOPLES CHOICE Boogie Down The USA Tspoz KZ 33154 (Epic/Columbia)	6.98		7.98		7.98
143	148	6	COUNTRY JOE McDONALD Paradise With An Ocean View Fantasy F 9495	6.98		7.98		7.98
144	133	13	LOGGINS & MESSINA So Fine Columbia PC 33810	6.98		7.98		7.98
145	147	5	LISZTOMANIA/ORIGINAL SOUNDTRACK A&M SP 4546	6.98		7.98		7.98
157	2	2	RORY GALLAGHER Against The Grain Chrysalis CHR 1098 (Warner Bros.)	6.98		7.97		7.97
147	152	5	B.B. KING Lucille Talks Back ABC ABCO 898	6.98		7.95		7.95
148	150	3	ROBERT PALMER Pressure Drop Island ILPS 9372	6.98		7.98		7.98
149	149	82	EAGLES On The Border Asylum 7E-1004	6.98		7.99	8.97	7.97
150	156	4	WILLIE HUTCH Ode To My Lady Motown M-6-838 S1	6.98		7.98		7.98
151	126	16	CRUSADERS Chain Reaction ABC/Blue Thumb BTSD 6022	6.98		7.95		7.95
163	4	4	ERIC CARMEN Arista AL 4057	6.98		7.98		7.98
165	2	2	C.W. McCall Black Bear Road MGM M3G 5008	6.98		7.98		7.98
154	154	119	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98		7.98
155	141	36	AMERICA Hearts Warner Bros. BS 2852	6.98		7.98	8.97	7.97
167	3	3	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98
162	162	12	STEELEYE SPAN All Around My Hat Chrysalis CHR 1051 (Warner Bros.)	6.98		7.97		7.97
158	158	5	JOHNNY MATHIS Feelings Columbia PC 33887	6.98		7.98		7.98
159	159	8	BLACK OAK ARKANSAS X Rated MCA 2155	6.98		7.98		7.98
160	143	62	EAGLES Desperado Asylum SD 5068	6.98		7.98	8.97	7.97
177	3	3	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	6.98		7.97		7.97
162	162	12	LABELLE Phoenix Epic PE 33579	6.98		7.98		7.98
173	3	3	SAVOY BROWN FEATURING KIM SIMMONDS Wire Fire London PS 659	6.98		7.98		7.98
164	168	21	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98		7.98		7.98
165	166	4	BAKER-GURVITZ ARMY Elysian Encounter Atco SD 36-123	6.98		7.97		7.97
167	170	10	THE BEST OF CARLY SIMON Elektra 7E-1048	6.98		7.98	8.97	7.97
178	3	3	BLUE MAGIC Thirteen Blue Magic Way Atco SD 36-120	6.98		7.97		7.97
178	3	3	LES McCANN Hustle To Survive Atlantic SD 1679	6.98		7.97		7.97

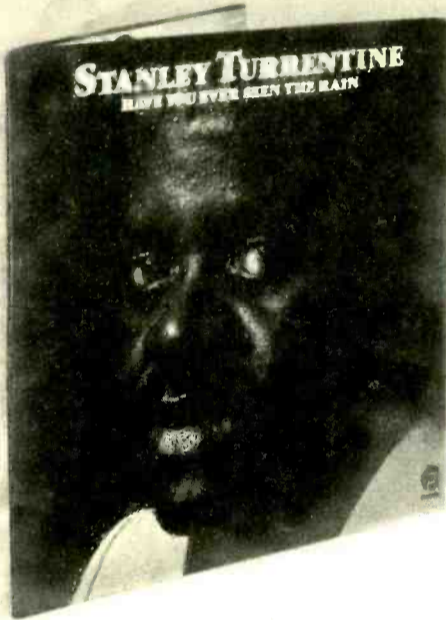
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE
169	92	19	B.T. EXPRESS Non-Stop Roadshow RS 41001 (Scepter)	6.98		7.98		7.98
170	127	9	GRAEME EDGE BAND featuring Adrian Gurvitz Kick Off Your Muddy Boots Threshold THS 15 (London)	6.98		7.95	7.98	7.95
171	175	5	BOB MARLEY & THE WAILERS Catch A Fire Island ILPS 9241	6.98		7.98		7.98
185	2	2	TOM WAITS Nighthawks At The Diner Asylum 7E-2008	7.98		8.97		8.97
173	179	3	UNDISPUTED TRUTH Higher Than High Gordy GG-972 S1 (Motown)	6.98		7.98		7.98
175	180	3	CHUCK MANGIONE Encore Mercury SRM-1-1050 (Phonogram)	6.98		7.98		7.98
175	180	3	HISTORY OF BRITISH ROCK VOLUME III Sire SASH 3712-2 (ABC)	7.98		8.95		8.95
176	139	8	RINGO STARR Blast From Your Past Apple SW 3422 (Capitol)	6.98		7.98		7.98
177	139	8	AMAZING RHYTHM ACES Stacked Deck ABC ABCD 913	6.98		7.95		7.95
178	139	8	KINKS PRESENT SCHOOLBOYS IN DISGRACE RCA LPL1-5102	6.98		7.95		7.95
190	2	2	THE SALSOU ORCHESTRA Salsoul SZS 5501	6.98		7.98		7.98
180	NEW ENTRY		DAN HILL 20th Century T 500	6.98		7.98		7.98
181	NEW ENTRY		NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98
182	NEW ENTRY		PETE WINGFIELD Breakfast Special Island ILPS 9333	6.98		7.98		7.98
183	NEW ENTRY		KRIS KRISTOFFERSON Who's To Bless And Who's To Blame Monument PZ 33379 (Epic/Columbia)	6.98		7.98		7.98
184	189	3	PRELUDE Owl Creek Incident Pye 12120	6.98		7.98		7.98
185	93	6	TONY ORLANDO & DAWN Skybird Arista AL 4059	6.98		7.98		7.98
186	NEW ENTRY		DICKIE GOODMAN Mr. Jaws & Other Fables Cash CR 6000 (Private Stock)	6.98		7.98		7.98
187	187	2	SHIRLEY BASSEY Good, Bad But Beautiful United Artists UA-LA542-G	6.98		7.98		7.98
188	NEW ENTRY		ANNE MURRAY Together Capitol ST 11433	6.98		7.98		7.98
189	NEW ENTRY		DIONNE WARWICKE Track Of The Cat Warner Bros. BS 2893	6.98		7.98		7.98
190	NEW ENTRY		FLEETWOOD MAC IN CHICAGO Sire SASH 3715-2 (ABC)	7.98		8.95		8.95
191	193	2	RONNIE MILSAP Night Things RCA APL1-1223	6.98		7.95		7.95
192	197	2	SPARKS Indiscreet Island ILPS 9345	6.98		7.98		7.98
193	195	2	JIMMY JAMES & THE VAGABONDS You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV)	6.98		7.98		7.98
194	124	8	THE EDGAR WINTER GROUP WITH RICK DERRINGER Blue Sky 33798 (Epic/Columbia)	6.98		7.98	7.98	7.98
195	103	5	GIL SCOTT-HERON & BRIAN JACKSON From South Africa To South Carolina Arista AL 4044	6.98		7.98		7.98
196	106	41	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98
197	110	38	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95
198	199	2	DR. DEMENTO'S DELIGHTS Warner Bros. BS 2855	6.98		7.97		7.97
199	136	40	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95
200	198	244	CAROLE KING Tapestry Dde SP 77009 (A&M)	6.98		7.98	7.98	7.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith..... 37	Billy Cobham..... 80	Herbie Hancock..... 45	Little Feat..... 40	Prelude..... 184	Bruce Springsteen..... 20, 86, 129
Morris Albert..... 54	Natalie Cole..... 23	George Harrison..... 106	Loggins & Messina..... 144	Richard Pryor..... 90, 99	Ringo Starr..... 176
Allman Brothers Band..... 96	Commodores..... 36	Head East..... 136	C.W. McCall..... 153	Quicksilver Messenger..... 100	Steeleye Span..... 157
Amazing Rhythm Aces..... 177	Rita Coolidge..... 124	Jimmi Hendrix..... 57	Las McCann..... 168	Bonnie Raitt..... 118	Cat Stevens..... 112
Amrosia..... 76	Jim Croce..... 114, 119	Dan Hill..... 180	Country Joe McDonald..... 143	Heleen Reddy..... 109, 134	Rod Stewart..... 78
America..... 16, 155	David Crosby/Graham Nash..... 6	History British Rock..... 175	Barry Manilow..... 33, 133	Ritchie Blackmore's Rainbow..... 103	Sly Stone..... 47
Average White Band..... 123	Crown Heights Affair..... 131	Hot Chocolate..... 161	Melissa Manchester..... 196	Ritchie Family..... 104	Barbra Streisand..... 17
Back Street Crawler..... 135	Crusaders..... 111	Hot Tuna..... 111	Chuck Mangione..... 89, 174	Smokey Robinson..... 125	Stylistics..... 121
B.T. Express..... 169	Roger Daltrey..... 122	Bobbi Humphrey..... 141	Manhattan Transfer..... 92	Linda Ronstadt..... 25, 97	Donna Summer..... 52
Joan Baez..... 42	Charlie Daniels..... 91	Willie Hutch..... 150	Bob Marley..... 171	Roxy Music..... 128	Sweet..... 58
Baker-Gurvitz Army..... 165	Deep Purple..... 84	Jimmy James..... 143	Marshall Tucker Band..... 49	David Ruffin..... 83	Temptations..... 56
Ron Banks..... 95	John Denver..... 3, 38, 75, 120, 199	Jefferson Starship..... 2, 70	Dave Mason..... 39	Rufus..... 32	Tower Of Power..... 113
Shirley Bassey..... 187	Dr. Demento..... 198	Jethro Tull..... 60	Johnny Mathis..... 158	Todd Rundgren..... 74	Tubes..... 126
Bay City Rollers..... 46	Eagles..... 26, 149, 160	Janis Ian..... 51	MFSB..... 82	Leon Russell..... 101	Stanley Turrentine..... 81
Bea Gees..... 85	Earth, Wind & Fire..... 67, 98	Isley Brothers..... 29	Ronnie Millsap..... 191	Salsoul Orchestra..... 179	Undisputed Truth..... 173
Blackbyrds..... 110	Electric Light Orchestra..... 22	Eton John..... 72	Miracles..... 72	Savoy Brown..... 163	Gino Vannelli..... 164
Black Oak Arkansas..... 159	Freddy Fender..... 41, 132	Quincy Jones..... 108	Joni Mitchell..... 130	Gil Scott-Heron..... 195	Tom Waits..... 172
Blue Magic..... 167	Aetha Franklin..... 88	K.C. & The Sunshine Band..... 9	Michael Murphy..... 94	Seals & Crofts..... 19	Who..... 62
David Bowie..... 197	Peter Frampton..... 137	Eddie Kendricks..... 115	Anne Murray..... 188	Neil Sedaka..... 21, 64	Grover Washington Jr..... 189
Donald Byrd..... 93	Rory Gallagher..... 146	B.B. King..... 147	Nazareth..... 181	Carly Simon..... 166	Barry White..... 27
Glen Campbell..... 50	Art Garfunkel..... 7	Carole King..... 200	Willie Nelson..... 28	Paul Simon..... 1	Pete Wingfield..... 182
Captain & Tennille..... 44	Gloria Gaynor..... 65	Kiss..... 10	Olivia Newton-John..... 61	Paul Simon..... 1	Wings..... 35
George Carlin..... 68	Dickie Goodman..... 186	Gladys Knight & Pips..... 24			

# Stanley's Steamer



**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**

**★ 81 Billboard    119 Cashbox    105 Record World**



# Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 12/6/75

## Top Add Ons-National

**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**CAT STEVENS**—Numbers (A&M)  
**SUPERTRAMP**—Crisis? What Crisis (A&M)

## Top Requests/Airplay-National

**NEIL YOUNG**—Zuma (Reprise)  
**LITTLE FEAT**—The Last Record Album (Warner Bros.)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)

## National Breakouts

**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**CAT STEVENS**—Numbers (A&M)  
**PATTI SMITH**—Horses (Arista)

**ADD ONS**—The four key products added at the radio stations listed; as determined by station personnel.  
**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay; as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

## Western Region

● **TOP ADD ONS:**  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**ROXY MUSIC**—Siren (Atco)  
**SUPERTRAMP**—Crisis? What Crisis?

★ **TOP REQUEST/AIRPLAY:**  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)  
**ELTON JOHN**—Rock Of The Westies (MCA)  
**NEIL YOUNG**—Zuma (Reprise)  
**CAT STEVENS**—Numbers (A&M)

**BREAKOUTS:**  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**CAT STEVENS**—Numbers (A&M)  
**MICHAEL MURPHEY**—Swans Against The Sun (Epic)

### KMET-FM—Los Angeles

● **ROXY MUSIC**—Siren (Atco)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**TOM SCOTT**—New York Connection (Ode)  
★ **NEIL YOUNG**—Zuma (Reprise)  
★ **ERIC CARMEN**—(Arista)  
★ **PINK FLOYD**—Wish You Were Here (Columbia)  
★ **RORY GALLAGHER**—Against The Grain (Chrysalis)

### KDKB-FM—Phoenix

● **BARKLEY JAMES HARVEST**—Time Honored Ghosts (Polydor)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**DAVE EDMUNDS**—Subtle As A Flying Wallet (RCA)  
**KAYAK**—Royal Bed Bouncer (Janus)  
★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
★ **CAT STEVENS**—Numbers (A&M)  
★ **ELTON JOHN**—Rock Of The Westies (MCA)  
★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)

### KSML-FM—Lake Tahoe/Reno

● **THE BAND**—Northern Lights—Southern Cross (Capitol)  
**ROXY MUSIC**—Siren (Atco)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**SUPERTRAMP**—Crisis? What Crisis? (A&M)  
★ **NEIL YOUNG**—Zuma (Reprise)  
★ **HOT CHOCOLATE**—(Big Tree)  
★ **PATTI SMITH**—Horses (Arista)  
★ **C.W. McCALL**—Black Bear Road (MGM)

### KGB-FM—San Diego

● **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**MICHAEL MURPHEY**—Swans Against The Sun (Epic)  
**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)  
★ **ELTON JOHN**—Rock Of The Westies (MCA)  
★ **HOME GROWN THREE**—Various Artists (KGB Records)

### KISW-FM—Seattle

● **FOGHAT**—Fool For The City (Bearsville)  
**MICHAEL MURPHEY**—Swans Against The Sun (Epic)  
**CAT STEVENS**—Numbers (A&M)  
**SUPERTRAMP**—Crisis? What Crisis? (A&M)  
★ **GROVER WASHINGTON JR.**—Feels So Good (Kudu)  
★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
★ **JIMI HENDRIX**—Midnight Lightning (Reprise)  
★ **NEIL YOUNG**—Zuma (Reprise)

### KOME-FM—San Jose

● **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**RITA COOLIDGE**—It's Only Love (A&M)  
**KANSAS**—Masque (Epic)  
★ **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)  
★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)  
★ **CAT STEVENS**—Numbers (A&M)  
★ **ELTON JOHN**—Rock Of The Westies (MCA)

## Southwest Region

● **TOP ADD ONS:**  
**CAT STEVENS**—Numbers (A&M)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**PATTI SMITH**—Horses (Arista)

★ **TOP REQUEST/AIRPLAY:**  
**NEIL YOUNG**—Zuma (Reprise)  
**MICHAEL MURPHEY**—Swans Against The Sun (Epic)  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)  
**STYX**—Equinox (A&M)

**BREAKOUTS:**  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**CAT STEVENS**—Numbers (A&M)  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**KANSAS**—Masque (Epic)

### KSHE-FM—St. Louis

● **PATTI SMITH**—Horses (Arista)  
**CAT STEVENS**—Numbers (A&M)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**KANSAS**—Masque (Epic)  
★ **NEIL YOUNG**—Zuma (Reprise)  
★ **KRAFTWERK**—Radio-Activity (Capitol)  
★ **STYX**—Equinox (A&M)  
★ **HOT TUNA**—Yellow Fever (Grunt)

### KADI-FM—St. Louis

● **THE BAND**—Northern Lights—Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**CAT STEVENS**—Numbers (A&M)  
**KINKS**—School Boys In Disgrace (RCA)  
★ **CRACK THE SKY**—(Life Song)  
★ **MICHAEL MURPHEY**—Swans Against The Sun (Epic)  
★ **DAN HILL**—(20th Century)  
★ **NEIL YOUNG**—Zuma (Reprise)

### KZEW-FM—Dallas

● **CAT STEVENS**—Numbers (A&M)  
**SUPERTRAMP**—Crisis? What Crisis? (A&M)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**DR. JOHN**—Hollywood Be Thy Name (United Artists)  
★ **DAN FOGELBERG**—Captured Angel (Epic)  
★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)  
★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)

### KLBJ-FM—Austin

● **PATTI SMITH**—Horses (Arista)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**ANGEL**—(Casablanca)  
**KAYAK**—Royal Bed Bouncer (Janus)  
★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)  
★ **MICHAEL MURPHEY**—Swans Against The Sun (Epic)  
★ **JIMI HENDRIX**—Midnight Lightning (Reprise)  
★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)

## Midwest Region

● **TOP ADD ONS:**  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**CAT STEVENS**—Numbers (A&M)  
**KANSAS**—Masque (Epic)  
**SUPERTRAMP**—Crisis? What Crisis? (A&M)

★ **TOP REQUEST/AIRPLAY:**  
**ROXY MUSIC**—Siren (Atco)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**NEIL YOUNG**—Zuma (Reprise)  
**WHO**—Numbers (MCA)

**BREAKOUTS:**  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**CAT STEVENS**—Numbers (A&M)  
**PATTI SMITH**—Horses (Arista)

### WBAX-FM—Detroit

● **KANSAS**—Masque (Epic)  
**SUPERTRAMP**—Crisis? What Crisis? (A&M)  
**CAT STEVENS**—Numbers (A&M)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
★ **ROXY MUSIC**—Siren (Atco)  
★ **HOT TUNA**—Yellow Fever (Grunt)  
★ **KINKS**—School Boys In Disgrace (RCA)  
★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)

### WMMS-FM—Cleveland

● **NEIL YOUNG**—Zuma (Reprise)  
**KINKS**—School Boys In Disgrace (RCA)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**CAT STEVENS**—Numbers (A&M)  
★ **ROXY MUSIC**—Siren (Atco)  
★ **ELTON JOHN**—Rock Of The Westies (MCA)  
★ **ERIC CARMEN**—(Arista)  
★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

### WXRT-FM—Chicago

● **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**CAT STEVENS**—Numbers (A&M)  
**PATTI SMITH**—Horses (Arista)  
**KANSAS**—Masque (Epic)  
★ **FLEETWOOD MAC**—(Reprise)  
★ **WHO**—By Numbers (MCA)  
★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)  
★ **STANLEY CLARKE**—Journey To Love (Nemperor)

### WCOL-FM—Columbus

● **THE BAND**—Northern Lights—Southern Cross (Capitol)  
**PATTI SMITH**—Horses (Arista)  
**DEEP PURPLE**—Come Taste The Band (Deep Purple)  
**ROXY MUSIC**—Siren (Atco)  
★ **MICHAEL MURPHEY**—Swans Against The Sun (Epic)  
★ **EARTH, WIND & FIRE**—Gratitude (Columbia)  
★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
★ **NEIL YOUNG**—Zuma (Reprise)

### WZMF-FM—Milwaukee

● **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**SUPERTRAMP**—Crisis? What Crisis? (A&M)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**CAT STEVENS**—Numbers (A&M)  
★ **NEIL YOUNG**—Zuma (Reprise)  
★ **PINK FLOYD**—Wish You Were Here (Columbia)  
★ **WHO**—By Numbers (MCA)  
★ **KISS**—Alive (Casablanca)

## Southeast Region

● **TOP ADD ONS:**  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**EARTH, WIND & FIRE**—Gratitude (Columbia)  
**CAT STEVENS**—Numbers (A&M)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

★ **TOP REQUEST/AIRPLAY:**  
**CRACK THE SKY**—(Life Song)  
**ROBERT PALMER**—Pressure Drop (Island)  
**LITTLE FEAT**—The Last Record Album (Warner Bros.)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

**BREAKOUTS:**  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**EARTH, WIND & FIRE**—Gratitude (Columbia)  
**CAT STEVENS**—Numbers (A&M)

### WMAL-FM—Washington

● **CAT STEVENS**—Numbers (A&M)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**RITA COOLIDGE**—It's Only Love (A&M)  
**EARTH, WIND & FIRE**—Gratitude (Columbia)  
★ **NEIL YOUNG**—Zuma (Reprise)  
★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
★ **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)  
★ **CRACK THE SKY**—(Life Song)

### WKTK-FM—Baltimore

● **THE BAND**—Northern Lights—Southern Cross (Capitol)  
**BARKLEY JAMES HARVEST**—Time Honored Ghosts (Polydor)  
**EARTH, WIND & FIRE**—Gratitude (Columbia)  
**KRIS KRISTOFFERSON**—Who's To Bless And Who's To Blame (Monument)  
★ **THE BAND**—Northern Lights—Southern Cross (Capitol)  
★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)  
★ **ROBERT PALMER**—Pressure Drop (Island)  
★ **CRACK THE SKY**—(Life Song)

### WKDA-FM—Nashville

● **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**MICHAEL MURPHEY**—Swans Against The Sun (Epic)  
**CATE BROTHERS**—(Asylum)  
★ **LINDA RONSTADT**—Prisoner In Disgrace (Asylum)  
★ **ELTON JOHN**—Rock Of The Westies (MCA)  
★ **WHO**—By Numbers (MCA)  
★ **PAUL SIMON**—Still Crazy After All Those Years (Columbia)

### WORJ-FM—Orlando

● **CAT STEVENS**—Numbers (A&M)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**SUPERTRAMP**—Crisis? What Crisis? (A&M)  
★ **PINK FLOYD**—Wish You Were Here (Columbia)  
★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)  
★ **ROBERT PALMER**—Pressure Drop (Island)  
★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)

## Northeast Region

● **TOP ADD ONS:**  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**CAT STEVENS**—Numbers (A&M)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**STEVE HOWE**—Beginnings (Atlantic)

★ **TOP REQUEST/AIRPLAY:**  
**LITTLE FEAT**—The Last Record Album (Warner Bros.)  
**NEIL YOUNG**—Zuma (Reprise)  
**KINKS**—School Boys In Disgrace (RCA)  
**STEELEYE SPAN**—All Around My Hat (Chrysalis)

**BREAKOUTS:**  
**THE BAND**—Northern Lights-Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**PATTI SMITH**—Horses (Arista)  
**CRACK THE SKY**—(Life Song)

### WNEW-FM—New York

● **CAT STEVENS**—Numbers (A&M)  
**KAYAK**—Royal Bed Bouncer (Janus)  
**KENNY RANKIN**—Inside (Little David)  
**STEVE HOWE**—Beginnings (Atlantic)  
★ **PATTI SMITH**—Horses (Arista)  
★ **THE BAND**—Northern Lights—Southern Cross (Capitol)  
★ **ERIC CARMEN**—(Arista)  
★ **NEIL YOUNG**—Zuma (Reprise)

### WBAB-FM—Babylon

● **THE BAND**—Northern Lights—Southern Cross (Capitol)  
**STEVE HOWE**—Beginnings (Atlantic)  
**DAN HILL**—(20th Century)  
**RITA COOLIDGE**—It's Only Love (A&M)  
★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
★ **MICHAEL MURPHEY**—Swans Against The Sun (Epic)  
★ **ROXY MUSIC**—Siren (Atco)  
★ **KINKS**—School Boys In Disgrace (RCA)

### WOUR-FM—Syracuse/Utica

● **CRACK THE SKY**—(Life Song)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**PATTI SMITH**—Horses (Arista)  
★ **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)  
★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)  
★ **ROBERT PALMER**—Pressure Drop (Island)  
★ **STEELEYE SPAN**—All Around My Hat (Chrysalis)

### WMWR-FM—Philadelphia

● **THE BAND**—Northern Lights—Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**CAT STEVENS**—Numbers (A&M)  
**EARTH, WIND & FIRE**—Gratitude (Columbia)  
★ **ANGEL**—(Casablanca)  
★ **KINKS**—School Boys In Disgrace (RCA)  
★ **NEIL YOUNG**—Zuma (Reprise)  
★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)

### WNTN-FM—Boston

● **CAT STEVENS**—Numbers (A&M)  
**HUDSON BROTHERS**—Ba-Fa (Rocket)  
**PATTI SMITH**—Horses (Arista)  
**GROVER WASHINGTON JR.**—Feels So Good (Kudu)  
★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)  
★ **WHO**—By Numbers (MCA)  
★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)

### WHCN-FM—Hartford

● **THE BAND**—Northern Lights—Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**KINKS**—School Boys In Disgrace (RCA)  
**ROXY MUSIC**—Siren (Atco)  
★ **THE FOUR SEASONS**—Who Loves You (Warner Brothers)  
★ **OREGON**—Live (Vanguard)  
★ **BARKLEY JAMES HARVEST**—Time Honored Ghosts (Polydor)  
★ **STEELEYE SPAN**—All Around My Hat (Chrysalis)

### CHUM-FM—Toronto

● **NEIL YOUNG**—Zuma (Reprise)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**JIMI HENDRIX**—Midnight Lightning (Reprise)  
**CRACK THE SKY**—(Life Song)  
★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)  
★ **TODD RUNDGREN'S UTOPIA**—Another Live (Bearsville)  
★ **DAVE MASON**—Split Coconut (Columbia)  
★ **BONNIE RAITT**—Home Plate (Warner Brothers)

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# Paul Anka's Latest Greatest Hits.

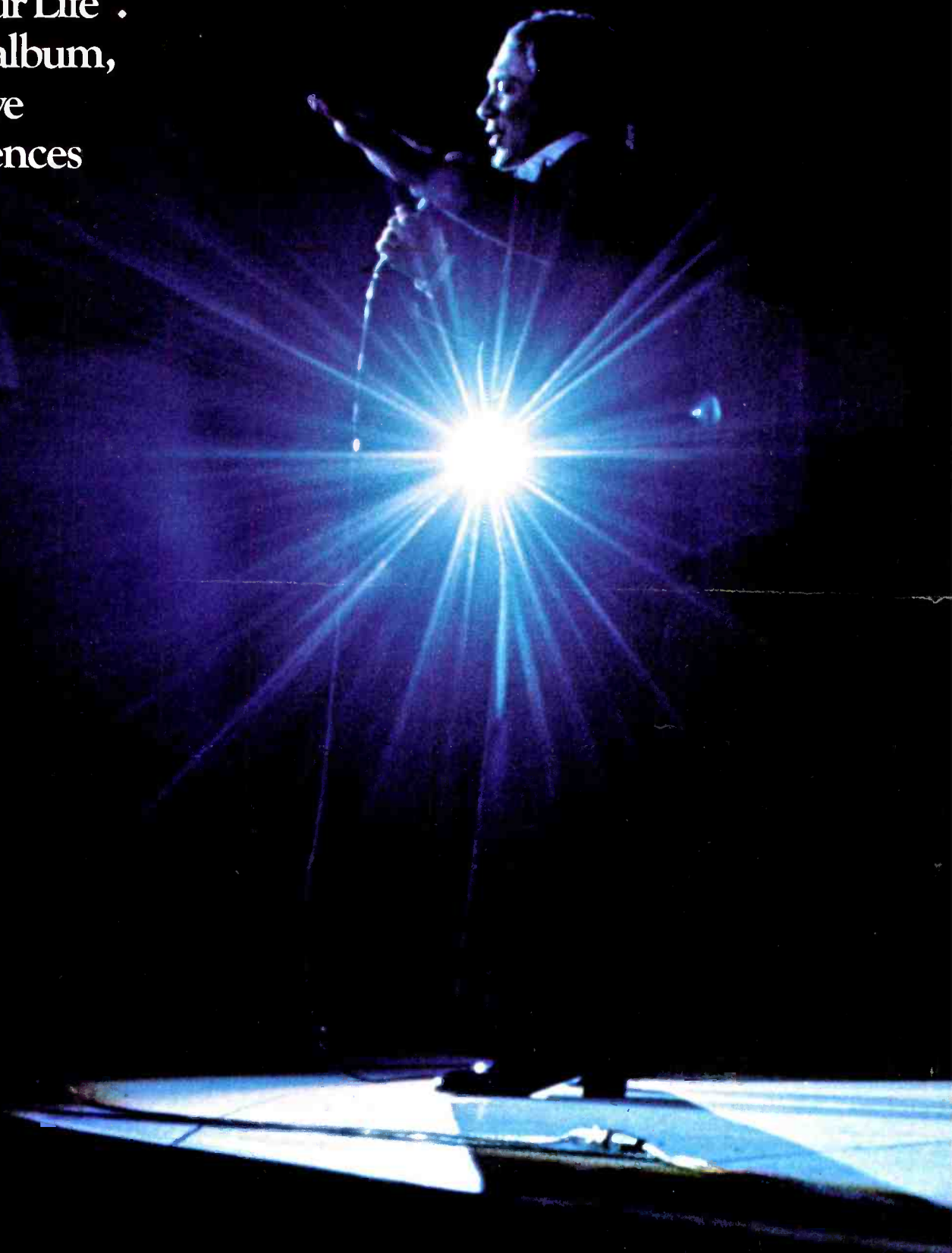
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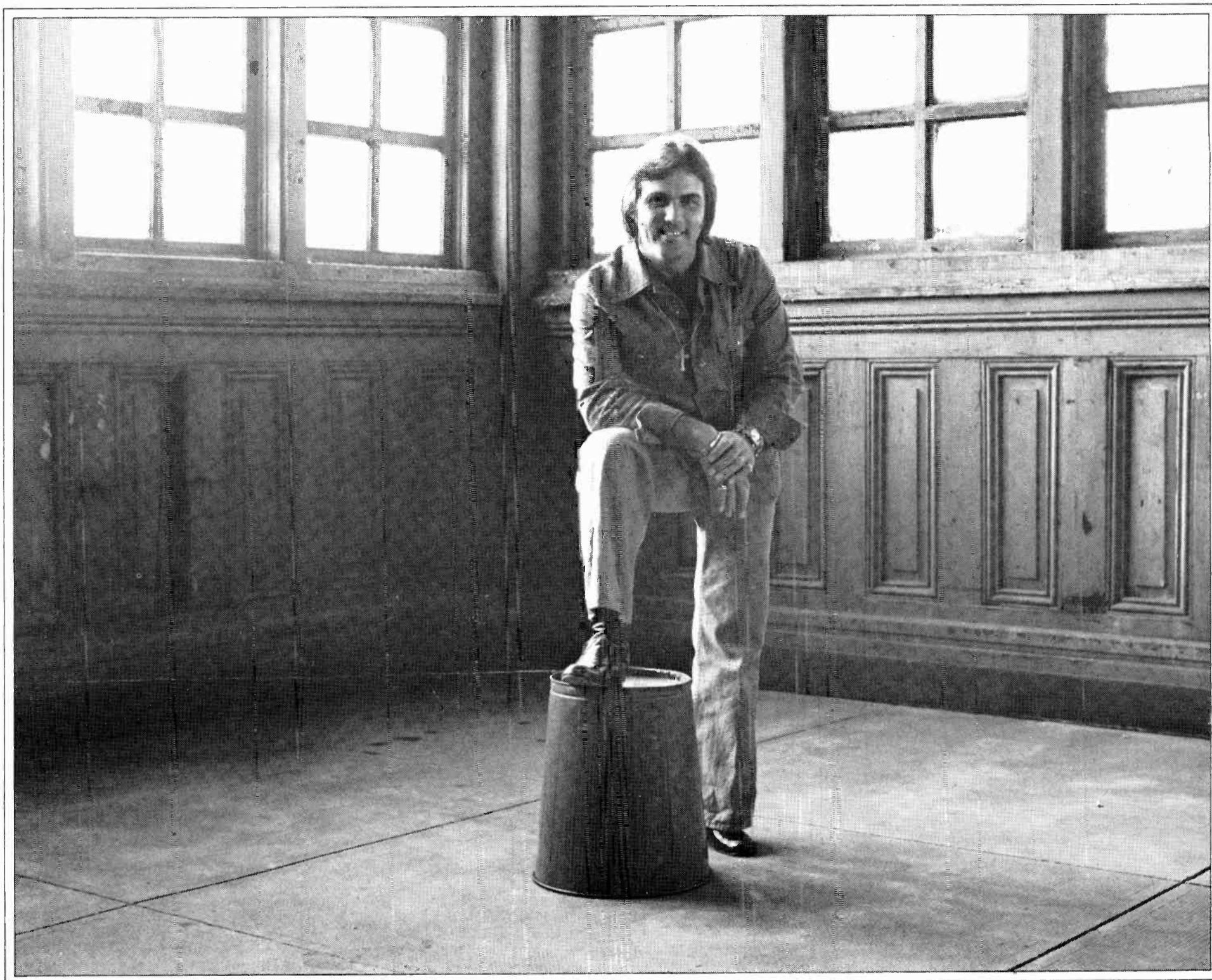
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