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Ho, Ho, Ho: Holiday Sales Soar

BMI In Move To Get CBS-TV Back Fees

By IS HOROWITZ

L.A. Church Runs Studio

By JEAN WILLIAMS

LOS ANGELES—The Tabernacle of Holiness Church of God in Christ here has opened its own recording studio to not only record the groups within the church but outside gospel singers as well.

The 8-track studio is self-contained including housing its own instruments, drums, organ, piano, bass guitar and guitar, says Jim Saunders, recording engineer and builder of the studio.

He says the church is in the process of developing a studio musician section.

"We decided to build our own studio because the recording rates are

(Continued on page 26)

NEW YORK—BMI has petitioned the federal court here to clear the way for an adjustment of performance fees paid by CBS-TV on an interim basis since 1970, in a move that may see BMI affiliates split shares in a retroactive lump settlement of more than \$10 million.

The BMI motion, filed Monday (1), is based on the court's decision last September rejecting antitrust charges against it and ASCAP (Billboard, Oct. 4). Although the network has filed notice of appeal, BMI contends that no charges against the rights organization remain to be adjudicated.

Shortly after the onset of the suit in late December 1969, an interim blanket license fee of \$1.6 million was ordered by the court. This was increased to \$1.7 million in 1972, but the figure was still considerably be-

(Continued on page 57)

Labels Find Collections Are Better

NEW YORK—Collections from the merchandising pipeline are better than they've been in a long time, and major record manufacturers consider that happy state a bright augury of industry recovery from recession doldrums.

"Collections have improved significantly over the past six months," says George E. Lee, credit chief of MCA Records. "It's a healthy situation."

Lee's observations span a broader vista than his own label, whose string of hits exert their own peculiar leverage on slow payers. As chairman of the National Credit Managers Group of the Record Industry (NCMG), he is also kept informed of payment patterns to other majors.

The NCMG was formed less than a year ago, but already affiliate groups have been established here

(Continued on page 55)

Jingle & Jangle Of Coins Indicate Green Christmas

By JOHN SIPPEL

LOS ANGELES—Store volume on the pivotal post-Thanksgiving Friday and Saturday augurs a 1975 Christmas record-tape buying period that should substantially top the same 1974 four weeks.

Despite inclement weather in the Northern parts of the U.S., major retailers report a strong kickoff for December, when between 25 to 35 percent of the total industry business is done.

Chain store executives, especially those with many mall locations, note that late evening closings, up to 11 p.m., may provide vital additional browsing-and-buying time this year.

Early in the season, almost all report gift buyers thronging stores in the after-dinner hours till near closing.

Typical early seasonal comments: Amos Heilicher, whose wide recorded music holdings include the Musicland operation, largest U.S.

(Continued on page 14)

Salsa Pumping Up N.Y. Bistros

By RUDY GARCIA

NEW YORK—The salsa or Latin rock invasion of traditionally American pop and disco clubs has proven a bonanza for musicians and record companies alike.

In New York such bistros as Downbeat, La Maganette and the Tower Suite, high atop the Time-Life building, are featuring one or more nights a week of live Latin rock music. Add to them the large number of strictly Latin live and disco clubs and there is more than enough work for nearly all of the groups good enough to record.

Hector Castro, pianist and leader of Conjunto Candela, reports that whereas a couple of years ago groups such as his were competing

(Continued on page 51)



"VISIONS OF A NEW WORLD" (BDL1-1195) comes off the success of Lonnie Liston Smith's last hit album and single, "Expansions." Crossing over jazz, R&B and contemporary, "Visions" soars with the sounds of moog synthesizers, choirs, conga drums, jazz saxes and electronic keyboards. Watch especially for "A Chance For Peace" (DB-10392), the single from the album. On Flying Dutchman Records and Tapes.

(Advertisement)

Gaslight Adding 4 Discos

By ANNE DUSTON

CHICAGO—In response to "intense" requests from keyholders, the Gaslight Club chain has added discos to two of its five clubs here, with plans to go disco in Washington and New York clubs in the near future, says Robert M. Fredricks, president.

"There is some objection to the word 'disco,' as evoking an image of dirty jeans, bare feet and 33 cents in

the pocket," says Fredricks, who is searching for another word but so far without success. The downtown key club's disco is called "Something Afoot," and the suburban disco, just opened in the European, 17th century styled resort, Chateau Louise, is named, "Disco-very."

Decor will blend with the old

(Continued on page 27)

Acts Aid N.Y. College Recruiting

NEW YORK—Pace College here will utilize recording acts as an enticement with which to recruit students.

The acts, primarily r&b, will be invited to speak and possibly entertain high school students, many of whom are affiliated with the "college bound" program in an effort to bring these students to Pace, a private school.

Glenn Slade, admissions counselor and English instructor, explains that most of the students are black and although they may not plan to attend college, they can identify with r&b and with other performers, which is in part the reason acts are being invited.

Record executives also will be asked to visit, says Slade.

(Continued on page 41)



Cate Bros. are Ernie and Earl, Albert Singleton and Terry Cagle, Arkansas natives, who play no frills electric music. Don't look for easy categories either. The Cates make music uniquely their own. They're playing live, on tour. And whenever you're ready, on Asylum Records (7E-1050) ... Cate Bros.' debut album. (Photo by Henry Diltz) (Advertisement)

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"CRISIS? WHAT CRISIS?" THE EXPLOSIVE NEW SUPERTRAMP ALBUM.
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Produced by Ken Scott and Supertramp

England Welcomes Old Tunes

By ADAM WHITE

LONDON—Publishers and artists here are waking up to the fact that it is "wasteful" to leave songs lying in publishing house vaults simply because they are not brand new.

That is one explanation offered about the positive spate of old songs making the U.K. charts. (Evergreens have also made a dent on U.S. charts.)

Making that point, Ron White, EMI Music managing director, adds: "Publishers do work hard promoting back catalog material, consistently offering it to artists, a&rs men and producers. Many people are inclined to the view that melodic qualities are more evident in much of the material from the past, more so than in contemporary compositions.

"But at the same time it is rather insulting to the young writers of today to pull out the old saying that they don't write songs like they used to."

Whatever the explanation, the fact is that some 40 singles released within the past couple of months have featured old songs from a variety of different sources. They range from vintage standards like "True Love" and "I Could Have Danced All Night" to pop classics like "We Can Work It Out" and "Satisfac-
(Continued on page 49)

King Karol's Sales Lure: Top 10 Albums For \$3.99

NEW YORK—Current top 10 LPs will be retailed at \$3.99 on a continuing basis by King Karol in a new merchandising policy launched this week by the seven-store chain.

This latest move in the hotly-contested market here is unique in that it removes choice of the sale product from the dealer and pegs it instead on a disinterested chart listing.

The Billboard Top LP chart will be the determining factor in product selection, says Ben Karol, co-chief-tain of the chains. "All our print advertising will now carry a boxed-off

Labels Striving To Kill Peddling Of Promotional LPs

LOS ANGELES—Embossing promotional albums with a permanent warning that the record is not for sale is the newest attack some record companies are taking to make it difficult for "select" retailers to sell these products.

Three companies are embossing the "not for sale" expression on their LPs, Columbia, RCA and UA (on its military and foreign sale product), with Phonogram/Mercury planning to go this route after Jan. 1.

Other standard methods of making the LPs unsalable are cutting the corners, drilling holes in the corners, pasting various colored stickers on the front or back or a combination of these things.

Many of these promo albums, sent to reviewers and disk jockeys, find their way into record shops which sell them at low costs, even pointing out their promotional nature in ads. Since the LPs are free goods there are no royalties paid to artists or publishers.

C'right Chief a Shocker At Washington Hearings

WASHINGTON—Barbara Ringer, Register of Copyrights, had some disquieting suggestions for the record industry while testifying before the Kastenmeier judiciary subcommittee last week. They ranged from a possible compulsory licensing of those unreleased, unlicensed catalogs of older recordings, held by the majors, to a possible terminal date for state anti-piracy laws—say in about 72 years.

Register Ringer wound up her long testimony Thursday (4) on the copyright office revision report, before the House subcom-

Ringer Asks Antipiracy End 'In 72 Years'

By MILDRED HALL

mittee on courts, civil liberties and the administration of justice. Public hearings are now ended, and the subcommittee markup of House revision bill H.R. 2233 begins in January.

Leaving the long debated issue of record performance royalty to the last Ringer said a problem exists "with the large and growing

catalogs of recordings that record companies are sitting on and will neither release nor license." Unless voluntary licensing methods can be found, it may well be that some kind of compulsory licensing systems would be needed.

Without taking sides, Ringer quoted testimony by tape duplicators who have asked for compulsory licensing of the older recordings to permit the public to have access to them, and "to generate royalties for the performing artists."

The copyright office suggests
(Continued on page 55)

PHILHARMONIC MGT. AND AFM MEET

L.A. Contract Still Unresolved

By ROBERT SOBEL

NEW YORK—The Los Angeles Philharmonic management and Los Angeles Local 47 scheduled a meeting late last week to iron out their contract entanglement (Billboard Dec. 6).

The dispute centers on two issues. (1) Is there a new contract for the symphony members? (2) Does the language regarding the number of musicians to be paid at a recording session conflict with the national formula?

Both the local and the L.A. management remain adamant in their positions. The symphony management says there is a contract, and

VeeJay Label: New U.K. Life

LONDON—The vast U.S. VeeJay catalog, a legend in soul circles, is about to return to the U.K. market, and almost certainly via one of the major record companies.

Representing the label's catalog in various world markets outside the U.S., including Europe, is Maiden Music, an affiliate of the Valentine Music Group here.

Maiden managing director Barry O'Keef is currently negotiating a major company deal for VeeJay and says he has plans for the fast release of a number of singles.

The company's history spans more than 20 years and material available includes vintage blues and r&b from such artists as Jimmy Reed, John Lee Hooker, the Staple Singers, Jerry Butler, Gene Chandler, Betty Everett, the Dells and current U.K. chart name Dee Clark.

Much of this product has been generally unavailable in the U.K. for years.

that the orchestra is working under the new agreement. The local says the contract is a first draft. Meanwhile, national AFM leaders maintain they still have not received a copy of the agreement and, therefore, cannot pass judgment on its contents.

Hal Davis, AFM president, says that it is his understanding that a new symphonic agreement has not been signed and that the papers
(Continued on page 57)

Bill Terminating Fair Trade Awaits President's Okay

WASHINGTON—As expected, the Senate last week passed legislation to end state fair trade laws, and sent the bill to the President. The House had already approved its bill to end the antitrust exemptions permitting manufacturers to set retail prices on their products in states with fair trade laws (Billboard, Nov. 22).

Repeal would take effect 90 days after President Ford signs the legislation, as anticipated.

The administration had backed the duplicate House and Senate

Recording Agreement Approved

By IS HOROWITZ

NEW YORK—Union musicians have ratified the agreement between the AFM and record manufacturers that sets wages and working conditions for recording sessions over the next two years.

In a secret mail referendum, sidemen, whose earnings of a minimum of \$1,000 from sessions in 1974 entitled them to vote, approved the pact by the heavy margin of 1,243 to 116, according to Hal Davis, AFM president.

As reported earlier (Billboard, Nov. 15), the agreement calls for an across-the-board 10 percent increase in wages, a raise to 10 percent in manufacturer payments to the AFM pension fund, and stepups in cartage fees and health and welfare contributions.

In the case of Canada and Puerto Rico, session wages were increased to \$91 and \$66, respectively, for domestic sales only. If records produced in these areas are sold in the United States, musicians must receive an additional payment to bring their total to the equivalent of the U.S. rate, \$110 a session.

During the negotiations, which were completed on Oct. 31, Davis recalls that one of the "most serious grievances pressed was the indiscriminate use of incomplete record tracks. The AFM held firm on provi-
(Continued on page 54)

Disco-Vision Prepares Forum Software Show

By STEPHEN TRAIMAN

NEW YORK—With adequate programming the key to success in the emerging disco audio/video picture, Disco-Vision Inc. of Norfolk, Va., expects to have a complete software package combining video effects and top talent ready for Billboard's Disco '76 Forum, Jan. 20-23 at the Hotel Roosevelt here.

Randy Vaughan, whose Ambassador Services equipped one of the first discos to successfully promote large-screen video entertainment last summer, is teamed with Bob Williams, owner of The Village in Hampton, Va., currently undergoing a complete audio/visual renovation.
(Continued on page 35)

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(Continued on page 28)

Civil Liberties Union Protests Rock Fans' Harassment

By JIM MELANSON

NEW YORK—Charges that many Nassau Coliseum rock music concertgoers have been subjected to abusive and illegal search and seizure tactics by local police as well as by facility staffers have been made in a report issued by the Nassau County chapter of the state's Civil Liberties Union.

The chapter's findings, based on observations by CLU teams attending about 15 rock events at the arena since early 1973, are expected to be delivered to national CLU officers shortly, opening the possibility that a harder look at similar harassment in other major concert markets may be given.

Complaints from ticketholders at rock concerts as to the treatment they've received from local law enforcement authorities have been steadily on the rise and have been heard on both coasts as well as from mid-America.

Meanwhile, promoters active at the Nassau Coliseum here hail the local CLU report as a step in the right direction. But, they say, the damage has already been done, with refusals to play Nassau already having been given by a number of top-name rock acts.

They say that even if the alleged tactics ceased completely, it would still take a year or two to overcome the stigma attached to putting on a rock musical event at the coliseum.

According to Barbara Bernstein, executive director, and Alan Azzara, legal director, the chapter's involvement was prompted by numerous requests from young music fans, promoters and performers alike. The vast majority of complaints, they say, came from those people who had attended a rock show at the facility.

Consequently, CLU observer teams, consisting of from 10 to 20 people with at least two attorneys included, began to monitor the Coliseum's parking lots and interior during such events.

(Continued on page 54)

BANK SUING STAX'S BELL

MEMPHIS—Chase Manhattan Bank of New York has sued Stax Records owner Al Bell in federal district court for default on a \$25,000 promissory note dated April 2, 1973.

The suit asks for the principal amount plus 8% interest from June 3, 1975. The suit says Bell has not made any payments on the principal or interest on the loan.

Bell was indicted by a federal grand jury in September on charges he conspired with former Union Planters National Bank officer Joseph P. Harwell to obtain \$18.8 million in fraudulent loans.

Ex-Chi DJ Al Benson Now R&B Retailer, Back On Air

LOS ANGELES—Al Benson, one of r&b radio's most easily recognizable and most important promotionally voices, has returned to Chicago airwaves and will be heard nationally soon. He currently operates an r&b record shop in Chicago.

Benson, who reigned as monarch of black music radio from 1948 till retirement in 1967 because of ill health, is doing spots from his Michigan City, Ind., home and record shop. At his peak, Benson did 70 hours of DJing weekly over WGES and WJJD. Benson says he will soon announce national spot commitments.

Benson, who underwent double amputation of his limbs, says he is able to do everything but walk. Together with his wife, Norma, he operates the 30-by-120-square-foot downtown Flamingo Record Shop. The four-year-old store concentrates on r&b. Benson tickets his \$6.98 LPs, his primary unit sale, at \$5.89 or \$5.98. The store operates from 10 a.m. to 6:30 p.m. six weekdays. He employs two besides his wife.



Sam Emerson photo

GAG ITEMS—Russ Regan, 20th Century Records president, displays a special "roasting" front page from Billboard at his recent surprise stag roast at the Beverly Hills Hotel. Among the speakers were Joe Smith, Jerry Moss, Harold Berkman, Danny Davis, Snuff Garrett, Buzz Curtis and Tony Richland.

QUESTION EQUITIES

Latins Protest, So BMI Studies Fees

By RUDY GARCIA

NEW YORK—BMI is making a study of the Latin broadcasting and recording industry with a view towards reviewing its performance royalty structure to come up with "a more equitable" fee schedule for Latin music composers and publishers.

Elizabeth Granville of BMI's New York office expects the report to be ready shortly. "I've been working on the project for a month and should have something on it soon. However, the more I look into it the more complicated I find it to be," she says.

Two factors have apparently been responsible for the BMI study. The first involves an appeal by the Puerto Rican Broadcasters Assn. for a reduction in licensing fees on its claim that scarcely 10 percent of the music played on its stations is registered with the three major performance rights associations (Billboard, Nov. 8).

The second, and most important factor, involves BMI's negotiations with the Fania Publishing Co., a division of Fania Records. When Fania's contract with BMI expired last spring it refused to renew it

claiming it was "not receiving any benefits from this affiliation."

Jerry Masucci, Fania's president, began to approach other major Latin labels with publishing divisions to suggest they form their own performance rights association. The BMI study followed renewed negotiations with Fania.

Masucci's complaint involves the system used for logging perform-

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Publishing Combine Hoists Bat Average

By COLLEEN CLARK

NASHVILLE—Screen Gems-Columbia Music/Colgems Music, the publishing division of Columbia Pictures Industries, is in the midst of its third year on music row as an integral part of Nashville's music community.

Paul Tannen, general manager, and Charlie Feldman, professional manager, have had continued success with songs from their catalogs and are constantly servicing artists and producers with many contemporary standards.

Some of the past year's hits include "Sunday Sunrise" by Anne Murray, "Moody Blue" by Mark James, "I'll Take It" by Roy Head, "Will You Still Love Me Tomorrow" by Jody Miller and numerous album cuts.

Screen Gems' highly successful print division, based in Miami has acquired the print rights for many of the past year's big country hits such as "We're Over," "Cry Like A Baby," "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," of which there has been between 25 and 30 cuts on to-date.

The current songs are "Love Put A Song In My Heart," "I'm Not Lisa," "Just In Case," "Are You Sure Hank Done It This Way," and all of Dolly Parton's catalog.

"The combination of promising new writers, with a strong existing catalog, makes music publishing the exciting and invigorating profes-

(Continued on page 45)

Executive Turntable

Lou Verzola, who was manager of the Los Angeles ABC Records distribution center in Burbank, is now overseeing ABC Records branch distribution since Lou Sebok left. . . . Corb Donahue, director of public relations and artist development; Michael Ochs, national director of publicity; and Jane Alsbrook, West Coast manager of publicity, have all departed ABC Records.

★ ★ ★

Laurie Ylvisaker has left Motown Records as manager of artist relations, a post she'd held 14 months. Before that, she had been with Capitol as national artists relations coordinator. . . . Mike Bone moves to national promotion, albums, at Phonogram/Mercury from a similar slot with GRC Records. . . . In a major realignment at Amherst Records, Carol Emlinger is assistant to president Lenny Silver; Rich Sargeant becomes national promo chief; Barry Lyons, national marketing director; Doug Dombrowski, special projects coordinator; and Tony Dercole, upper Midwest regional promo, and George Zaremba, East Coast sales/promo director.

★ ★ ★

Barry Oslander, most recently in music publishing with April Blackwood and 20th Century Music, returns to a&r chores with Polydor on the West Coast. . . . Betsy Volck joins Arista as manager, publicity, from Mercury/Phonogram East Coast publicity director. . . . Ron Below, ex-Midwest promo man for Shelter, to Lifesong as Midwest promo/sales. . . . Jack Rosner promoted to newly-created post of manager, business affairs, West Coast, for Screen Gems-Columbia Publications, from West Coast controller of the music division of parent Columbia Pictures Industries.

★ ★ ★

Jimmy Day now with K-Ark Records as music director and producer. . . . Andrea Smith upped to vice president of Top Billing Inc., Nashville agency. . . . Jeffrey Ames joins Silvertree Productions/Music as co-owner, writer and co-producer of the Des Moines firm. . . . Ruby Mazur moves from GRC Records, where he was creative director, to general manager of the new West Coast office of Ron Rubin Productions/RadaDara Music.

★ ★ ★

At Le-Bo Products, Harvey Aronson joins as national sales manager, a new post. Formerly with Capitol Magnetics, he takes over from Harold Komisar, who has opened his own retail store in Norwalk, Conn.

At RCA Consumer Electronics, William Beres joins from Foote, Cone & Belding as national ad manager, and Roger Cooley named market planning director, moving from a similar corporate post. . . . Tom Graham moves from General Electric to the new position of product development manager at Pioneer Electronics of America. . . . Charles Phillips promoted to Eastern divisional vice president for Radio Shack chain from Columbus, O., regional manager. . . . Mary Keller has been promoted to vice president of industrial relations at Audio Magnetics Corp.

Fred Rector Tax Trial Moved To Feb.

LOS ANGELES—A large group of industry witnesses from all over the U.S. called to testify in the income tax case against independent record promoter Fred Rector will delay their local visit to early February (Billboard, Nov. 22).

Federal district judge Malcolm Lucas postponed the trial Tuesday (2) when he told Rector and the plaintiff, the IRS, that his calendar was too crowded to begin trial.

Rector's trial is an outgrowth of the Newark, N.J., grand jury indictments. He is charged with significant understatement of income on a de-

linquent 1973 tax return and also with failing to file 1972 and 1973 returns.

Line For Hot Line

MEMPHIS—Hot Line Distributing here has become the exclusive distributor for London Records and London group product in Western Tennessee, Arkansas and Mississippi.

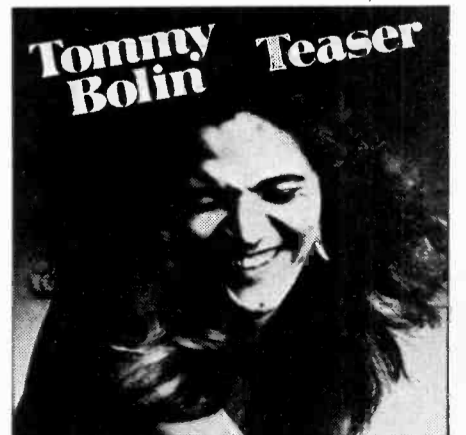
Jim Crudginton, long-time Memphis music personality, is the managing executive for Hot Line.



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Vol. 87 No. 50

MOVIE DISPLAY *New Audio/Visual Unit Plugs Acts Via Cassette Projector*

By CLAUDE HALL

LOS ANGELES—A new audio/visual display unit is being tested here in the Licorice Pizza chain to promote product.

The unit—which uses a Super 8mm endless-loop cassette film projector—was installed by Visual Systems Corp., headed by James K. Hackett. The MPO Videotronic Projector Corp. built the projector itself, though the major unit was created and built by United Visuals.

The unit displays on a screen about two feet wide especially prepared film clips. An ultrasonic sensor turns on the unit when anyone walks near. Four sets of earphones allow the potential customer to hear the music in stereo, says Hackett, who worked closely with Carole Moloney, Western regional manager of MPO, in developing the system used.

Currently, Licorice Pizza outlets on Sunset, in Canoga Park and in west Los Angeles are testing the system. At present, 20th Century artists Barry White, Ambrosia, and Leon Haywood are featured in presentations about two-to-three minutes long.

A unique feature of the unit is that it holds a total of 25 to 30 albums in a bin in front, allowing the potential customer to become a cash purchaser.

The units in three stores were installed about two weeks ago. "We're checking closely on sales results now," says Hackett, who comments that Jim Greenwood of the store chain has given him excellent cooperation.

At present, two of the featurettes were created from stills; but film

clips created by the record company can be used. "Depending on the results, I would like to place anywhere from 50-100 units in stores," Hackett comments.

He plans to send out invitations to various record company executives to visit the stores and witness their impact.

Hackett formed Visual Systems in 1973 essentially to create programs for major hotel TV systems that would illustrate things to do in Southern California. Another firm he operates promotes sports activities in sporting good stores throughout the city.

Charlie Tuna, program director and air personality at KIIS, announces the features on the audio/visual units.

Struggling Record Fraternity Finds Faith At \$30 Luncheon

NEW YORK—A heavy turnout of record company officials to the second annual PACE Award luncheon sponsored by the New York chapter of the Fraternity of Record Executives (FORE) Dec. 5, indicates that there still remains much music industry faith in the struggling organization.

The \$30 a plate fund-raising venture attracted executives from the major record labels including CBS, RCA, Capitol and A&M. Speakers at the luncheon included Manhattan borough president Percy Sutton, and the Rev. Wyatt Walker of the Canaan Baptist Church.

According to Jim Tyrell, president of the New York chapter of FORE, the PACE Award was created to give spiritual and financial assistance to a student of merit who plans a career in the music industry or a related field.

The award-winning student, selected from a list of New York high school graduates, submitted by the

Board of Education, is given a life-long mentor and a cash grant to help further his or her education. The mentor is usually a distinguished person in the music industry willing

to donate time and effort to the project.

This year's mentor is Vicki Wickham, artist manager. The luncheon was held at the Essex House.

SCREENS GEMS' SILL

Publisher Outwits A Droopy Economy

By JOHN SIPPEL

LOS ANGELES—Though numerous recent factors tend to further limit music publishers' revenues, zealous and diligent extra effort is the cure all, Screen Gems/Columbia's Lester Sill told the California Copyright Conference monthly meeting last week.

Income potential is threatened by radio's diminishing playlist, labels cutting to 10-song LPs, singles' sales consistently dropping and music playing less and less a part in network TV programming, Sills pointed out.

But he and Danny Davis, his promotion director, are returning to heavier use of local promotion men, employing as many as 15 simultaneously and at a cost of over \$100,000 annually. Davis spends much more time on the road and the firm is also returning to its own bankrolled artist tours.

Publishers must quickly unite behind the National Music Publishers' Assn. to avoid future difficulty such as occurred when the congressional

committee deliberating mechanical royalty dropped the sum back to 3 cents. Spiraling costs require 4 cents or more, he stated.

Sills explained his consistent release of 12-inch LPs which in various ways illustrated the old-line publishing firm's large hit catalog. SG/C ships thousands of these albums, some of which contain as many as 101 hit excerpts, to approximately 5,000 radio stations and many a&r personnel. Radio stations also like them as giveaways because they are collector's items in that they are never sold commercially, he said.

NLRB Investigates Calif. Distributor

LOS ANGELES—The National Labor Relations Board is investigating a charge against Superior Music Distributors, the Glendale one-stop operated by Jim Greenwood, who also operates the local Licorice Pizza retail chain.

Greg Horn, an employe, filed charges Nov. 11 alleging he was fired because of activities on behalf of Retail Clerks' Local 770.

The NLRB will investigate the charge through witnesses for both sides and within five weeks expects to report some action.

Steeleye To Russia

LOS ANGELES—Steeleye Span, English folk-rockers on Chrysalis Records, will tour the Soviet Union in June 1976. The group's manager, Tony Secunda, says he was looking for new areas to tour because of inflation in the U.K. and upon hearing of Russia's eight new FM stations he made successful contact with the Soviets' London embassy.

Letters To The Editor

Dear Sir:

In reference to an article in the Latin section on page 69 of the November 22 issue of Billboard, we would like to call your attention to the fact that Spanish composer/artist, Joan Manuel Serrat is not a Basque, but a Catalan. He was born and raised in Barcelona, capital of the province of Barcelona, one of the four that comprise the Catalan region of Spain (Barcelona, Girona, Tarragona and Lerida).

These four provinces are located in the Northeast corner of the country, several hundred miles East of the Basque region (Alava, Guipuzcoa, Navarra and Vizcaya provinces).

Due to the almost radical regionalism of some of Spain's artists, this error could be consequential. A number of Spanish-born artists are from these and other regions with expressed regionalism.

We don't think that the Basque regionalists would like a Catalan monopolizing on their cause.

This artist has built his fame on being a strong regionalist Catalan, and on his honest and straight forward approach to this fact at all costs. For example, in 1968, while his national sales (and reputation) suffered from his refusal to do the Eurovision, he became almost a regional hero. Only this year has National TV descended to allow him to appear on Spanish TV (just prior to his statements in Mexico).

William Singleton
Singleton Productions
Barcelona, Spain

Psychologist To Address NARM

NEW YORK—The opening business session of NARM's 18th annual convention will be addressed by Dr. Mortimer Feinberg, one of America's best-known industrial psychologists, according to Jules Malamud, executive director of organization.

Feinberg will discuss the general area of employer/employee relationships, and how to understand people and motivate them. Feinberg is a professor and acting chairman of the psychology dept. of Bernard Baruch College, N.Y., and also a professor of management at the same school.

Feinberg will speak following the keynote address by CBS president, Arthur Taylor.

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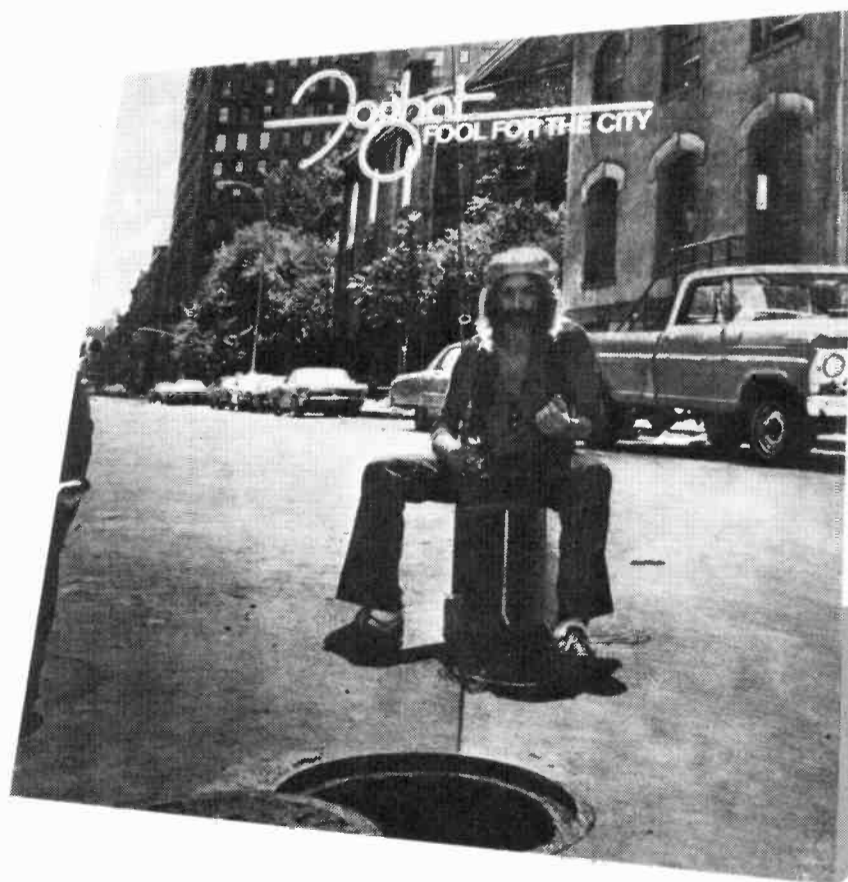
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SOLID 2D QUARTER

Ampex Upturn Continues

REDWOOD CITY, Calif.—The financial turnaround for Ampex Corp. continued through the second quarter of fiscal 1976, with president Arthur Hausman reporting net earnings of \$3.6 million or 33 cents per share for the three months ended Nov. 1, a 125 percent increase from the \$1.6 million or 14 cents a share for the comparable year-ago period.

Sales and other revenues for continuing operations were \$66 million, an increase of \$5.9 million or 10 percent from August-October 1974.

Earnings after tax from continuing operations were \$2.1 million for the quarter, compared to net earnings of \$1.5 million a year ago. Pre-tax earnings in the fiscal 1976 period include \$2.4 million from the sale of the firm's Marina Del Ray facility, compared to a fiscal 1975 gain of \$1 million before taxes from sales of a European facility.

Pre-tax earnings for the first half of fiscal 1976 from continuing operations, exclusive of non-recurring earnings from royalties, licenses and settlements, were \$6.5 million, compared to \$4.5 million for the first six months a year ago. Net earnings for

the fiscal 1976 period were \$5.2 million, compared to a \$14.7 million figure last year, which included \$13 million from settlement of an IBM dispute.

Of equal importance with the figures, Hausman points out that cash flow in the current fiscal year continues strong. "In the first quarter of this year we repaid \$11 million to our lenders under the Credit and Security Agreement. In the second quarter we made further repayments of \$13 million to the same lenders, or a total debt reduction through the first half of this year of \$24 million.

"Subsequent to the end of the second fiscal quarter ended Nov. 1, Ampex paid back an additional \$9 million, bringing the total fiscal 1976 repayment to \$33 million as of Nov. 9.

"Total indebtedness to lenders, excluding subordinated debentures, was \$49.7 million as of this date, a reduction of \$149 million from the high point of \$193 million in fiscal 1972."

The Ampex chief executive officer also points out that "we are contin-

(Continued on page 57)

Sieberts Boosts Handleman Firm

DETROIT—Acquisition of the Arkansas-based Sieberts Inc., and consolidation of its sales and earnings from July 1, had a dramatic effect on both second quarter and sixth months figures for parent Handleman Co.

Sieberts, engaged in wholesale and retail marketing of records, books and magazines, handle more than 1,000 accounts, with 65 percent of its business in records.

Net sales of Handleman for the six months ended Nov. 1 were \$54.6 million, about \$3.9 million or 8 percent ahead of the comparable 1974 period. Sieberts' results, included for five months of that period, were \$9.6 million.

For parent Handleman, net earnings for the first six months of fiscal 1975 were \$1.13 million, or 26 cents per share, down \$1.22 million or 54 percent from the \$2.53 million figure (54 cents per share) of last year.

In the second quarter ended Nov. 1, Handleman sales were \$33 million, up nearly 21 percent from August-October a year ago. Net earnings, however, dropped 56 percent to \$764,000, from \$1.742 million in 1974.

A prominent financial statement footnote emphasizes "Because of the seasonal nature of the Company's business, the sales and earnings results for the period ended Nov. 1 are not necessarily indicative of results for the full year.

Earnings for both the six months (Continued on page 12)

Exit/In Will Reorganize After Filing Bankruptcy

NASHVILLE—One of Nashville's top talent showcases—the Exit/In—still reeling from large losses in its formative years, plans to reorganize after filing a petition with a federal bankruptcy court.

Assets of \$47,503.70 against debts of \$123,558.80 led to the action and forced the Exit/In stockholders to try to reorganize in efforts to become solvent. The filing will not interrupt the scheduled performances at the club.

Included in the debts are back taxes—federal payroll and withholding, state, local sales, and liquor—totaling \$23,325.22. And \$56,000 is owed to banks, \$26,837 to stockholders and others, and \$17,995 in accounts payable are other liabilities.

Difficulties caused by continued lack of capital, the effects of inflation and inexperienced management have been cited as factors in the club's financial plight.

Buddy's Place Files Chap. XI

NEW YORK—Buddy's Place, a club which played jazz and pop attractions, has filed for bankruptcy in federal district court here.

Club is operated by Marty Ross Enterprises and in his petition for reorganization under Chapter XI, Ross lists assets of \$178,288 and liabilities of \$448,697.

Ross says the spot will remain open and that the poor financial state is a result of the club's initial three months during the summer when it booked name attractions.

Among the artists playing the room has been Buddy Rich, for whom it is named.

Market Quotations

As of closing, Thursday, December 4, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	10.66	76	19%	19 1/4	19 1/4	Unch.
7%	2%	Ampex	—	84	5 1/4	4 1/4	4 1/4	- 1/4
3%	1%	Automatic Radio	—	7	2 1/4	2 1/4	2 1/4	+ 1/4
10%	4%	Avnet	4.63	135	9%	9%	9%	+ 1/4
22%	10%	Bell & Howell	7.09	39	15 1/2	15 1/2	15 1/2	+ 1/4
54	28%	CBS	10.74	308	45 1/4	44 1/4	44 1/2	- 1/2
9%	2%	Columbia Pic.	4.76	17.9	4%	4%	4%	+ 1/2
9%	2%	Craig Corp.	6.40	134	8%	7 1/2	8	Unch.
55%	21 1/4	Disney, Walt	23.36	390	48 1/2	47 1/4	48 1/2	+ 3/4
4%	1%	EMI	14.45	59	4%	4%	4%	Unch.
22%	18 1/4	Gulf + Western	4.34	767	20%	19 1/4	20%	+ 1/4
7%	3%	Handleman	6.10	25	5%	4%	4%	- 1/4
20%	5%	Harman Ind.	4.70	71	15 1/2	15 1/2	15 1/2	- 1/4
8%	3%	Lafayette Radio	7.68	3	6%	6 1/2	6%	+ 1/4
19%	12%	Matsushita Elec.	17.12	30	19%	18 1/2	19	Unch.
89%	27%	MCA	6.44	146	67%	63%	66%	- 1/4
18%	12%	MGM	5.31	70	13%	13	13	Unch.
68	43	3M	26.83	412	58%	57%	58 1/2	- 1/4
4%	1%	Morse Elec. Prod.	—	79	2%	1 1/4	1 1/4	- 1/4
57%	33%	Motorola	34.43	550	41%	39%	40%	+ 1/4
24%	12%	No. Amer. Philips	10.85	51	21%	20%	20%	- 1/4
19%	7%	Pickwick Internf.	7.86	62	13%	13	13 1/4	+ 1/4
6%	2%	Playboy	—	16	2%	2%	2%	Unch.
21%	10%	RCA	16	431	19%	18%	18%	Unch.
13%	5%	Sony	30.68	637	10%	9%	10%	Unch.
19%	9%	Superscope	5.50	122	17%	16%	17 1/4	+ 3/4
50%	11%	Tandy	9.96	183	43%	42%	42%	+ 1/4
6	2%	Telecor	6.33	16	5%	4%	4%	- 1/4
3%	1/2	Telex	6.64	135	2%	2%	2%	- 1/4
3%	1	Tenna	13.82	18	2%	2%	2%	Unch.
10%	6	Transamerica	9.56	441	8%	8%	8%	+ 1/4
50%	3%	20th Century	3.83	215	10%	10%	10%	+ 1/4
22%	8%	Warner Commun.	6.11	294	17%	16%	17 1/4	+ 1/2
28%	10	Zenith	21.58	138	23 1/4	22%	23 1/4	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	0	1/4	2	M. Josephson	22.73	0	7%	7%
Gates Learjet	2.90	43	7%	8%	Schwartz Bros.	—	3	1	2
GRT	29.17	13	3/4	1%	Wallich's M.C.	—	0	1/4	3/4
Goody Sam	1.44	0	1%	2	Kustom Elec.	—	8	2 1/2	3
Integrity Ent.	—	0	1 1/4	2%	Orrox Corp.	—	0	3/4	7/4
Koss Corp.	8.33	8	5%	6%	Memorex	—	80	7 1/2	7%

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“Who Loves You”

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The new Four Seasons are making their hits on Warner Bros. Records.



NARAS' 18th YEAR

First Round Grammy Ballots In Mail

LOS ANGELES—NARAS has begun mailing first round ballots for the 18th annual Grammy Awards to the voting members of its seven chapters. The ballots are accompanied by this year's pre-nomination list.

According to Jan Cooper, NARAS national president, the list contains a wide variety of entries recommended by Academy members and record companies, and has been carefully screened by NARAS committees to insure that all of the

close to 5,000 entries have met eligibility requirements, and have been placed in their proper musical categories.

Ballots are due at the independent accounting firm of Haskins and Sells by Jan. 2 for tabulation. Second round ballots and lists of this year's finalists will then be sent to members. Their second round of voting will determine this year's winners. Awards will be presented Feb. 28 on the "Grammy Awards Show," to be telecast over CBS-TV.

TAPE SELLER
FINED \$4,000

LOS ANGELES—Retailer Gideon Hasson, owner of two electronic merchandise stores at 241 and 251 S. Broadway downtown, has received a record-high fine of \$4,000 and three years' summary probation for selling pirated tape. The fine was meted out by municipal court judge Meyer Newman who has presided over all piracy hearings here.

Hasson was arrested Sept. 20 by police department vice units who coordinated with a special unit in the city attorney's office, headed by Ron Robinson, deputy city attorney. Officers confiscated 2,185 tapes from the two stores.



MICKEY'S HERE—KMPC (Los Angeles) disk jockey Geoff Edwards meets Mickey Mouse while receiving a copy of "An Adaptation of Dicken's Christmas Carol" on Disneyland.

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LITTLE DAVID *Comedy Still Vital To Label
But Musical Acts Are Sought*

By BOB KIRSCH

LOS ANGELES—Solidly back in the Atlantic fold following a year's distribution agreement with Warner Bros., Little David Records here is planning to add more musical acts to its roster while continuing its push into comedy, a push that has earned the label three gold comedy LPs in the past several years.

At the same time the label will continue its efforts to obtain TV exposure for its roster, with president Monte Kay believing strongly that television is one of the more important areas in helping comedy artists such as George Carlin and Flip Wilson reach a total mass audience rather than simply the conventional record buying audience.

"We had enjoyed several years of success with Atlantic before moving to Warner Bros. a little over a year ago," Kay says. "The major reason we made the move was that we thought it would be easier for us to work with a label headquartered on the West Coast.

"But we found certain rigidities in the setup that, while right for them, were not right for us. They are set up beautifully for the music artist, but we found it a bit more difficult for the TV oriented non-music act. So we went back to Atlantic. Not that I would ever put Warner Bros. down, because it was not an overly productive year for us either. We released only two albums."

Kay adds that while the heart of his roster is still Flip Wilson, George Carlin and Kenny Rankin, he has recently signed comedian Franklyn Ajaye and is set to acquire at least one musical act other than Rankin.

"I come out of management," says Kay, "and I had been primarily successful with comedy artists in the past. Both Flip and George came from the management company to the label, as did Kenny.

"So the reason we have stuck so close to comedy is that is what I knew best. And since television is a natural exposure spot for comedy, that's the reason we have emphasized that medium to such a degree.

"Besides that," he adds, "we did not want to take on another musical artist until we broke the one we had, Kenny. Now he is in the process of breaking, with both his catalog LPs moving about 5,000 a month over the past three or four months and his new one doing well.

"Television has been important for Kenny, but not in the sense that it is for most rock artists. He has appeared with Flip and George, but he's also been on the 'Merv Griffin Show,' 'Dinah Shore Show,' and the 'Johnny Carson Show.' He's acceptable to the audiences those shows attract.

"His music is contemporary, but he also has roots in jazz and Latin music. And it's not heavy metal, so he has fans among traditional record buyers as well as others.

"The television viewer is not really your average album buyer," Kay continues, "so for a comedy artist to sell records, he really does have to be something special. For a comedy record to sell, and you must realize that most buyers are not going to play such a record more than a few times, there has to be a certain amount of truth and a certain amount of irreverence. There really has to be something for each segment of the audience to identify with. George, for example, can ap-

(Continued on page 57)

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Steak & Brew Plans More
Discos Despite Chapter 11

NEW YORK—Despite the surprise filing of Chapter 11 papers, Steak & Brew will continue its plans to introduce Vamp's discos into its eateries throughout the East Coast.

According to Kevin Ellman, director, discotheque division, the choice, not the number of locations to be converted will be affected. The deciding factor will be whether any given restaurant can house a Vamp's

disco without extensive renovation.

The firm recently opened a Vamp's in Framingham, Mass., and more are slated for debut during the coming months, including one later this month in Carle Place, Long Island; one in New Haven (January) and one in Scarsdale (February). In-house projections call for the opening of seven to eight Vamp's by June of 1976.

Restructuring Plan Looms
Big: Polygram's Steinberg

NEW YORK—Irwin Steinberg, head of Polygram Records Group, outlined plans and objectives for Polydor Records here during a meeting of Polydor's international management committee, held recently in Marlow, Buckinghamshire, England.

Steinberg, voted a permanent member of the committee, discussed Polydor's recent restructuring program. He emphasized the label's realignment of its a&r operation, re-

viewed the current Polydor artist roster, detailed plans for signing new acts, and stressed the importance of the label's reorganization of its promotion department.

He also discussed the company's new objectives for budget construction and in marketing outlined plans to develop a regional staff structure designed to implement the company's total sales programs with Phonodisc and to coordinate advertising and merchandising programs.

A New Album
By
THE BAND
Northern Lights-Southern Cross

ST-11440



Left to right: Rick Danko, Garth Hudson, Richard Manuel, Robbie Robertson, Levon Helm.

(It's Been Worth The Weight)



Antipiracy Moves Garner Results In N.C. And Md.

NEW YORK—One man has received a suspended two-year jail sentence and another has had a trial date scheduled for next May in separate antipiracy actions in Centerville, Md., and Greensboro, N.C.

In Centerville, Leo George Schultz was sentenced to a two-year suspended prison term and placed on probation for the duration of the sentence by a Maryland district court judge, following his guilty plea of violating the state's antipiracy statutes.

The charges against Schultz resulted from the discovery by Maryland State Police of "several hundred" tape masters, a large quantity of labels, several thousand empty tape cartridges and other equipment

used in the manufacture of unauthorized 8-track tapes.

He was charged with knowingly and unlawfully transferring sounds without the consent of the owner of the master recordings, possession of the unlawful tapes for the purpose of sale, and possession of sound recordings that did not contain the name and address of the transferer of the sounds on the outside of the package.

In Greensboro, James Tharington was charged with four counts of manufacturing and selling allegedly infringing copies of copyrighted sound recordings.

Tharington, doing business as Sundance in Winston-Salem, was arraigned in U.S. district court in North Carolina's Middle District. He pleaded not guilty and will go on trial in May.

The charges against Tharington are the result of what officials call a lengthy investigation following a raid, more than a year ago, in which more than 15,000 allegedly pirated tapes were seized. The booty included recordings by Sly & the Family Stone, Cher, Roberta Flack and Aretha Franklin.

Handleman Firm

• Continued from page 8

and quarter ended Oct. 26, 1974, have been restated on a FIFO inventory basis, since the company retained that method at the end of the fiscal year through May 3, 1975. It had tentatively adopted LIFO accounting during fiscal 1975.



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Label Problem: Re-Sale Of Promo LPs

• Continued from page 3

whom they're sent. Trade copies usually travel via messenger.

It's also understood that Atlantic has kept a close eye on the Record Pool, non-profit disco DJ product distribution center here, ever since it received reports that certain individuals connected with the Pool were allegedly selling promotional copies on the side.

Overall, many of the abuses associated with promotional disks have been alleviated by the label's new policy, offers the spokesman. He's quick to point out, though, that Atlantic's service policy of providing promotional disks to anyone qualifying has not changed at all. "We just don't want them selling them," he says.

Jack Kiernan, RCA Records division vice president, marketing, notes the label is "working toward making our promotional records as identifiable as possible." In the last six months RCA has tried indented embossing and large punched holes, with neither really acceptable.

He notes that three or four times a year he'll get a call from a dealer who has spotted a large number of "not for sale" records in town, which is checked out but rarely traced back to the source.

Warner Bros. puts on its albums pink dayglo stickers that say, "Promotion Copy. Not For Sale." The various WB custom labels have stickers in different dayglo colors and logo designs.

A&M and Playboy each punch a round hole in the LP upper right corner as well as putting a white sticker on the jacket front to mark promotional albums.

Elektra/Asylum doesn't use stickers but leaves on shrink-wrap and only punches a round hole in the upper right corner of its promotional LPs.

At Capitol Records, promotional albums are mailed sealed but with a

hole punched in the upper right hand corner of the LP. Angel product is mailed with a promotional sticker on the jacket.

At ABC Records, promotional LPs carry stickers identifying them as such, and most promotional product also features a white label on the disk itself.

Motown Records marks its promotional LPs with stickers, while some copies feature regular consumer colored labels with "promotion" printed on the label.

United Artists promo copies are merely commercial copies with the upper righthand corner of the LP jacket snipped off.

Clipped edges is the method used by Casablanca with its promo product.

Dick Sherman, marketing director at Casablanca Records, says the label is not taking any other steps to safeguard against its promo product being resold.

According to Sherman, Casablanca does not have an abundance of product going out, therefore, it is not a problem of keeping track of merchandise.

"We send out the same amount of product to all distributors. And if they need more, they explain why," says Sherman.

Polydor Records, according to Arnie Geller, promotion executive, cuts the corner of the LP cover. The company had been drilling a hole on the upper righthand portion but changed the system about a year and a half ago because the hole was being covered.

The same method applies to MGM records and to Spring.

PIP and Pickwick's other associated labels see a table-saw method, which takes about 1/4 inch off the edge of the album jacket. Pickwick Records has very few promotion copies, according to David Goldstein, Pickwick vice president of operations.

At Arista Records, all promotional albums have a hole punched in the corner, or else the corner is cut off diagonally. Inside, the record has a plain white label instead of the regular blue label and it is marked with the words "promotional copy." In addition, all promotional field people have a sticker of selected cuts, which is pasted on the album cover.

At London Records, a small hole is punched in the upper righthand corner and a promotional sticker is placed on the LP jacket. Inside, the album is the same as stock copies with no promotional markings.

Outside of making the jackets of promo disks look as "damaged as possible" Avco Records plans no other action to restrict the sale of complimentary records.

Bud Katzel, Avco's general manager, explains that promo record sales have never been a major problem at his company, and that his firm has no intention of mounting a campaign against the practice.

Roulette Records president, Morris Levy, also says his firm does not have that problem. "We do not circulate that many comps," he says, "and we do have tight control over those we send."

Safety precautions on promotional albums "are a matter of survival," believes Tom Rodden, general manager of 20th Century Records. "It's one of our major costs—what with postage and everything else—and it hurts even more when you consider that those lost copies could be going instead to a radio station that would love to play them."

20th Century Records started out by placing a sticker on promotional albums sent to radio stations. "But we found out that people could take those stickers off. Then we stamped the LP jacket: 'For Promotional Use Only—Not For Sale.' But we found out that some stores could place a sticker on it.

"So we drilled a hole in the corner of the jacket. But stores could simply put a price tag over the hole.

Embossed Customer No. Used By UA For Exports

LOS ANGELES—United Artists is safeguarding against improper sell-off of product sold to military buying agents and exporters intended for foreign sale by embossing and identification letter and customer number on LP covers being shipped to these important sources.

Jerry Thomas, chief of UA international, says the system is one he introduced at Capitol, where he was previously international director.

When an order is pulled for an exporter or buyer for foreign military installation, the entire shipment proceeds to an embossing machine,

where a die, the size of a dime, imprints upon the skin-wrapped backliner the letters, "M" for military and "E" for exporter, along with the account's billing number. Thomas says the embossed identification is almost indistinguishable and does not deface the packaging. No account has protested the embossing. Thomas says complaints about LP product being diverted from intended sales sources decrease as the embossing continues. The plant embossing procedure is "expensive," he reports, but well worth it.

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.

SINGLES

AWAY IN A MANGER—Colonel Doug Bogie, ABC 12148
A SING ALONG CHRISTMAS SONG—The Country Cavaliers & Children's Christmas Choir, Country Showcase America 158
CHRISTMAS AIN'T CHRISTMAS NEW YEARS AIN'T NEW YEARS WITHOUT THE ONE YOU LOVE—The O'Jays, Philadelphia Intl. 3581

CHRISTMAS PRAYER—Hollywood Cliff, KDDY 9037
FATHER, FATHER—Kool & The Gang, De-Lite 1577
JINGLE BELLS (Part 1 & 2)—Bunny Sigler, Philadelphia Intl. 3582
LITTE DRUMMER BOY (Disco Version)—Clifton Ridgewood, ERA 114

REVELATION—Daniel, United Artists 751
SANTA CLAUS WANTS SOME LOVING—Creeper, ABC 12147
SUSIE SNOW FLAKE—Peggy Lee, Conex 500

Jet Label 100% To UA Distrib

LOS ANGELES — Because United Artists Records has done well with the Electric Light Orchestra and Roy Wood, Don Arden, president of Jet Records and mentor for both acts, has agreed to put all new Jet acts through UA for U.S. and Canadian distribution. Arden emphasized that all present Jet acts on other labels will remain with those labels.

Arden also says that more of his energy will now go into Jet label activities to make it a full-fledged label. ELO and Wood are initial acts in the deal negotiated with Al Teller, UA president.

WB Charging Infringements

LOS ANGELES—Joseph Martin and National Music Company, The Tape Co. and Pearl Music are defendants in a second federal district court suit charging copyright infringement and tape piracy.

Warner Bros. Records, one of six labels which charged the defendants similarly (Billboard, Oct. 11) with a cumulative 236 counts of alleged tape piracy, has instituted suit, charging 53 separate infringements of its product. Again, \$5,000 damages per infringement is sought. The pleading alleges the defendants were in Huntington Beach, Calif.

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Stuart's album is the most expressive, most sensitive and creative work, (of course with the exception of my own album), in the last ten years. (And it took almost that long to complete it. Thank God that it's finished.) I won't use adjectives that have been wasted before, but I've heard Stuart's album and I love it and respect it and since you probably won't ever hear it, I regret your loss.

I really thought that nothing could top the artistic work on this album, but I was wrong and herein lies the brilliance of Stuart Scharf's hairy brain.

Stuart has chosen to avoid all the inevitable ineptitude of the record business and decided to sell limited, signed and numbered editions for fifty dollars each. What imagination! I am now the proud owner of a genuine work of art signed by its Picasso. He will easily make back his investment and move on to another project knowing that he has produced a perfect product to be treasured and enjoyed by people who care about quality work. How come none of you recording industry big shots ever thought of this approach? An instant collector's item; it's sheer genius.

However, Stuart my love, I am disappointed in one thing: my album is numbered #62. I would have thought that a person of my great stature and importance should have at least received one of the top ten. Oh well, you always knew how to keep me humble.

I'm proud of you Stuart, and of your album. Congratulations!

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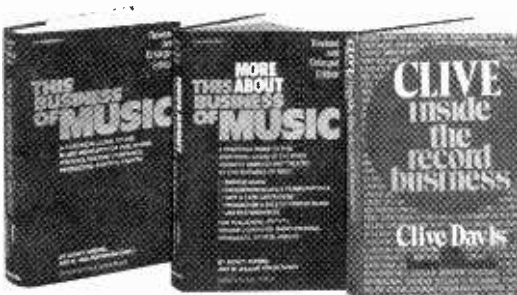
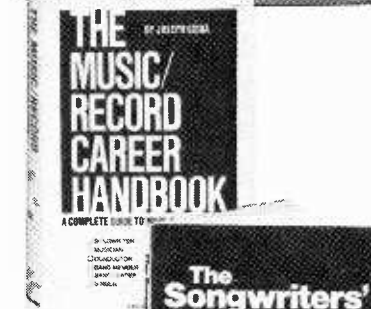
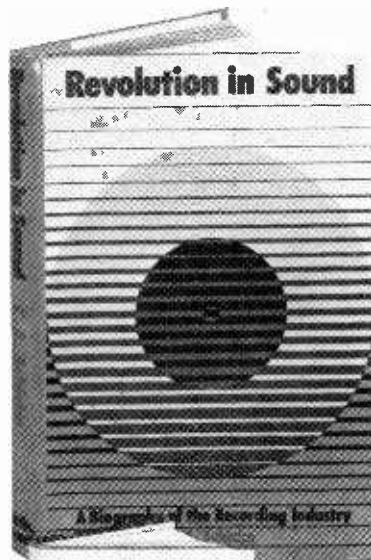
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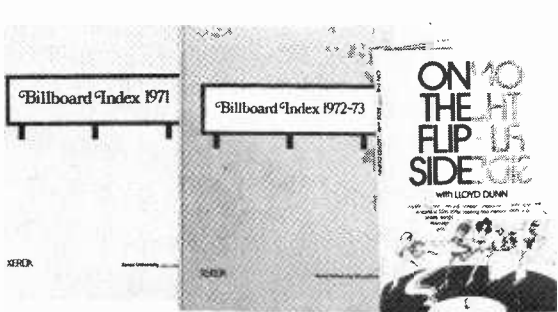
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1989

General News

Pre-Christmas Business

• Continued from page 1

retail chain: "I'm very excited about the way it looks. Friday was the biggest day, with Saturday and Sunday above last year. Stores are reporting across-the-board purchases. The recession has people thinking about giving records and tapes as gifts. I just hope we stop practically giving albums away."

Barrie Bergman, president, Record Bar nationwide 75-store chain: "Friday and Saturday were above our optimistic expectations. We have our personnel merchandising and we are carrying substantial inventory. The units per purchase seem to be up. We have some outstanding albums. An Elektra/Asylum three-album program helped our store traffic."

Joe Bressi, chief buyer, Stark Record Service nationwide, which operates 42 Camelot stores and 13 full leased departments: "Greatest hits packages from America, Seals & Croft and Chicago surely helped. Even expensive accessories like top-of-the-line carrying cases moved out early this year. That is a pure gift item. I think we were up from 25 to 30 percent over last year."

John Cohen, president, Disc Records, nationwide 32-store chain: "We start out quite a bit ahead of last year. People's attitudes seem more optimistic. Our computer printout is in already. We are looking good."

Warren Schulstad, record-tape buying executive, Sears: "What started out as a rather soft first half year appears to be winding up well for us. Business has done a turnaround. Looks brighter."

Ann Spector Lief, Spec's, nine-store Florida chain: "We are encouraged by the tape traffic. Some of our more established stores are now 50-50 in unit sales. The season has started out real good. Even smaller accessories like blank tape and strings are selling well. At our newest mall store in Miami the traffic never stopped over the weekend."

Tosh Hori, operator of the five-store Washington state Music Menu chain: "Elton, Earth, Wind & Fire, Joni Mitchell and other new product is bringing gift buyers to our stores. We are starting the holidays way ahead of last year in the three stores where we can make comparisons."

Lou Fogelman, president, Music Plus, nine-store Los Angeles chain: "I worked a register over the weekend in our Orange county store. There is more cash out there this year. Christmas LPs are still slow, but the hits are moving out. Catalog is consistent. Records and tapes are an ideal gift item. Late hours are helping."

Dave Rothfeld, veteran record/tape chief, Korvettes, New York: "We are up substantially in this early period. We look for a spectacular period, even larger than last year, which was excellent, on a store-for-store basis. We are going heavy on print and radio advertising. The extension to an 11 p.m. closing in most locations will benefit us."

Steve Cook, co-owner, Pipe Dreams, a three-store Northern Wisconsin chain: "We had some bad weather, but we did real well on Friday. We are having some trouble back ordering hit product right now."

Larry Smith, BeeGee Records, which operates six leased departments and three Music For You stores in the upper Northeast: "We are up at least 10 percent. Business will be very good."

Stu Schwartz, the 15-store Harmony Hut chain out of Washington, D.C.: "We are right on target. Our projections were higher than last year. Since a slow January and February, it's been up for us."

Ben F. Bartell, executive vice president, Warehouse 69-store chain in California: "Business looks fairly good. It's still Elton John and the Eagles. The George Solti complete Beethoven is starting to move. The new lower-priced Christmas albums are moving out slowly. We are optimistic. Customers say they plan a functional Christmas."

Jim Hilton, general manager, seven-store California Hitsville chain: "We have an excellent feeling. We are getting a very good mix of product. Even MOR sales look bright."

Eric Brown, president, 37 School Kids' stores and servicing 15 other retail outlets: "Our stores are primarily on campuses. Surprisingly, Friday and Saturday were vacation days, with business shockingly good. New releases are big. Black music is our biggest new leader."

Tom Biehn, president, four-store Michigan Records Unltd. chain: "We must be up 25 percent at the start of the season. We had blizzard conditions around Grand Rapids both days. Jazz is our big item."

Alan Dilberger, president, four-store 1812 Overture chain in Milwaukee: "Our first annual Thanksgiving sale of \$6.98 LPs for \$3.98 brought in \$30,000 in first four hours Friday. John Fahey and John Denver have big Christmas LPs."

Playboy Threesome Off On Promo Trek

LOS ANGELES—Playboy Records' first gold single act, Hamilton, Joe Frank & Reynolds, makes a promotional tour of five cities this month to meet key press, radio and record sales personnel. They will host record studio receptions to play their new "Fallin' In Love" album in Miami, New York, Atlanta, Chicago and Los Angeles.

This is the trio's first appearances outside Los Angeles since joining Playboy after stint on Capitol produced the hit "Don't Pull Your Love" some 2½ years ago.

\$125 Rich Tickets

MEMPHIS—Charlie Rich performs at a "Behind Closed Doors Ball" Jan. 17 to raise money for the Easter Seal Society. Tickets are \$125 per couple. The event will be at the posh new Hyatt Regency Hotel.

4-Channel Discrete Summary To FCC

WASHINGTON—The National Quadraphonic Radio Committee submitted its report on 4-channel discrete broadcasting to the FCC Wednesday (3).

The document, 3,300 pages and weighing 33 pounds, represented 45 months of labor and scientific research by the nation's most outstanding broadcasting engineers and executives.

James Gabbert, president of the National Radio Broadcasting Assn.

and owner of KIOI in San Francisco where many of the tests were made, and Norm Parker, staff scientist for Motorola, made the presentation to the FCC.

The five systems presented to the FCC include: QSI, GE, Zenith, RCA and Cooper UMX.

The FCC may take anywhere from three to six months to evaluate the data and pass down a rule allowing for discrete quad radio broadcasting.

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On Elektra Records & Tapes

Queen will be on tour in the United States in early 1976

Billboard

Playlist Top Add Ons

Singles Radio Action

Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (12/4/75)

TOP ADD ONS - NATIONAL

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- JOHN DENVER—Fly Away (RCA)
- DIANA ROSS—Theme From "Mahogany" (Motown)

PRIME MOVERS - NATIONAL

- BARRY MANILOW—I Write The Songs (Arista)
- C.W. McCALL—Convoy (MGM)
- DIANA ROSS—Theme From "Mahogany" (Motown)

BREAKOUTS - NATIONAL

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- (D) EARTH, WIND & FIRE—Sing A Song (Columbia)

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

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 15-7
- ★ BARRY MANILOW—I Write The Songs (Arista) 20-12

KBBC—Phoenix

- ROAD APPLES—Let's Live Together (Polydor)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) HB-20
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 10-4

KRIZ—Phoenix

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- SWEET—Fox On The Run (Capitol)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 12-5
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 13-6

KQEO—Albuquerque

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- D ● O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 29-23
- ★ BARRY MANILOW—I Write The Songs (Arista) 27-19
- ★ SWEET—Fox On The Run (Capitol) 20-14

KTKT—Tucson

- C.W. McCALL—Convoy (MGM)
- CONWAY TWITTY—Don't Cry Joni (MCA)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) HB-23
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) HB-22

Pacific Northwest Region

TOP ADD ONS:

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)

PRIME MOVERS:

- DIANA ROSS—Theme From "Mahogany" (Motown)
- BAY CITY ROLLERS—Saturday Night (Arista)
- SWEET—Fox On The Run (Capitol)

BREAKOUTS:

- DIANA ROSS—Theme From "Mahogany" (Motown)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- C.W. McCALL—Convoy (MGM)

KFRC—San Francisco

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- FLEETWOOD MAC—Over My Head (Reprise)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 20-11
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 17-10

KYA—San Francisco

- JUSTIN HAYWARD & JOHN LODGE—Blue Guitar (Threshold)
- FOGHAT—Slow Ride (Bearsville)
- D ● O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 17-8
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 21-13

KLIV—San Jose

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- AL GREEN—Full Of Fire (Hi)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 20-9
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 14-4

KJOY—Stockton, Calif.

- NAZARETH—Love Hurts (A&M)
- HAROLD MELVIN & BLUENOTES—Wake Up Everybody (Part 1) (Phila. Int'l.)
- ★ WHO—Squeeze Box (MCA) 28-12
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 30-18

KNDE—Sacramento

- C.W. McCALL—Convoy (MGM)
- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 17-8
- ★ BARRY MANILOW—I Write The Songs (Arista) 14-7

KROY—Sacramento

- CONWAY TWITTY—Don't Cry Joni (MCA)
-
- D ● O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 29-23
- ★ SWEET—Fox On The Run (Capitol) 6-1

KJR—Seattle

- RICK HANSEN & JULIE MILLER—Rock & Roll Xmas (KJR)
- NAZARETH—Love Hurts (A&M)
- C.W. McCALL—Convoy (MGM) 23-10
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 11-5

KING—Seattle

- IOCC—Art For Art's Sake (Mercury)
- DAVID BOWIE—Golden Years (RCA)
- ★ SWEET—Fox On The Run (Capitol) 22-10
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 15-5

KURB—Spokane

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ★ DAVID RUFFIN—Walk Away From Love (Motown) 20-14
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 22-16

KTAC—Tacoma

- WHO—Squeeze Box (MCA)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ FLEETWOOD MAC—Over My Head (Reprise) 18-10
- ★ SWEET—Fox On The Run (Capitol) 10-6

KGW—Portland

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- D ● EARTH, WIND & FIRE—Sing A Song (Columbia)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 29-14
- ★ DAVID RUFFIN—Walk Away From Love (Motown) HB-19

KISM—Portland

- KISS—Rock & Roll All Night (Casablanca)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ BARRY MANILOW—I Write The Songs (Arista) 13-1
- ★ GLADYS KNIGHT & PIPS—Part Time Love (Buddah) 18-7

KTLK—Denver

- OLIVIA NEWTON-JOHN—Let It Shine/He Ain't Heavy (MCA)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- ★ SWEET—Fox On The Run (Capitol) 24-12
- ★ FLEETWOOD MAC—Over My Head (Reprise) 26-16

KKAM—Pueblo, Colo.

- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ BARRY MANILOW—I Write The Songs (Arista) 20-14
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 18-13

KYSN—Colorado Springs

- OLIVIA NEWTON-JOHN—He Ain't Heavy/Let It Shine (MCA)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- NONE
- ★ KCPX—Salt Lake City

KCPX—Salt Lake City

- C.W. McCALL—Convoy (MGM)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ SHANGRILAS—Leader Of The Pack (Mercury) 29-16
- ★ C.W. McCALL—Convoy (MGM) EX-18

KRSP—Salt Lake City

- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- AMERICA—Woman Tonight (W.B.)
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 22-8
- D ● RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 19-7

KYNO—Fresno

- AVERAGE WHITE BAND—School Boy Crush (Atlantic)
- D ● EARTH, WIND & FIRE—Sing A Song (Columbia)
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 12-5
- ★ LEON HAYWOOD—I Want'a Do Something Freaky To You (20th Century)

Southwest Region

TOP ADD ONS:

- JOHN DENVER—Fly Away (RCA)
- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)

PRIME MOVERS:

- DIANA ROSS—Theme From "Mahogany" (Motown)
- BAY CITY ROLLERS—Saturday Night (Arista)
- BARRY MANILOW—I Write The Songs (Arista)

BREAKOUTS:

- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- FLEETWOOD MAC—Over My Head (Reprise)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)

KILT—Houston

- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
- JOHN DENVER—Fly Away (RCA)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 30-15
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 26-17

KRBE—FM—Houston

- C.W. McCALL—Convoy (MGM)
- FLEETWOOD MAC—Over My Head (Reprise)
- ★ WHO—Squeeze Box (MCA) 17-11
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 6-2

KLIF—Dallas

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- ★ BARRY MANILOW—I Write The Songs (Arista) 16-11
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 12-8

KNUS—FM—Dallas

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- D ● O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 12-6
- ★ C.W. McCALL—Convoy (MGM) HB-15

KFJZ—Ft. Worth

- JOHN DENVER—Fly Away (RCA)
- EARTH, WIND & FIRE—Sing A Song (Columbia)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 25-9
- D ● O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 26-13

KXOL—Ft. Worth

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- FLEETWOOD MAC—Over My Head (Reprise)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 28-16
- ★ BARRY MANILOW—I Write The Songs (Arista) 25-15

KONO—San Antonio

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ★ BARRY MANILOW—I Write The Songs (Arista) 37-22
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 40-27

KELP—El Paso

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- KISS—Rock & Roll All Night (Casablanca)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 18-10
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 6-2

XEROK—El Paso

- D ● EARTH, WIND & FIRE—Sing A Song (Columbia)
- FOGHAT—Slow Ride (Bearsville)
- ★ PETE WINGFIELD—Eighteen With A Bullet (Island) 13-7
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 23-18

KAKC—Tulsa

- BARRY MANILOW—I Write The Songs (Arista)
- NAZARETH—Love Hurts (A&M)
- ★ C.W. McCALL—Convoy (MGM) 23-13
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn) 12-7

KELI—Tulsa

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ★ FLEETWOOD MAC—Over My Head (Reprise) 19-10
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) HB-27

WKY—Oklahoma City

- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 19-10
- ★ SWEET—Fox On The Run (Capitol) 23-15

KOMA—Oklahoma City

- JOHN DENVER—Fly Away (RCA)
- HELEN REDDY—Somewhere In The Night (Capitol)
- ★ PAUL ANKA—Times Of Your Life (U.A.) 21-12
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 27-19

WTIX—New Orleans

- FLEETWOOD MAC—Over My Head (Reprise)
- PURPLE REIGN—This Old Man (Private Stock)
- ★ SWEET—Fox On The Run (Capitol) 29-18
- ★ FRANKIE VALLI—Our Day Will Come (Private Stock) 15-10

KEEL—Shreveport

- ISLEY BROS.—For The Love Of You (T-Neck)
- PAUL ANKA—Times Of Your Life (U.A.)
- ★ FLEETWOOD MAC—Over My Head (Reprise) 23-16
- D ● O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 18-12

Midwest Region

TOP ADD ONS:

- DIANA ROSS—Theme From "Mahogany" (Motown)
- BARRY MANILOW—I Write The Songs (Arista)
- C.W. McCALL—Convoy (MGM)

PRIME MOVERS:

- BARRY MANILOW—I Write The Songs (Arista)
- C.W. McCALL—Convoy (MGM)
- SWEET—Fox On The Run (Capitol)

BREAKOUTS:

- DIANA ROSS—Theme From "Mahogany" (Motown)
- KISS—Rock & Roll All Night (Casablanca)
- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.)

WLS—Chicago

- C.W. McCALL—Convoy (MGM)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ BARRY MANILOW—I Write The Songs (Arista) 27-14
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 12-3

WCFL—Chicago

- NONE
- ★ SIMON & GARFUNKEL—My Little Town (Columbia) 24-17
- D ● K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 5-1

WOKY—Milwaukee

- C.W. McCALL—Convoy (MGM)
- BARRY MANILOW—I Write The Songs (Arista)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 26-13
- D ● SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 11-5

WZUU—FM—Milwaukee

- GARY WRIGHT—Dream Weaver (W.B.)
- DAVID BOWIE—Golden Years (RCA)
- ★ BARRY MANILOW—I Write The Songs (Arista) 18-11
- ★ SWEET—Fox On The Run (Capitol) 11-7

WNDE—Indianapolis

- KISS—Rock & Roll All Night (Casablanca)
- FOGHAT—Slow Ride (Bearsville)
- ★ C.W. McCALL—Convoy (MGM) 25-9
- ★ FOUR SEASONS—Who Loves You (W.B.) 12-8

WIRL—Peoria, Ill.

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- D ● O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- ★ SWEET—Fox On The Run (Capitol) 14-3
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 21-11

WDGY—Minneapolis

- FREDDY FENDER—Secret Love (ABC)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ SWEET—Fox On The Run (Capitol) 26-11
- ★ BARRY MANILOW—I Write The Songs (Arista) 27-13

KDWB—Minneapolis

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- ★ STAPLE SINGERS—Let's Do It Again (Curton) 23-10
- ★ SWEET—Fox On The Run (Capitol) 19-12

KOIL—Omaha

- FRANKIE VALLI—Our Day Will Come (Private Stock)
- D ● AL MARTINO—Volare (Capitol)
- ★ C.W. McCALL—Convoy (MGM) 20-10
- ★ BARRY MANILOW—I Write The Songs (Arista) 30-22

KIOA—Des Moines

- NAZARETH—Love Hurts (A&M)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 27-15
- ★ BARRY MANILOW—I Write The Songs (Arista) 23-12

KKLS—Rapid City, S.D.

- KISS—Rock & Roll All Night (Casablanca)
- DAVID RUFFIN—Walk Away From Love (Motown)
- ★ BARRY MANILOW—I Write The Songs (Arista) HB-20
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 25-19

KQWB—Fargo, N.D.

- GLEN CAMPBELL—Country Boy (Capitol)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- ★ C.W. McCALL—Convoy (MGM) 27-15
- ★ BARRY MANILOW—I Write The Songs (Arista) 9-3

(Continued on page 18)

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Billboard Singles Radio Action

Based on station playlists through Thursday (12/4/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 16

- KXOK—St. Louis**
D ● **EARTH, WIND & FIRE**—Sing A Song (Columbia)
 ● **DIANA ROSS**—Theme From "Mahogany" (Motown)
 ★ **SWEET**—Fox On The Run (Capitol) 21-16
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 14-11
- KSLO—St. Louis**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **BARRY MANILOW**—I Write The Songs (Arista)
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 12-8
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 22-18
- WHB—Kansas City**
 ● **SWEET**—Fox On The Run (Capitol)
 ● **BARRY MANILOW**—I Write The Songs (Arista)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 16-12
 ★ **PAUL McCARTNEY & WINGS**—Venus & Mars Rock Show (Capitol) 17-14
- KEWI—Topeka**
 ● **JOHN DENVER**—Fly Away (RCA)
 ● **NAZARETH**—Love Hurts (A&M)
 ★ **C.W. McCALL**—Convoy (MGM) 40-23
 ★ **MANFRED MANN**—Spirit In The Night (W.B.) 23-19

- WCOL—Columbus**
 ● **JEFFERSON STARSHIP**—Play On Love (Grunt)
 ● **AL GREEN**—Full Of Fire (HI)
 ★ **SWEET**—Fox On The Run (Capitol) 31-21
 ★ **DIANA ROSS**—Theme From "Mahogany" (Motown) 32-25
- WAKY—Louisville**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ● **DIANA ROSS**—Theme From "Mahogany" (Motown)
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 29-10
 ★ **CONWAY TWITTY**—Don't Cry Joni (MCA) 15-1
- WBGN—Bowling Green, Ky.**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **JEFFERSON STARSHIP**—Play On Love (Grunt)
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 10-1
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 15-10
- WJET—Erie, Pa.**
 ● **C.W. McCALL**—Convoy (MGM)
D ● **EARTH, WIND & FIRE**—Sing A Song (Columbia)
 ★ **DAVID RUFFIN**—Walk Away From Love (Motown) 27-12
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 17-9
- WRJE—Erie, Pa.**
 ● **C.W. McCALL**—Convoy (MGM)
 ● **CONWAY TWITTY**—Don't Cry Joni (MCA)
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 26-13
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 28-15
- WCUE—Akron**
 ● **GLADYS KNIGHT & PIPS**—Part Time Love (Buddah)
 ● **FOGHAT**—Slow Ride (Bearsville)
 ★ **C.W. McCALL**—Convoy (MGM) 46-27
D ★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 36-21

North Central Region

- **TOP ADD ONS:**
 DIANA ROSS—Theme From "Mahogany" (Motown)
 FOGHAT—Slow Ride (Bearsville)
 ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)

- ★ **PRIME MOVERS:**
 STAPLE SINGERS—Let's Do It Again (Curtom)
 C.W. McCALL—Convoy (MGM)
 BARRY MANILOW—I Write The Songs (Arista)

- BREAKOUTS:**
 FOGHAT—Slow Ride (Bearsville)
 DIANA ROSS—Theme From "Mahogany" (Motown)
 ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)

- CKLW—Detroit**
 ● **EDDIE KENDRICKS**—Happy (Tamla)
 ● **NAZARETH**—Love Hurts (A&M)
 ★ **C.W. McCALL**—Convoy (MGM) HB-14
 ★ **SWEET**—Fox On The Run (Capitol) 25-21
- WGRD—Grand Rapids**
 ● **JIGSAW**—Sky High (Chelsea)
 ● **LEON HAYWOOD**—I Want'a Do Something Freaky To You (20th Century)
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 16-3
 ★ **BEE GEES**—Nights On Broadway (RSO) 19-8
- Z-96 (WZZM-FM)—Grand Rapids**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ● **OHIO PLAYERS**—Love Rollercoaster (Mercury)
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 22-6
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 9-3
- WTAC—Flint, Mich.**
 ● **BOB SEGER & SILVER BULLET BAND**—Nutbush City Limits (Capitol)
 ● **AMERICA**—Woman Tonight (W.B.)
 ★ **DAVID RUFFIN**—Walk Away From Love (Motown) 20-13
- D** ★ **SILVER CONVENTION**—Fly, Robin, Fly (Midland Int'l.) 7-2
- WIXY—Cleveland**
 ● **JOHN DENVER**—Fly Away (RCA)
 ● **KISS**—Rock & Roll All Night (Casablanca)
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 30-19
- D** ★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 35-25
- WGCL—Cleveland**
 ● **GLADYS KNIGHT & PIPS**—Part Time Love (Buddah)
 ● **FOGHAT**—Slow Ride (Bearsville)
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 26-18
 ★ **BOB DYLAN**—Hurricane (Part 1) (Columbia) 21-15

- 13-Q (WKQT)—Pittsburgh**
 ● **FOGHAT**—Slow Ride (Bearsville)
 ● **DIANA ROSS**—Theme From "Mahogany" (Motown)
 ● **JIGSAW**—Sky High (Chelsea) 18-9
 ★ **CAPTAIN & TENNILLE**—The Way I Want To Touch You (A&M) 13-7
 ★ **WKBW—Buffalo**
- **STAPLE SINGERS**—Let's Do It Again (Curtom)
 ● **WHO**—Squeeze Box (MCA)
 ★ **JIGSAW**—Sky High (Chelsea) 25-11
 ★ **SWEET**—Fox On The Run (Capitol) 19-10
- WSAI—Cincinnati**
 ● **OHIO PLAYERS**—Love Rollercoaster (Mercury)
 ● **ANDREW GOLD**—That's Why I Love You (Asylum)
 ★ **C.W. McCALL**—Convoy (MGM) 30-17
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 28-19

- WCAO—Baltimore**
 ● **C.W. McCALL**—Convoy (MGM)
 ● **GEORGE BAKER SELECTION**—Paloma Blanca (W.B.)
D ★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 24-14
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 11-5
- WGH—Newport News, Va.**
 ● **C.W. McCALL**—Convoy (MGM)
 ● **JOHN DENVER**—Fly Away (RCA)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 19-12
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 26-19
- WYRE—Annapolis, Md.**
 ● **OHIO PLAYERS**—Love Rollercoaster (Mercury)
 ● **AMERICA**—Woman Tonight (W.B.)
 ★ **KISS**—Rock & Roll All Night (Casablanca) 18-10
 ★ **SWEET**—Fox On The Run (Capitol) 20-14
- WLEE—Richmond, Va.**
D ● **WING & PRAYER/FIFE & DRUM**—Baby Face (Wing & Prayer)
 ● **AL GREEN**—Full Of Fire (HI)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 17-5
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 15-9

- WABC—New York City**
 ● **BARRY MANILOW**—I Write The Songs (Arista)
 ● **DIANA ROSS**—Theme From "Mahogany" (Motown)
 ★ **JIGSAW**—Sky High (Chelsea) 18-8
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 22-12
- WPIX-FM—New York**
 ● **NONE**
- D** ★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 25-17
 ★ **BEE GEES**—Nights On Broadway (RSO) 5-3
- WBFB—Rochester, N.Y.**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **BEE GEES**—Nights On Broadway (RSO)
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 30-18
 ★ **FLEETWOOD MAC**—Over My Head (Reprise) 27-20
- WRKO—Boston**
D ● **WING & PRAYER/FIFE & DRUM**—Baby Face (Wing & Prayer)
 ● **GEORGE BAKER SELECTION**—Paloma Blanca (W.B.)
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 28-15
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 17-9

- WQXI—Atlanta**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **WHO**—Squeeze Box (MCA)
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 24-17
 ★ **C.W. McCALL**—Convoy (MGM) 7-2
- WFOM—Atlanta**
 ● **JOHN DENVER**—Fly Away (RCA)
 ● **KISS**—Rock & Roll All Night (Casablanca)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 27-17
 ★ **PETE WINGFIELD**—Eighteen With A Bullet (Island) 37-27
- Z-93 (WZGZ-FM)—Atlanta**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ● **FOGHAT**—Slow Ride (Bearsville)
 ★ **C.W. McCALL**—Convoy (MGM) 11-1
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 16-10

Mid-Atlantic Region

- **TOP ADD ONS:**
 C.W. McCALL—Convoy (MGM)
 (D) WING & PRAYER/FIFE & DRUM—Baby Face (Wing & Prayer)
 JOHN DENVER—Fly Away (RCA)

- ★ **PRIME MOVERS:**
 BARRY MANILOW—I Write The Songs (Arista)
 BAY CITY ROLLERS—Saturday Night (Arista)
 OHIO PLAYERS—Love Rollercoaster (Mercury)

- BREAKOUTS:**
 C.W. McCALL—Convoy (MGM)
 JOHN DENVER—Fly Away (RCA)
 GEORGE BAKER SELECTION—Paloma Blanca (W.B.)

- WFIL—Philadelphia**
 ● **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
D ● **WING & PRAYER/FIFE & DRUM**—Baby Face (Wing & Prayer)
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 15-8
D ★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 12-7

- WJTG—Philadelphia**
 ● **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
D ● **WING & PRAYER/FIFE & DRUM**—Baby Face (Wing & Prayer)
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 15-8
D ★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 12-7

- WIBG—Philadelphia**
 ● **C.W. McCALL**—Convoy (MGM)
D ● **MIRACLES**—Love Machine (Part 1) (Motown)
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 17-7
 ★ **DIANA ROSS**—Theme From "Mahogany" (Motown) 8-5
- WPGC—Washington**
 ● **C.W. McCALL**—Convoy (MGM)
 ● **JOHN DENVER**—Fly Away (RCA)
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 19-7
- D** ★ **EARTH, WIND & FIRE**—Sing A Song (Columbia) 29-19
- WCAO—Baltimore**
 ● **C.W. McCALL**—Convoy (MGM)
 ● **GEORGE BAKER SELECTION**—Paloma Blanca (W.B.)
D ★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 24-14
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 11-5

- WGH—Newport News, Va.**
 ● **C.W. McCALL**—Convoy (MGM)
 ● **JOHN DENVER**—Fly Away (RCA)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 19-12
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 26-19
- WYRE—Annapolis, Md.**
 ● **OHIO PLAYERS**—Love Rollercoaster (Mercury)
 ● **AMERICA**—Woman Tonight (W.B.)
 ★ **KISS**—Rock & Roll All Night (Casablanca) 18-10
 ★ **SWEET**—Fox On The Run (Capitol) 20-14
- WLEE—Richmond, Va.**
D ● **WING & PRAYER/FIFE & DRUM**—Baby Face (Wing & Prayer)
 ● **AL GREEN**—Full Of Fire (HI)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 17-5
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 15-9

- WABC—New York City**
 ● **BARRY MANILOW**—I Write The Songs (Arista)
 ● **DIANA ROSS**—Theme From "Mahogany" (Motown)
 ★ **JIGSAW**—Sky High (Chelsea) 18-8
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 22-12
- WPIX-FM—New York**
 ● **NONE**
- D** ★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 25-17
 ★ **BEE GEES**—Nights On Broadway (RSO) 5-3
- WBFB—Rochester, N.Y.**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **BEE GEES**—Nights On Broadway (RSO)
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 30-18
 ★ **FLEETWOOD MAC**—Over My Head (Reprise) 27-20
- WRKO—Boston**
D ● **WING & PRAYER/FIFE & DRUM**—Baby Face (Wing & Prayer)
 ● **GEORGE BAKER SELECTION**—Paloma Blanca (W.B.)
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 28-15
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 17-9

- **TOP ADD ONS:**
 NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
 DIANA ROSS—Theme From "Mahogany" (Motown)
 GEORGE BAKER SELECTION—Paloma Blanca (W.B.)

- ★ **PRIME MOVERS:**
 BARRY MANILOW—I Write The Songs (Arista)
 STAPLE SINGERS—Let's Do It Again (Curtom)
 DIANA ROSS—Theme From "Mahogany" (Motown)

- BREAKOUTS:**
 NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
 (D) DONNA SUMMER—Love To Love You Baby (Oasis)
 (D) EARTH, WIND & FIRE—Sing A Song (Columbia)

- **TOP ADD ONS:**
 ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
 (D) EARTH, WIND & FIRE—Sing A Song (Columbia)
 JOHN DENVER—Fly Away (RCA)

- ★ **PRIME MOVERS:**
 C.W. McCALL—Convoy (MGM)
 OHIO PLAYERS—Love Rollercoaster (Mercury)
 DIANA ROSS—Theme From "Mahogany" (Motown)

- BREAKOUTS:**
 ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
 JOHN DENVER—Fly Away (RCA)
 (D) EARTH, WIND & FIRE—Sing A Song (Columbia)

- WQXI—Atlanta**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **WHO**—Squeeze Box (MCA)
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 24-17
 ★ **C.W. McCALL**—Convoy (MGM) 7-2
- WFOM—Atlanta**
 ● **JOHN DENVER**—Fly Away (RCA)
 ● **KISS**—Rock & Roll All Night (Casablanca)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 27-17
 ★ **PETE WINGFIELD**—Eighteen With A Bullet (Island) 37-27
- Z-93 (WZGZ-FM)—Atlanta**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ● **FOGHAT**—Slow Ride (Bearsville)
 ★ **C.W. McCALL**—Convoy (MGM) 11-1
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 16-10

- WQXI—Atlanta**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **WHO**—Squeeze Box (MCA)
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 24-17
 ★ **C.W. McCALL**—Convoy (MGM) 7-2
- WFOM—Atlanta**
 ● **JOHN DENVER**—Fly Away (RCA)
 ● **KISS**—Rock & Roll All Night (Casablanca)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 27-17
 ★ **PETE WINGFIELD**—Eighteen With A Bullet (Island) 37-27
- Z-93 (WZGZ-FM)—Atlanta**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ● **FOGHAT**—Slow Ride (Bearsville)
 ★ **C.W. McCALL**—Convoy (MGM) 11-1
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 16-10

- WBZ-FM—Boston**
 ● **ISLEY BROS.**—For The Love Of You (T-Neck)
D ● **DONNA SUMMER**—Love To Love You Baby (Oasis)
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 18-10
D ★ **WING & PRAYER/FIFE & DRUM**—Baby Face (Wing & Prayer) 11-8
- WVBF-FM—Framingham, Mass.**
D ● **DONNA SUMMER**—Love To Love You Baby (Oasis)
 ● **PAULANKA**—Times Of Your Life (U.A.)
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 26-18
D ★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) 6-2
- WPRO—Providence**
D ● **EARTH, WIND & FIRE**—Sing A Song (Columbia)
 ● **DAVID RUFFIN**—Walk Away From Love (Motown)
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 28-7
 ★ **ABBA**—Sos (Atlantic) 29-24

- WORC—Worcester, Mass.**
 ● **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
 ● **JOHN DENVER**—Fly Away (RCA)
 ★ **C.W. McCALL**—Convoy (MGM) HB-21
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 22-12
- WDRC—Hartford**
 ● **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
 ● **HOT CHOCOLATE**—You Sexy Thing (Atlantic)
D ★ **K.C. & THE SUNSHINE BAND**—That's The Way I Like It (TK) 11-4
 ★ **DIANA ROSS**—Theme From "Mahogany" (Motown) 22-16
- WTRY—Albany**
 ● **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ★ **KISS**—Rock & Roll All Night (Casablanca) 28-21
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 25-19

- WPTR—Albany**
 ● **BACHMAN-TURNER OVERDRIVE**—Down To The Line (Mercury)
 ● **POINTER SISTERS**—Going Down Slowly (ABC/Blue Thumb)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 24-14
 ★ **DIANA ROSS**—Theme From "Mahogany" (Motown) 28-18

- WQXI—Atlanta**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **WHO**—Squeeze Box (MCA)
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 24-17
 ★ **C.W. McCALL**—Convoy (MGM) 7-2
- WFOM—Atlanta**
 ● **JOHN DENVER**—Fly Away (RCA)
 ● **KISS**—Rock & Roll All Night (Casablanca)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 27-17
 ★ **PETE WINGFIELD**—Eighteen With A Bullet (Island) 37-27
- Z-93 (WZGZ-FM)—Atlanta**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ● **FOGHAT**—Slow Ride (Bearsville)
 ★ **C.W. McCALL**—Convoy (MGM) 11-1
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 16-10

Southeast Region

- **TOP ADD ONS:**
 ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
 (D) EARTH, WIND & FIRE—Sing A Song (Columbia)
 JOHN DENVER—Fly Away (RCA)

- ★ **PRIME MOVERS:**
 C.W. McCALL—Convoy (MGM)
 OHIO PLAYERS—Love Rollercoaster (Mercury)
 DIANA ROSS—Theme From "Mahogany" (Motown)

- BREAKOUTS:**
 ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
 JOHN DENVER—Fly Away (RCA)
 (D) EARTH, WIND & FIRE—Sing A Song (Columbia)

- WQXI—Atlanta**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **WHO**—Squeeze Box (MCA)
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 24-17
 ★ **C.W. McCALL**—Convoy (MGM) 7-2
- WFOM—Atlanta**
 ● **JOHN DENVER**—Fly Away (RCA)
 ● **KISS**—Rock & Roll All Night (Casablanca)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 27-17
 ★ **PETE WINGFIELD**—Eighteen With A Bullet (Island) 37-27
- Z-93 (WZGZ-FM)—Atlanta**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ● **FOGHAT**—Slow Ride (Bearsville)
 ★ **C.W. McCALL**—Convoy (MGM) 11-1
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 16-10

- WQXI—Atlanta**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **WHO**—Squeeze Box (MCA)
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 24-17
 ★ **C.W. McCALL**—Convoy (MGM) 7-2
- WFOM—Atlanta**
 ● **JOHN DENVER**—Fly Away (RCA)
 ● **KISS**—Rock & Roll All Night (Casablanca)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 27-17
 ★ **PETE WINGFIELD**—Eighteen With A Bullet (Island) 37-27
- Z-93 (WZGZ-FM)—Atlanta**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ● **FOGHAT**—Slow Ride (Bearsville)
 ★ **C.W. McCALL**—Convoy (MGM) 11-1
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 16-10

- WQXI—Atlanta**
D ● **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.)
 ● **WHO**—Squeeze Box (MCA)
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 24-17
 ★ **C.W. McCALL**—Convoy (MGM) 7-2
- WFOM—Atlanta**
 ● **JOHN DENVER**—Fly Away (RCA)
 ● **KISS**—Rock & Roll All Night (Casablanca)
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 27-17
 ★ **PETE WINGFIELD**—Eighteen With A Bullet (Island) 37-27
- Z-93 (WZGZ-FM)—Atlanta**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
 ● **FOGHAT**—Slow Ride (Bearsville)
 ★ **C.W. McCALL**—Convoy (MGM) 11-1
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 16-10

- WBBQ—Augusta**
 ● **JOHN DENVER**—Fly Away (RCA)
D ● **EARTH, WIND & FIRE**—Sing A Song (Columbia)
 ★ **C.W. McCALL**—Convoy (MGM) 24-12
 ★ **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.) 23-13
- WSGN—Birmingham, Ala.**
 ● **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
D ● **EARTH, WIND & FIRE**—Sing A Song (Columbia)
 ★ **JOHN DENVER**—Fly Away (RCA) 16-5
 ★ **GLEN CAMPBELL**—Country Boy (Capitol) 26-16
- WHHY—Montgomery, Ala.**
 ● **EAGLES**—Take It To The Limit (Asylum)
 ● **LINDA RONSTADT**—Tracks Of My Tears (Asylum)
 ★ **BATDORF & RODNEY**—Somewhere In The Night (Arista) 15-7
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 19-11

- WTOB—Winston/Salem, N.C.**
 ● **KISS**—Rock & Roll All Night (Casablanca)
 ● **PAULANKA**—Times Of Your Life (U.A.)
 ★ **STAPLE SINGERS**—Let's Do It Again (Curtom) 11-4
 ★ **BAY CITY ROLLERS**—Saturday Night (Arista) 12-6
- WWSA—Savannah, Ga.**
 ● **WHO**—Squeeze Box (MCA)
 ● **DIANA ROSS**—Theme From "Mahogany" (Motown)
 ★ **C.W. McCALL**—Convoy (MGM) 11-2
 ★ **SWEET**—Fox On The Run (Capitol) 18-12
- WTMA—Charleston, S.C.**
 ● **C.W. McCALL**—Convoy (MGM)
 ● **NAZARETH**—Love Hurts (A&M)
 ★ **BARRY MANILOW**—I Write The Songs (Arista) 20-8
 ★ **DIANA ROSS**—Theme From "Mahogany" (Motown) 23-12

- WKIX—Raleigh, N.C.**
 ● **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
 ● **JOHN DENVER**—Fly Away (RCA)
 ★ **DIANA ROSS**—Theme From "Mahogany" (Motown) 29-13
 ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 23-9
- WORD—Spartanburg, S.C.**
 ● **COMMODORES**—Sweet Love (Motown)
 ● **LEON RUSSELL**—Back To The Island (Shelter)
 ★ **ISLEY BROS.**—For The Love Of You (T-Neck) 15-7
 ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 14-8
- WAYS—Charlotte, N.C.**
 ● **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
D

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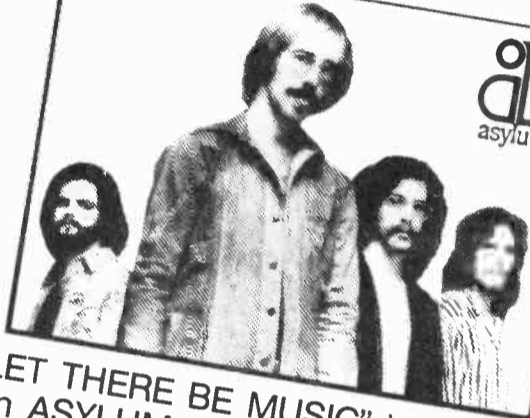


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Albany, NY	WQB	FM	Sunday	8:00 pm	Frasno, CA	KFIG	FM	Wednesday	11:00 pm	Oklahoma City, OK	KOFM	FM	Sunday	8:00 pm
Albuquerque, NM	KRST	FM	Tuesday	9:00 pm	Glenwood Springs, CO	KGLN	FM	Saturday	1:00 pm	Omaha, NE	KRCB	FM	Sunday	11:00 pm
Allentown, PA	WSA	FM	Sunday	8:00 pm	Grand Forks, ND	KKDO	FM	Sunday	9:00 pm	Orlando, FL	WORJ	FM	Saturday	9:00 pm
Anaheim, Los A., CA	KEZY	FM			Grand Rapids, MI	WLAV	FM	Sunday	9:00 pm	Peoria, IL	WWCT	FM	Friday	midnite
Ashland, KY	WAMX	FM	Sunday	8:00 pm	Greensboro, NC	WRQK	FM	Sunday	9:00 pm	Philadelphia, PA	WYSP	FM	Sunday	midnite
Atlanta, GA	WKLS	FM	Sunday	9:00 pm	Greenfield, MO	KRFG	FM	Wednesday	9:00 pm	Pittsburgh, PA	WYDD	FM	Tuesday	10:00 pm
Beaufort, SC	WBEJ	FM	Sunday	9:00 pm	Hartford, CT	WHCN	FM	Tuesday	10:00 pm	Pittsfield, MA	WGRG	FM	Thursday	9:00 pm
Beaumont, TX	KAYD	FM	Wednesday	10:00 pm	Hato Rey/San Juan, PR	WFOA	FM	Saturday	9:00 pm	Plymouth, NH	WPCR	FM	Wednesday	9:00 pm
Bedford, PA	WAYD	FM	Sunday	4:00 pm	Henderson/Evansville, KY	WKDQ	FM	Saturday	midnite	Pocatello, ID	KSNM	FM	Sunday	9:00 pm
Bellingham, WA	KPUG	FM	Sunday	10:00 pm	Houston, TX	KLOL	FM	Saturday	2:00 am	Portland, OR	KVAN	FM	Saturday	4:00 pm
Belzoni, MS	WEIC	FM	Wednesday	midnite	Huntsville, AL	WAHR	FM	Sunday	11:00 pm	Poteau, OK	KLOC	FM	Monday	9:00 pm
Birmingham, AL	WERD	FM	Sunday	8:00 pm	Indianapolis, IN	WNAP	FM	Sunday	midnite	Prolo, CO	KKAM	FM	Sunday	9:00 pm
Boston, MA	WBCN	FM	Sunday	12:00 pm	Jackson, OH	WCJO	FM	Monday	10:00 pm	Rapid City, SD	KKLS	FM	Sunday	9:00 pm
Bowling Green, KY	WLBJ	FM	Friday	9:00 pm	Jackson, MS	WZZQ	FM			Riverside/San Berdoe, CA	KOLA	FM	Sunday	11:00 pm
Buffalo, NY	WBUF	FM	Sunday	9:00 pm	Jackson, WY	KMTN	FM	Saturday	4:00 pm	Rochester, NY	WCMF	FM	Saturday	10:00 pm
Casper, WY	KAWY	FM	Saturday	10:00 pm	Jacksonville, FL	WAIV	FM			Roanoke Rapids, NC	WSMY	FM	Sunday	9:00 pm
Summerville/Charlestown, SC	WWVZ	FM	Sunday	8:30 pm	Jacksonville, NC	WXQR	FM	Tuesday	1:00 am	Sacramento, CA	K108	FM	Saturday	midnite
Charleston, WV	WVAF	FM	Friday	midnite	Johnson City/Briston, TN	WQUT	FM	Saturday	6:00 pm	Salt Lake City, UT	KWHO	FM	Saturday	11:00 pm
Charlotte, NC	WRCQ	FM	Saturday	11:30 pm	Johnstown/Altoona, PA	WAAT	FM	Sunday	10:30 pm	San Antonio, TX	KEXL	FM	Tuesday	midnite
Christiansburg, VA	WVVV	FM	Sunday	9:00 pm	Jonesboro, AR	KBTM	FM	Friday	10:00 pm	San Diego, CA	KPRI	FM	Tuesday	11:00 pm
Cleveland, OH	WMMS	FM	Sunday	7:00 am	Kansas City, MO	KYYS	FM	Sunday	8:30 pm	San Jose, CA	KOME	FM	Sunday	9:00 pm
Columbus, NB	KTTT	FM	Tuesday	11:00 pm	Lansing, MI	WVIC	FM			Santa Maria, CA	KXFM	FM	Sunday	8:30 pm
Dayton, OH	WVLD	FM	Sunday	9:00 pm	Las Cruces, NM	KASK	FM	Sunday	8:00 pm	San Rafael/San F., CA	KTIM	FM	Sunday	1:00 pm
Dallas/Ft. Worth, TX	KFWD	FM	Sunday	12:00 pm	Lewiston, ID	KRLC	FM	Sunday	9:00 pm	Sarasota, FL	WOSR	FM	Tuesday	midnite
Del Rio, TX	KDLK	FM	Sunday	9:00 pm	Lewiston/Portland ME	WBLM	FM	Wednesday	10:00 pm	Seattle, WA	KISW	FM	Sunday	11:00 pm
Denver, CO	KBP	FM	Sunday	11:00 pm	Lexington, KY	WKQQ	FM	Sunday	midnite	St. Louis, MO	KSHE	FM	Sunday	7:30 pm
Detroit, MI	WAEX	FM	Monday	7:30 pm	Lincoln, NB	KFMQ	FM	Sunday	9:00 pm	Springfield, MO	KICK	AM	Monday	8:00 pm
Durham/Raleigh, NC	WDES	FM	Monday	11:00 pm	Linesville, PA	WVCC	FM	Sunday	9:00 pm	Starview/Lancaster, PA	WRHY	FM	Saturday	8:00 pm
Elmira, NY	WXXY	FM	Sunday	11:00 pm	Long Island/NYC, NY	WLIR	FM	Sunday	7:00 pm	Tallahassee, FL	WGLF	FM	Sunday	10:00 pm
Eugene, OR	KZE	FM	Monday	10:00 pm	Louisville, KY	WLRS	FM	Sunday	10:00 pm	Thibodaux, LA	KXOR	FM	Sunday	9:00 pm
Fairfield, CT	WVGF	FM	Thursday	7:00 pm	Lubbock, TX	KSEL	FM	Saturday	9:00 pm	Toledo, OH	WIOT	FM	Monday	midnite
Fargo, ND	KWI	FM	Saturday	11:00 pm	Lynchburg/Roanoke, VA	WGOL	FM	Sunday	10:00 pm	Trenton, NJ	WWRC	FM	Monday	11:30 pm
Farmville/Greenville, NC	WRUQR	FM	Tuesday	9:00 pm	Menomonee, WI	WMFM	FM	Saturday	9:00 pm	Tulsa, OK	KMOD	FM	Sunday	9:00 pm
Fayetteville, AR	KKEG	FM	Sunday	11:00 pm	Milwaukee, WI	XROCK	99	Sunday	9:00 pm	Utica/Syracuse, NY	WOUR	FM	Monday	10:00 pm
Flint, MI	WWZK	FM	Saturday	9:00 pm	Minneapolis, MN	KORS	FM	Monday	midnite	Washington, DC	WMAL	FM	Sunday	11:00 pm
Florence, AL	WQIT	FM	Sunday	11:00 pm	Mobile, AL	WABB	FM	Saturday	9:00 pm	Waverly, OH	WIBO	FM	Saturday	9:00 pm
Fond du Lac, WI	WFOJ	FM	Friday	10:00 pm	Murphysboro, IL	WTAO	FM	Sunday	midnite	Wichita, KS	KEYN	FM	Sunday	11:00 pm
Forsyth, GA	WFME	FM	Friday	10:00 pm	Murray, KY	WNBS	FM	Sunday	9:00 pm	Wicks Barre, PA	WILK	FM	Thursday	10:00 pm
Fort Campbell, KY	WABD	FM	Sunday	9:00 pm	Muscatine, IA	KFMH	FM	Saturday	9:00 pm	Worcester, MA	WORC	AM	Sunday	6:30 pm
Fort Knox, KY	WSAC	FM	Sunday	9:00 pm	Nashville, TN	WKDA	FM	Monday	11:00 pm	West Palm Beach, FL	WIRK	FM	Sunday	9:00 pm
					New Haven, CT	WYBC	FM	Saturday	8:10 pm	Waterbury, CT	WQQW	FM	Sunday	9:00 pm
					New Orleans, LA	WRNO	FM	Monday	midnite					

* Stations without day or time have not yet been scheduled.

DISCUSSED IN WISCONSIN

College Classes: Viable?

By CLAUDE HALL

LOS ANGELES—One of the major criticisms leveled at radio departments in the nation's universities the past few years has been that the students aren't being trained properly for broadcasting careers.

A week ago, the problem flared up again as the Wisconsin Broadcasters Assn. held its 12th annual get-together for university students matriculating at Wisconsin schools.

"There were the usual speakers, scholarship awards, etc.," says Jay Patrick Walsh, director of radio services at the Univ. of Wisconsin in Oshkosh, "but more importantly there came down the statement that 'college students today are not being taught the right things about broadcasting in the courses they study at the university level.'

"As a member of the faculty at the Univ. of Wisconsin-Oshkosh, and a commercial broadcaster as well, I question the statement and, at the same time, agree in principle."

But "there is a problem for those of us involved in the academics of teaching something as changeable as 'broadcasting' and 'mass communications' . . . there are a lack of updated, viable textbooks. We are trying to teach today's ideas with the back up of antiquity. As an example, one of the more recent texts on advertising is copyrighted in 1954. The best text on copywriting and continuity is copyrighted in 1967. And, for a new course I am proposing in radio techniques, there is no text to be found.

"This is a sad state of affairs."

Of course, the lack of textbooks is not the only problem. Many professional broadcasters have felt for some while that college and university professors were too tied up to ancient radio. And they point to the number of radio drama classes being taught at universities today and the vast number of FM radio stations on campus that program classical music for the professors instead of serving as training ground for radio students.

The claim is that radio being taught on campus today has little to do with commercial radio.

Not so, however, at such institutes as Troy State Univ. in Montgomery, Ala., where Chuck Allan has just launched a Radio and Television Broadcasting Institute and will only

use professionals from the area as teachers. His program, too, is to teach students that there are other jobs in radio other than being a disk jockey . . . "we're not going to train them to be stars."

The textbook that he's starting with is "The Announcer's Handbook" written by Edward S. Dumit, director of radio and television at the Univ. of Tulsa in Oklahoma. Allan says it's the best he's seen on being an air personality.

Chuck Edwards, director of Los Angeles City College, points out that even if he wrote a textbook for radio "today, it would probably be outdated in a year. Radio is such a changing medium."

He points out that one book on audio controls used by some schools "has a picture of this young unknown singer. Turns out it's really Dean Martin."

Most of the courses at Los Angeles City College's radio operation do not have a textbook because Chuck Edwards prefers to work as much as possible with students on a one-to-one basis. Out of 100 students who enter the two-year study course, 50 make it through the second semester, 25 reach the third semester "and 12 usually graduate . . . but all 12 usually end up getting a good job in radio because they're good radio men at that point."

Jay Patrick Walsh at the Univ. of Wisconsin is fortunate, to a great extent. He has worked as a copywriter in small and medium markets and worked for advertising agencies; he was recently production director for a Top 40 medium market station.

"But what about the professors in the nation's colleges who have not been as lucky as I in obtaining positions of continuing growth in radio? These men take their college degrees (and probably the same outdated textbooks they used themselves in college) and profess to teach current broadcasting elements.

"Believe me, it is a thankless task to work your tail off teaching what you have learned in the commercial business, only to have other commercial operators make blanket statements about us turning out students who lack quality and statements about a teacher's treatment of the state of the art.

"If broadcasters around the coun-

try feel as the broadcasters in Wisconsin seem to feel—that colleges are ill preparing potential broadcasters of the future—then why don't commercial operators get together and prepare current texts (or, at least as current as possible) for use by those of us who are teaching?

"Now it would be easy to say 'why don't the teachers write their own books?' and that is fine except for the fact that those texts would really be outdated since many of those with the time and drive to write a text (for the prestige and perhaps fi-

(Continued on page 22)



United Artists photo

NEVER A SOUR NOTE—Rick Sklar, vice president of programming for the ABC owned and operated radio stations, plunks out a tune with the Nitty Gritty Dirt Band as they visit WABC in New York. From left: Jeff Hanna and Jimmie Fadden of the band; Sklar, Jim Ibbotson and John McEuen of the band, and Walter Pass, promotion executive with United Artists.

DOOMED FMer Arkansas Vietnamese Station Will Fade Off Air On Dec. 17

FT. SMITH, Ark.—The radio station—one of the few bilingual in the U.S. and the only one that's bilingual English and Vietnamese—is a real flash in the pan, reports program director Dave DeHart.

Meaning it's due to go off the air on Dec. 17 when most of its listeners will be processed out of Ft. Chaffee Vietnamese Relocation Center here. The call letters are K224AB-FM and it's at 92.7 on the dial. The parent station, for the record, is KFPW-AM in Ft. Smith, but the station is li-

censed to the U.S. Catholic Conference, which pays the bills.

The music programming consists of a 50-50 balance of current U.S. hits from the Hot 100 Chart and a mixture of all types of Vietnamese records. The Vietnamese records come from "personal collections," says DeHart, "music that barely got out of Vietnam by the skin of its teeth . . . persons were scared to loan us their records at first . . . we had to beg, borrow, and steal."

The staff numbers 27, of which 10 are Americans and 17 Vietnamese. "All airshifts are four hours long, with both an American and a Vietnamese on duty together; the control room and production room are specially designed to allow for two men at the boards at the same time."

Vietnamese tastes for music run the full gamut—American rock, country, easy listening, classical and pop. "They seem to be better versed in all types of music than the average American who usually likes only one thing—rock, for example."

On the other hand, DeHart finds that "Vietnamese music is a great deal more emotional than most American music, dealing with the war, love, tragedy, etc. Our purpose has been manifold—to entertain, to educate, but in general to aid in the transition of the Indochina refugees into the mainstream of American society.

"Vietnamese announcers are reluctant to laugh or be friendly on the air, but I think the listeners—some 6,000 strong—are beginning to understand American radio now and accept it."

Staff includes DeHart, Van Bur-

RENO—When KOBY goes back on the air here the first of the year, it will feature a "shotgun" format, according to new general manager Wayne Vann.

"We plan to shotgun all categories of records that sound compatible when blended together in a thematic structure," he says.

The format will be called the "All American Sound" and he already has the slogan gracing new letterheads on his station's stationery.

The format "will consist of music that is happy, bright, and inspirational in nature, regardless of the artist, as long as the lyrical content of the record is in accordance with the standards laid down and the music sounds good as blends together."

Previously, he says, the audience of KOBY was "over 40 as only big band and easy listening favorites were featured.

"We intend, however, to lean heavily on current and recent hits and are desperate for records.

"But we also intend to let our ears tell us what is compatible within the format that we should play . . . and we will feature new artists and new records."

Music director is Lyle Wheeler.

(Continued on page 22)

New Maurie Webster Firm Set In N.Y.

NEW YORK—The Webster Group—a radio management consulting firm, has been launched by Maurie Webster. He has assembled a group of broadcasters who will offer consulting in programming, research, promotion, management and operations.

Webster was with CBS Radio more than 30 years, including serving as general manager of CBS Radio Spot Sales, New York. He was also executive vice president of Compu/Net, a computerized traffic accounting, and management system for radio-TV.

Sinatra Okays A Syndication

LOS ANGELES—Frank Sinatra has withdrawn his objections to an eight-hour syndicated radio show based on his career and Peter Klein, producer, now is selling the program nationally. Klein's firm is Catwhisker Productions.

The Sinatra stanza, which can be aired as eight one-hour segments, starts with the baritone's appearance on a Major Bowes Amateur Hour broadcast of the 1930s and traverses Sinatra's trail from the Harry James and Tommy Dorsey orchestras and his 1942 launch as a single.

Next project on Klein's agenda will be a series based on Nat "King" Cole's singing achievements. Klein utilizes rare performances, some never before available, as well as unissued record masters in his programming.

Sinatra is said to have settled his beef with Klein for \$1 damages, then wished Klein well in his efforts.



Stephen Morley photo

DINNER RECEPTION—To introduce her new album produced by Thom Bell, Warner Bros. Records held a dinner reception for Dionne Warwick in New York and chatting with her are Larry Miller, left, program director of New York's new FM operation WKTU (the old WHOM-FM) and Glen Morgan, program director of WABC, New York. The dinner was at the Waldorf-Astoria, just one stop on her trip to promote "The Track of the Cat."

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Vox Jox

By CLAUDE HALL

LOS ANGELES—There's a new tipsheet being done now out of Texas that claims to be totally computerized; it looks good and maybe Ron Jones, editor, will send you a demo copy if you ask gently. It's called The Cue Sheet and his address is: P.O. Box 4254, Amarillo, Tex., 79105. Phone number is 806-374-8947. . . . Kathy Gori, recently with KMPC in Los Angeles, has joined KIIS in the same abode to do weekends.

Harvey Geller, an advertising account executive within the confines of Billboard, has just written an article on the man who invented radio—Nathan Bernard Stubblefield—in the Dec. 9 issue of Circular, the Warner Bros. Records publication. He called it "radio" and also wireless telephone. He even designed a radio for the horseless carriage. To this day, you have WNBS in Murray, Ky., not accidentally Stubblefield's initials and a memorial on the campus of Murray State

just a few hundred feet from the site of the world's first radio broadcasts.

Don LaVine was at WWDJ in Hackensack, N.J., but "when they well to a gospel music format, you might say I didn't have a prayer." He's now looking; has 15 years of experience in news, copywriting, reporting. Willing to consider almost any size market. 201-529-3280. . . . The lineup at WDBR, stereo rock station in Springfield, Ill., features Bob Taylor 6-10 a.m., program director Steve West 10 a.m.-3 p.m., Rich Styles 3-8 p.m., Skip Joeckel 8 p.m.-1 a.m., and Dan Scott 1-6 a.m. Scott came just a beep tone ago from KSTP in Minneapolis.

Linda K. (The Turtle) Treutel reports in from WBIG in Greensboro, N.C. after alluding to play basketball with Jean Shepard of WOR, New York, once when she worked at WITR in Rochester, N.Y.—with the information that her station is

broadcasting a pop format using the Hot 100 Chart. "To this, we add a few up and coming album cuts and, of course, those cherished oldies. We have been receiving super service from CBS, MCA, Arista, Buddah, London, and Atlantic, but would like to hear from RCA (less country and more pop), Capitol, Motown, and A&M.

"We are not just Top 40. Our playlist averages up to 100 contemporary sounds. We'll consider giving airplay to any and every artist regardless of current status. If it's a quality sound, we'll play it."

Lineup at WBIG include Bob Poole of "Poole's Paradise" fame in the morning, Henry Boggan with a two-way talk program 10-11 a.m., Linda K. Treutel 11 a.m.-2 p.m., Boggan again with music until 6 p.m., Jefferson Foxx 6-10 p.m., Bob Tucker until 2 a.m., with Larry Dunlap and Lane Ridenhour helping on weekends.

Jack Blair, who has been doing 10

p.m.-2 a.m. on XPRS, Los Angeles, is looking for MOR or Top 40 work. Has a first ticket; 213-781-4334. . . . Mark Shephard is leaving WVIC in Lansing, Mich., to become program-music director of WYFE-AM-FM in Rockford, Ill. "If you should come in contact with any music people, would you make them aware that albums is the name of the game." Shepard had been program director of WVIC since March of 1971. . . . J. W. Dance, KONO, San Antonio, is leaving the Top 40 station and is looking; 512-696-2506.

Stephen T. Reid, program director of WCEC, P.O. Box 4005, Rocky Mount, N.C. 27801, pleas for record service. . . . Charlie B. Tiger, air personality at KRTR and KWRB-TV, Thermopolis, Wyo., says: "It seems the trend is doing a complete turn around and the deejays like myself who really enjoyed the Drake format, screamers, teasers, joking around, etc., are being put down by the so-called ultra sophisticated, grown-up, mature deejays of the now sound. Isn't it true that people are still having children—even at a much accelerated rate than say five years ago—thus there are more teenagers on hand?"

"And if the teenagers of yesterday were bubblegum chewers, what makes the broadcasters of today think the kids of today don't chew bubble gum? Billy Pearl: Didn't your name get put on school book-covers by adoring teenagers before it was on program logs at stations like KHJ? Look back, my friend; you're getting older but the world is still very young!"

Bob Publicover is now with KGB, San Diego, in the news department; he'd previously been an air personality with KSON, the San Diego country music station. . . . Barry Michaels, night personality at WMVA in Martinville, Va., has left to become program director and morning personality at WCBX in Eden, N.C. The station needs records for its adult contemporary format. Promises to give just about any soft-rock single or LP cut a chance.

KOHU, Hermiston, Ore., is celebrating its 20th year on the air in February and program director Leon J. Mach would like congrats tapes from anyone in the business, including artists, air personalities, and record promotion executives. . . . Howard Johnson, who protests that he's the real one, has left WYNE in Appleton, Wis., to manage "what we expect to be a set of call letters soon to be famous. The station is WMHI in Frederick, Md. The tower has been raised and soon the station will adopt the new calls of WZYQ. Making the move with me at Shotgun Mark Rivers from WGRQ and WYNE and our program director Denny Carpenter of WYNE.

"We'll be shooting for a highly promotional, personality, contemporary-oldie format. The station is 35 miles from Washington and Baltimore. We are looking for some personalities who work in those cities who'd like to work weekends with us. Phone 301-662-2148."

Coyote McCloud, WQXI, Atlanta, notes: "I feel good about the situation here. This is a super city and I

feel WQXI is contributing a great deal. A lot of things have gone down here in the past year and, hopefully, they will be reflected in the current books. Scott Shannon is one hell of a radio man—probably the best—with a flare for turning on a city that I've never seen equalled (except by Jeff Kaye when he was at WKBW in Buffalo, my home town). Let me add that our staff in its entirety is one of the strongest I have ever heard anywhere, let alone been a part of.

"While I'm at it, let me get one bitch off my chest. Atlanta is a very transient city, with people more here every day from every where. I'm constantly getting calls like: 'Hey, I just moved here from— and they've got a jock there named Coyote (pick a name, any name).' I understand there are at least eight coyotes around the country now and half of them doing my schtick and it bothers me that in a business or a medium based on creativity and image people can't even come up with a new and different name! I guess this kind of thing has been going on for years; it's just the first time it has hit me personally."

Brian Beirne is being transferred to KFRC-FM in San Francisco from WFYR in Chicago; both are oldies stations and both are owned and operated by RKO Radio. Beirne replaces Paul Ward as program director. Replacing Beirne as program director at the Chicago station will be Don Kelly who once programmed KIOI in San Francisco. . . . Tom Clay has left KWIZ in Santa Ana, Calif., and is looking for work, preferable on an MOR station. 714-898-4920.

(Continued on page 47)

PRIDE OF EL PASO Tradition Big At Texas' KELP

By FRANK BARRON

LOS ANGELES—"How do we keep our balance?" asks Tevye in "Fiddler On The Roof," and he answers himself by saying "tradition." And tradition, he continues, "is how we eat, sleep and work." And tradition, according to Bruce Brown at KELP radio station in El Paso, is the main thing in programming.

"The big reason we're on top is because we've been in town longer than anybody else. We were the first McClendon rock station in Texas and we may be the second rock 'n' roll station in the U.S. The main thing is tradition. We maintain an attitude of keeping us viable in the market." Today, the station is owned by John Walton.

KELP, the program director explains, started out as a Top 40 station. "But Top 40 is no longer just rock 'n' roll. At first it was rock 'n' roll only. We've gone through that phase. Today, we play what the 8 to 80 age group likes to listen to. We'll play a Chinese polka if it's a hit. If El Paso people snap their fingers to it, we'll play it."

Brown, who is also one of the disk

Reno's KOBY

Continued from page 20

Vann, a few years ago as a program director, tried a "Best Of Three Worlds" format at KGMC in Denver; that format featured the best hits of country, rock, and MOR.

jockeys on the station, says, "we try to play only the hits. We don't play any album cuts. Johnny Thompson (also a deejay) is our music director, and he has a feel for the market. He keeps a weekly list and adds to it, about three to four additions a week. We have a 25 record playlist, and about six extra. In all, we have about 30 current records, plus some gold records."

El Paso, Brown notes, is basically a disco market. "We'll go on disco and r&b records before country. We are Chicano-influenced. About 68 percent of our area has Spanish surnames. We have only a few discos in El Paso, but they are coming in, little by little. We incorporate disco music into our programming."

Brown, who is originally from the Panhandle section of Texas, joined KELP from the Univ. of Texas at El Paso in 1969 and became the program director in 1973.

"When we were the only rocker in town, we had a freer hand. Then other stations came in—with chicken rock, gold series, and so on. Now there are three definite rock signals in town. We had to tighten our belts. We played album cuts then. But not now."

The station, he explains, is unlike other outlets in the area in that "we haven't been promotion-oriented. Others give the world away, but not us." KELP also is fortunate to have a tie-in with a sister TV station, "which runs our spots and plugs KELP." But that affiliation will end this spring, when the TVer will be sold.

Brown has a simple philosophy: "I set up everything and make sure it all runs smoothly, so the guy on the air doesn't have to worry about a thing.

"All I ask is my people perform on the air. I map it all out for them. I don't consider myself the kingpin around here. I am like the captain of a football team.

"We have another factor. Our general manager, Bob Gourley, is a super guy to work for. He has the same philosophy as mine. He understands what we are doing. He came in from a smaller radio station. KELP is a super team effort. Everybody does a good job."

Brown hastens to add: "Every

rock station in the area is doing a super job, too." He points out there are about 22 stations in the area, according to an ARB survey, and about one million persons living in the Rio Grande Valley.

The program director admits he has been greatly influenced by two persons. "Mostly Scotty Brink, who used to be the program director. I've been influenced by a lot of people. Also John Long, a former competitor. We are all students of radio."

Although Brown handles the administrative end of the station, it is Thompson who picks the music. Yet, coincidentally, it was Thompson who originally hired Brown, then went to another station as program director before returning to KELP.

Station broadcasts 24 hours a day, with six men on the air. The KELP DJ lineup has Brown on from 6-10 a.m.; Bill Price from 10 a.m. to 2 p.m.; Thompson from 2 to 6 p.m.; Bobby Orlando from 6 to 10 p.m.; Glenn Hardin in the 10 p.m. to 2 a.m. slot; and Jay Walker from 2 to 6 a.m.

College Classes

Continued from page 20

nancial reward) are outdated as well.

"But it would seem to be the responsibility of those people currently in the real world of broadcasting. . . . I would think this is something to their benefit.

"I suggested the same thing to the Wisconsin broadcasters in the meeting. They seemed to be in agreement, however the project would be too time consuming.

"It seems to be the sad fact that while broadcasters are critical of the system as it now exists, they prefer to take a Pontius Pilate approach to the whole thing—just wash their hands, turn their back, and continue to bitch.

"We, the educators, need to know what the commercial folks want us to do. But more importantly, we need the help of the commercial broadcasters in putting together academic programs that will be beneficial to the student of the electronic medium as well as to the broadcaster."

Bubbling Under The HOT 100

- 101—BIRMINGHAM BLUES, Charlie Daniels Band, Kama Sutra 606 (Buddah)
- 102—VALENTINE LOVE, Norman Connors, Buddah 499
- 103—WE'RE ON THE RIGHT TRACK, South Shore Commission, Wand 11291 (Scepter)
- 104—YOU SET MY HEART ON FIRE, Tina Charles, Columbia 3-10202
- 105—TONIGHT'S THE NIGHT, S.S.O., Shadybrook 45019
- 106—THIS IS WHAT YOU MEAN TO ME, Engelbert Humperdinck, Parrot 40085 (London)
- 107—BETTER BY THE POUND, Funkadelic, 20th Century/Westbound 5014
- 108—I BELIEVE IN FATHER CHRISTMAS, Greg Lake, Atlantic 3305
- 109—LOOKOUT, The Sons Of Champlin, Ariola America 7606 (Capitol)
- 110—DAYDREAMER, C.C. & Company, 20th Century/Westbound 5018

Bubbling Under The Top LPs

- 201—MYSTIC MOODS ORCHESTRA, Erogenous, Soundbird SB 7509
- 202—WALTER CARLOS, By Request, Columbia M 32088
- 203—ANGEL, Casablanca NBLP 7021
- 204—10cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 205—ANDREW GOLD, Asylum 7E-1047
- 206—KEITH JARRETT, Back Hand, ABC/Impulse ASH 9305
- 207—SPLINTER, Harder To Live, Dark Horse SP 22006 (A&M)
- 208—DAVID ESSEX, All The Fun Of The Fair, Columbia PC 33813
- 209—THE SONS OF CHAMPLIN, Ariola America ST 50002 (Capitol)
- 210—THREADS OF GLORY, London 6SP 14000

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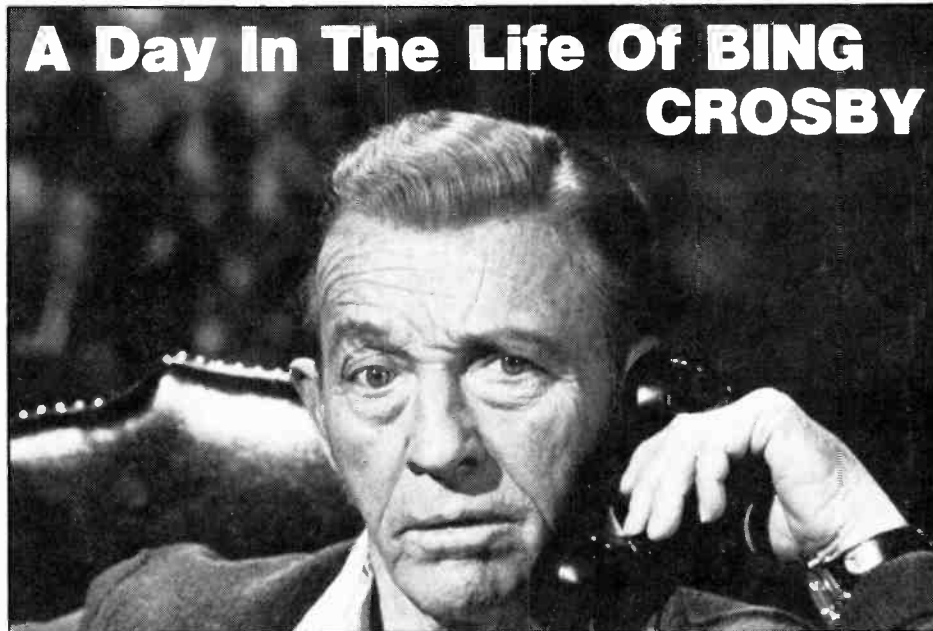
Since the late 1920s when he was a saxophone-playing ninth grader in Kansas City and an avid collector of 78 r.p.m. shellacs, Dave Dexter Jr. has been an unyielding admirer of Bing Crosby. Last week Dexter spent virtually an entire day in Los Angeles with the renowned entertainer and his family. Here is his report:

He is, of course, not as physically agile as in the old days and even a makeup man as expert as Mike Moschella can't hide the deep creases in his venerable Irish face. Bing Crosby appears unconcerned that his United Artists single of "That's What Life Is All About" has surprisingly stepped out to soar high—and briefly—on the hit lists in England and, here at home, work its way onto Billboard's Easy Listening chart.

No matter that Bing sings it differently every time he performs the song. For the first time since 1931 when he collaborated with Harry Tobias and the late Harry Barris to compose "At Your Command," Crosby had a hand in writing "Life" with three Britishers; his name shares label credit on UA's XW700, a disk he recorded in London with Pete Moore's orchestra several months back.

band and then the start of a solo career with CBS in New York. In his youth he caroused, catted around nocturnally and boozed to excess. Actress Dixie Lee, his late first wife, straightened him out in the early '30s and for 45 years Bing's behavior has been exemplary. It was his daring, virile baritone that revolutionized popular music, for until he emerged it was Rudy Vallee, Morton Downey, Donald Novis, James Melton and others with dull, European-style tenor pipes who domi-

Mary Francis Crosby, daughter of Bing and Kathryn, teams with Fred Astaire in a difficult bit combining dialog with a song which they share. She is 16 and a student at the Univ. of Texas in Austin, studying music and drama. Astaire sings through the Crosby clan throughout the show. His new UA album, "Attitude Dancing" will be released next month.



revels in discussing the family. "Bing adores classical music," she offers. "I think opera is his favorite. Once in Vienna he took me to see 'Pagliacci' and the leading tenor was so fat it spoiled the production for me. But Bing was enthralled with the man's voice. That's all he noticed."

Although he consistently featured classical artists on his Kraft show, Bing doesn't listen to that music much these days, Mrs. Crosby notes. "We have a turntable, of course," he says, "and cassette facilities as well, but Bing uses them mostly for pop things."

There's another noticeable change in her husband. He no longer smokes a pipe. For 45 years he and a pipe were synonymous.

"I just quit one day," Bing says. "No special reason. I tired of carrying all that smoking equipment around. No big thing."

Bing goes wandering off again. He looks elderly, weary and immersed in thought. He cracks no jokes. Maybe in his mind the show is not shaping up as well as he had hoped.

Whatever, he ends up in mid-afternoon alone in a small room singing along to prerecorded music, a solo spot he ob-



Mike Moschella pancakes the Old Groaner.

viously wants to tape as perfectly as possible. Although he leaves the door to the room open, and his voice and the recorded orchestra can be heard throughout the surrounding area, his attitude indicates he will brook no interruptions.

And now he calls son Harry from the Green Room. Harry is 17, good-looking and proficient as a guitarist, pianist and composer. He is considering attending Juilliard in New York and has big, youthful, innocent eyes on pursuing a show business career. But at the moment he's sprawled on a couch and jiving with a half-dozen young women from the bubbly, casually-attired Young Americans.

"We've got to rehearse our dialog together," father sternly advises son. Harry jumps up and obeys.

Bing never knocks contemporary pop music. No one has ever heard him, in public at least, denigrate rock and its offshoots.

"Songs these days are a bit trickier than they used to be," he acknowledges. "Once they were almost all eight bars plus eight bars, then an eight-bar release or bridge and then back to the original eight-bar melody. The contemporary tunes are much more complicated. I really have to woodshed 'em into shape. It takes a lot more concentration. A lot of them I genuinely like."

Bing is undemonstrative with the success, so far, of "That's What Life Is All About."

"I never expected to have another hit," he notes. "It's not a rock song or a rhythm song. It's not a love song. It isn't funny." He does not expect to see it move up to the top of the pop charts, he declares.

A call to Ray Anderson of United Artists to ascertain just what the label is doing to boost the record's sales brings this answer:

"We are as gratified as Crosby that it's showing action," Anderson answers. "But there is resistance to it at every Top 40 station and we must try to get it played on MOR outlets, both AM and FM. Everyone who hears the single likes it but airplay poses a problem. We will continue to work on it."

"That What Life Is All About" isn't Crosby's only recording venture of 1975. In Los Angeles a few months back he taped two LPs featuring Paul Smith's piano, charts and orchestra. One comprises songs sung in Spanish. The other is a collection of tunes of America's South—"it will probably be titled 'A Southern Memoir,'" Bing says. He also made an album with Astaire in England last summer and United Artists has projected its American issue for early 1976.

Outside the studio, the sun has disappeared and the lights of Los Angeles sparkle brilliantly on a crisp, smogless autumn evening. Throughout this long morning and afternoon of toil one becomes aware that Bing and Kathryn have been together hardly at all; each has gone his separate way. Nor have their children ganged up together. The Crosbys have had jobs to do, lines to learn, songs to master. With them it's a dedicated, unswerving individual effort which will, with the brains of competent tape editors, all blend together in a 60-minute production which is expected to attract a 50 percent share of viewers for CBS the night of Dec. 3.

And so the Crosbys assemble, splitting up into two cars for the 15-minute ride back to the hotel. There they will remove their makeup, comment on the scenes they blew and agree as to where they should all enjoy dinner together.

Tomorrow is Saturday but it will be no day of rest for the clan. Once more they will spend eight to 10 hours putting a show together. And Sunday, the fourth straight tiring day of production, they'll do it again.

Art Design By Bernie Rollins

On this bright November day Crosby and his family are midway through a strenuous four-day chore of taping a Christmas special for the CBS-TV network.

"They tell me," says Bing, "that this is the 40th consecutive Crosby Christmas program. We did the first one for radio back in 1935 and along about 1950 or so we shifted it over to the tube."

Crosby's day begins at 6:45 a.m.

He, his stunningly attractive and articulate wife Kathryn and their two sons and daughter are holed up at the Sheraton West on Wilshire Blvd., once famed as the Town House.

Mary Francis, just 16 and as personable and beautiful as her mother, must report to KTTV Studios at 7:30 for makeup, wardrobe and a demanding morning playing a five-minute scene involving dialog and singing with the Crosbys' guest, Fred Astaire.

After a quick breakfast at the hotel, Mary Francis and Kathryn drive off to the studio. Bing and son Harry follow in another car. Young Nathaniel, 15, who isn't needed until late afternoon, goes out to play golf.

Bing then saunters into KTTV's Green Room lounge and watches, via a monitor screen, his only daughter work with a helpful, gracious Astaire.

"She wants to get into show business," he says. "Last September she enrolled at the Univ. of Texas at Austin. They have a first rate drama department there and she likes it."

Now it's 11 a.m. and Crosby moves through the immense barn-like structure to the set. For more than two hours he and Astaire sweat out a clever bit in which they are shown on a split screen discussing the making of an LP together. It winds up in a special material song with a humorous kicker ending.

Around 1:30 p.m. director Dwight Hemion yells his satisfaction after perhaps 10 complete takes. An efficient crew strikes the set, loaded with holly and poinsettias, and Crosby moves out to his car with his aide de camp Leo Lynn. Lynn handles Bing's telephone calls, drives the car and is ever-handy for whatever Crosby requires.

"They're having a luncheon in honor of Ken Carpenter out at the Sportsmen's Lodge in the Valley," says Bing, still wearing the blue sweater, open-necked shirt and bright red pants he wore for the cameras. "You may remember Carpenter from the old (Kraft Music Hall) era. He was a top announcer. Still is."

An ovation greets Crosby at the restaurant. Carpenter obviously is thrilled. Bing says a few words and he and Leo leave to savor a quick lunch and a few moments of quiet.

And does Crosby head for Chasen's? Or Perrino's? One of the Brown Derbies, maybe?

He and Lynn go into a Sambo's chain eatery and in 30 minutes Bing's stomach is appeased and they are driving back to KTTV's Christmas set. For all his millions, they're nothing ritzy about the Old Groaner.

One watches him today and recalls his story—from Spokane to the mighty Paul Whiteman orchestra to Gus Arnheim's



Crosby faces crew and camera on the set.

nated the scene.

Young Crosby sang with a beat, he improvised, he phrased with a jazz conception—and hundreds of professional singers began aping his vigorous, impassioned, swinging manner at the mike.

But now is now and Crosby shows no inclination to lean back in his mobile dressing room and reminisce. Under the bright lights on the cheery holiday set he's as coldly professional on the job at hand as he was in his salad days.

The day wears on, and the man who has popularized more songs than anyone in history and who has enjoyed more hit records than the Beatles, Elvis Presley, the Rolling Stones and Frank Sinatra combined, appears tense. Bing seems incapable of sitting down, or retiring to his restroom on wheels. Slowly, he walks down the halls, peering into rooms, urging Lynn to call a friend on the phone as he meanders about the vast production area. Is he looking for something, or someone?

It's difficult for a newsman to pin him down. For now Crosby saunters about aimlessly, perhaps concentrating on the next segment of the show in which he, the warmer and friendlier Fred Astaire and the Young Americans sing Christmas carols. Bing is edgy and perturbed. Like a shuffling old Grizzly in a zoo the message is clear: don't come too close.

Kathryn Crosby, on the other hand, invites questioning and

Billboard photos by Sam Emerson

So. Florida Preps Star-Heavy Season

By SARA LANE

MIAMI—This may turn out to be the season South Florida gets its fill of star talent. Along with some familiar faces are acts which have never before played this area.

They have been signed and sealed. Delivery, in some cases, is a different story. South Florida hotelmen and club owners have faced a dismaying number of changes and cancellations in the past year and phone bills are astronomical as they try to fill vacated slots and juggle calls. Bobby Van of Fort Lauderdale's Bachelors III, has been the victim of an untold number of cancellations with name acts.

This could be the reason hotelmen have been reluctant to disclose names of stars who'll appear at their hotels during the season. As one says: "I'm not going to announce anyone until the contracts are signed so there'll be no chance for a competitor to rush in and offer the act a higher price to get him."

As it stands now, some of the top names in the music industry are headed this way for what promises to be South Florida's best season in several years; many hotels are booked solid for the next three or four months. Miami Beach's Fontainebleau opens its La Ronde Superstar Theater Dec. 25 with Gabe Kaplan (ABC-TV's "Welcome Back Kotter") who will appear through Jan. 31. Helen Reddy plays Jan. 30-Feb. 8; Ann-Margret, who holds one of the all-time attendance records at

the Fontainebleau, returns for her sixth consecutive year, Feb. 12-21; Frank Sinatra will appear for a limited special engagement April 17-25.

Like the Fontainebleau, the Hollywood-By-the-Sea Diplomat Hotel is offering a prestigious talent lineup. Singer-dancer-actor Ben Vereen opens Christmas Day and will appear until New Year's Eve when Bob Hope presents a special show. Super Bowl Week will find composer, singer, pianist Burt Bacharach in the Cafe Crystal, Jan. 15-24. Joel Gray, the "Cabaret" star, headlines Jan. 29-Feb. 7. Then comes "Kojak" Telly Savalas Feb. 12-21. Tony Bennett and Lena Horne follow Feb. 26-March 6. Dionne Warwick and Marvin Hamlisch come in March 11 for a week's engagement. David Brenner appears April 16-24. Dates for The Captain and Tennille are to be announced.

At the Deauville Hotel, producers Guber and Grossman will present Sammy Davis, Shirley Bassey, John Davidson and Joan Rivers.

The Eden Roc Hotel has booked Mitz Gaynor during Christmas-New Year's Week.

In Fort Lauderdale, Bobby Van continues to provide top talent. Blood, Sweat and Tears, Dec. 5-15; the Spinners Dec. 19 through New Year's Eve; the Pointer Sisters Jan. 2-12; Temptations Jan. 15-25; Al Green Feb. 12-22; Nancy Wilson March 11-21 and Frankie Valli April 18-25.

Tangerine, a new supper club which opens in Fort Lauderdale this week, features Helen O'Connell Dec. 8-11. The only other firm commitment is Lana Cantrell during Easter Week.

Owner John Castelli has spent \$100,000 in renovations. He recently bought the Flying Machine located on U.S. 1, midway between Miami and Fort Lauderdale, and will turn that club into a disco and bring in top talent.

The Swinger Lounge in the Marco Polo Hotel, Miami Beach, has announced only one superstar name—B.B. King who will appear in February. According to Francine Bindler, talent coordinator, other top names will appear on various dates through the winter.

Presley Doing 1 Show Nightly

LAS VEGAS—Elvis Presley joins the elite ranks of performers allowed to work one show a night in Nevada hotels. His current engagement at the Hilton through Dec. 15 involves one 10 p.m. cocktail show except Saturdays when he plays at dinner and midnight.

The only other entertainers working one show in Nevada are Frank Sinatra at Caesars Palace and the combination of John Denver and Sinatra at Harrah's Lake Tahoe which was a "once only" pairing last summer.

Bacchanal Newest San Diego Venue

SAN DIEGO—The Bacchanal is a new 375-seat club here, spotlighting both local dance groups and national recording artists. Already playing there have been Spanky & Our Gang, Hedge & Donna and John Hammond.

Sinatra's Philly Gig a Sell-Out 3 Months Early

CHERRY HILL, N.J.—Although his appearance isn't until three months hence, it didn't take the Latin Casino 48 hours to sell out the engagement of Frank Sinatra Feb. 13-22.

Tickets went on sale at 10 a.m. Nov. 12 with 2,000 fans lined up, each limited to no more than four tickets.

Sinatra will do single shows Tuesdays through Thursdays and two shows for Friday through Sunday (no Mondays) for a total of 15 shows over nine days.

With taxes included, tickets for weekdays went for \$21 and \$26.25 for weekends. Latin Casino, a mammoth theater-restaurant in the Philadelphia area playing big names, seats 2,000.

The admission ticket doesn't include food or drink. Fans started lining up at 5 p.m. the night before and some 15 persons stood in line overnight.

The engagement, which will include Pat Henry for the warm-act, will be Sinatra's first for the Latin. Back in 1952, Sinatra played the Latin Casino when it was a more conventional cabaret located in midtown Philadelphia.

Dallas Gerson, who heads up the Latin operation, says that all but 5,000 of the available 30,000 tickets went in the first 24 hours, and that virtually every person in line took the four-ticket limit.

With reports being circulated that counterfeiting ducats are already on the street, Gerson added a special imprint to the tickets and warned that only those tickets validated at the Latin boxoffice will be honored.

Heart Stops, But Kossoff Strumming With Crawlers

By JIM FISHEL

NEW YORK—Former Free guitarist Paul Kossoff and his new band, Backstreet Crawler, don't mind being identified with their musical pasts, it's just that the group wants to prove to the record-buying public that it is capable of producing its own distinct sound.

Kossoff and his compatriots Terry Wilson-Slessor (former Beckett vocalist) Mike Montgomery (New York session keyboardist), and drummer Tony Brauneghel and Terry Wilson (Texas musician friends of former Free member John "Rabbit" Bundrick) each offer their own distinct musical backgrounds to the sound.

The musical scene in England is very strange at the present, because most of the clubs that helped break upcoming groups are now gone or transformed into discos," says Backstreet's singer Terry Wilson-Slessor. "And it's getting worse for a new band, because there is also a tightening in the concert areas."

Kossoff plans to bring the band back to the U.S. after the first of the year to play a tour that will include club and concert dates.

Unlike many other lead guitarists, Kossoff does not want his guitar work to be the predominant force behind the group.

"Although many people know me for my work with Free (a sound that was trademarked by its rhythmic chording), I would like just being a member of Backstreet Crawlers,

Consistent: That's The Word For Valli

By NAT FREEDLAND



Jack J. Gold photo

Valli in Vegas: Frankie Valli & the Four Seasons (co-billed with Don Rickles at the Riviera) were the hottest Thanksgiving Weekend ticket in Las Vegas.

vision functions quite well. The Valli solo records are made with a variety of pop singles top producers and star studio musicians.

The Four Seasons records are mostly written and produced by Bob Gaudio, who is Valli's partner in the group although he no longer performs with it. Valli's lead singing is less dominant with the Seasons than it used to be during its first great string of hits in 1962-63.

The current Four Seasons are all young men who make up the group's rhythm section as well as singing outstanding harmony. They were barely in their teens when Valli, Gaudio and the original Seasons began recording their consecutive No. 1 hits "Sherry," "Big Girls Don't Cry" and "Walk Like A Man" with producer Bob Crewe.

Crewe, incidentally, produced and co-wrote with Kenny Nolan the comeback record "My Eyes Adored You."

"I think it's easier for an individual to adapt to changing musical standards than an entire group," says Valli. "That's an important factor in why the new Four Seasons could be getting more contemporary hits than other groups of the early '60s that still have all their original members."

Valli feels there was an audience for him and the Four Seasons all along, but he was unable to get out any strong product during 2½ years on Motown. "I signed to Motown strictly because of Berry Gordy and Barney Ales, but soon afterwards Berry got totally involved with his film production and Barney left the company. So we were really left adrift without any merchandising coordination."

However, between the Seasons' last chart hit in 1971 and its comeback this year, Valli continued to gross \$850,000 to \$1 million annually by touring an average of 170 nights each year.

"One thing that helped maintain the market for our current product was the constant airplay of our old hits in the gold records slots on major top 40 stations," says Valli.

"We could tell the old songs were getting heavy radio performances because of the publishing royalties each year. Don't forget, we had almost 50 chart hits in the '60s."

But in a dramatic crossroads of his career, Valli must halt all further work for about four months in order to get an ear operation in Los Angeles that is the only hope of saving his hearing.

"The operation has a very high rate of success and has been done



John David Kalodner photo

PAUL KOSSOFF: His new group Backstreet Crawler is trying to scale the heights of stardom on present musical merits, not their past.

rather than its featured guitarist," Kossoff says.

Even though Kossoff is aware of all the natural pitfalls that can bring down a struggling new group, he still didn't foresee the most recent. After a U.S. fall tour was set and the group's first LP, "The Band Plays On," was completed, he was stricken with a massive heart failure that left him technically dead for a short

(Continued on page 25)

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MUSICAL REVIEW

'Selma' Emotion-Packed; Based On Rights Struggle

By JEAN WILLIAMS

LOS ANGELES—"Selma" is an emotion-packed musical spanning the 13 years of Dr. Martin Luther King's civil rights struggle.

The play, in for a month-stay in the Huntington Hartford Theater, was launched at the Inner City Cultural Center.

Tommy Butler, originator of the play, forces one to relive the events leading up to the march from Selma to Montgomery, Ala.

The three-hour musical, featuring approximately 35 songs, seemed to fill the almost capacity crowd with mixed subjective feelings as the play moved from Dr. King's death (the play's opening scene) to his appointment as head of the famed Selma bus boycott, brought on when Rosa Parks refused to relinquish her bus seat to a white woman.

Butler bears a striking resemblance to King, as does Ernie Banks to the Rev. Ralph Abernathy whom he plays and gives such a convincing performance of the eloquent freedom fighter that the few flaws such as his lack of singing ability are overlooked.

On the other hand, Denise Erwin,

who portrays King's wife Coretta, is short in acting ability and outstanding when singing.

Aside from the strong performance by Butler, Lee Duncan as Marcus, a black revolutionary, and Sip Culler as the bigoted sheriff, capture the nod for most powerful performances.

Betty Waldron as Rosa Parks, Darnell Williams as Tillman and Rubert Williams as E.D. Nixon also give convincing performances.

(Continued on page 41)

62 Will Beam Williams TVer

LOS ANGELES—The upcoming Andy Williams syndicated TV series, sponsored by Procter & Gamble, has now been set in 62 markets, bringing it within range of more than 60 percent of the nation's television sets.

The series, produced by Pierre Cossette, is geared towards the 7:30-8 p.m. time slot and promises network quality production and major guest stars.

Croce's Widow Ingrid To Debut As Single

By DAVE DEXTER JR.

LOS ANGELES—With Jess Rand firmed as her personal manager and a decade in the music industry behind her, Ingrid Croce will soon strike out on her own as a singing-songwriting single act.

New Promoters At Philly Arena

CHERRY HILL, N.J.—Willow Weep Productions, Ltd., rock concert promoters now having the concert field to themselves in Trenton, moves into the Philadelphia market with promotions at the Centrum here, formerly known as the Delaware Valley Arena.

The Willow Weep firm, headed by C. Risoldi, makes its area bow next Friday (19) with Kiss, Stepwolf and Slade on the same bill.

In Trenton, the concerts are promoted at the Trenton Memorial Theater and had the Kinks plus Cockney Rebel for their last show Nov. 25.

Frankie Valli

• Continued from page 24

regularly for 25 years," says Valli, as his Four Seasons wind up their sold-out "special guest star" engagement at the Riviera here with old pal Don Rickles. "I expect to be performing again by March 1976 and to be doing benefits for deafness research."

Kossoff Strums

• Continued from page 24

while, until he was dramatically revived.

Unlike many other people befallen by such a setback, this 25-year-old musician (he was in his mid-teens during Free's reign) got back on his feet as soon as he could to organize the tour.

She is the widow of Jim Croce, who died in an airplane accident two years ago at the height of his renown as a singing composer. Ingrid is confident that she, like her late husband, can compose "songs for today, music that will make listeners happy, just as Jim did."

She says she has wrapped "almost enough new compositions" to go into a studio and record an LP with a hand-picked accompanying band. Rand, meanwhile, will announce a recording label affiliation as soon as the widow completes recording and mix down for a final master.

Ingrid says she played a more important role in her husband's career than people in and out of the industry realize. She contributed both lyrically and melodically to virtually all of his songs, she claims, and aided his professional career in numerous ways for which she's never been given credit.

Married to Croce seven years, they met when Ingrid was a member of the Rum Runners group and he was a student at Villanova Univ., in a studio at a Philadelphia radio station. "I was just 15 then," she recalls. Now she supports their child, Adrian, who is 4 years old.

Of contemporary writers, Randy Newman is her favorite. "Because he reflects what's in the minds and hearts of people today," she declares, "just as my husband's songs did."

Ingrid and Jim made an album together when they were first married. They shared billing. Capitol, she says, put it out on the market and forgot about it. It was years later that Jim tried again. ABC hustled his first disk up on the charts and "Don't Mess With Jim" set his career in high.

Ingrid believes she will, in time, win acclaim on her own and get credit for her composing skills which, she laments, went ignored in the wake of her husband's spectacular successes.

PAUL SIMON

Berkeley Community Theater

Simon's sold-out (3,600) show here was highlighted, as it had been the previous night in Los Angeles, with a last-minute appearance by a waif-like Art Garfunkel. Simon gave as thoroughly satisfying, sustaining and professional a show Nov. 22 as the most jaded critic or ardent fan could hope for.

Simon's acoustic guitar playing had a presence and clarity seldom encountered by this reviewer in any concert hall. His singing was sharp and subtle at the same time, and graceful even when he forgot words or flubbed a beat.

His bits of stage humor, as when he stared out at the audience with a pair of binoculars, were relaxed and genuinely funny. He hung back at times with the confidence that only a man of his ability has, giving the stage over to Toots Theilemans for an effervescent version of Toots' "Bluesette" and to the resplendent Jesse Dixon Singers of Chicago, who brought the house down with two gospel numbers later in the show.

But the tastiest element of the performance was the pacing, with Simon marshaling his forces skillfully and always stopping just exactly short of overloading the crowd. The evening was split into two segments of 10 songs apiece, all performed in front of an extremely artful warm-brown theater backdrop of backlit city windows in assorted architectural style.

Opening tunes were solo versions of "Me And Julio," "Homeward Bound" and "Mother And Child Reunion." Then the three-man rhythm section came on. A few tunes later the pianist appeared, two saxophones one tune later and finally four strings one tune after that.

The Dixon singers appeared halfway through the second part, which had opened solo again with "Mrs Robinson" and a stunning version of "America." First tune with the Dixons was "Loves Me Like A Rock." Last was the set closer, a very gospelish "Bridge Over Troubled Water." As excellent as this version was, to these ears it had lost an essential quality because of the absence of Garfunkel's airy, heavenly voice.

But this vacuum was filled shortly thereafter when Garfunkel appeared (after Simon himself had done three encores, including "Gone At Last" and "Sounds Of Silence") to do four songs with his old partner. The house was delirious as they made their way through "Parsley, Sage, Rosemary And Thyme," "Old Friends," and two songs that Simon had done himself earlier, "My Little Town" and "The Boxer." The encores were so extended that by the time of this last tune the violinists came back on with their instruments back in the cases. It was a fine moment. And the meaning for that moment of both men singing Simon's new line about "after all the change things are still the same," was not lost on the crowd.

JACK McDONOUGH

ZZ TOP
SLADE

Felt Forum, New York

A slick trio of real life rhinestone cowboys, unabashedly Texan from their illuminated Texas longhorn stage trappings to their riverboat gambler suits. ZZ Top captivated a full house of boogie lovers Nov. 22.

The trio is rapidly gaining recognition hereabouts for its tightly knit distinctive sound

Signings

Andy Griffith, veteran actor-singer, to Capitol. His first single for the label, "My Dog Under Dog" features backup vocals by Heidi, the vocalizing dog. . . . The Sylvers, Capitol artists, to Regency for booking. . . . Lorrie and Marty Morgan, children of late country star George Morgan, to BMI as writers.

Gabriel, group featuring former Cascades lead singer Gabriel La Pano, to Artists of America Records. . . . IRT Express also to Artists of America, with first single "Save Our City." . . . The Maj Peter Band to New Dawn, Los Angeles, for management.

Baby, Texas rock band, to Mercury. . . . Dee Ervin to the Wes Farrell Music Group as writer-producer-artist. He was previously an ABC writer-producer. . . . Larry Harlow re-signed to Fania for five years.

Country singer Marty Robbins re-signs to Columbia after several years with MCA. Robbins had some of his biggest hits several years back on Columbia. . . . Blanche Carter to RCA.

Talent In Action

which set the crown to beseech and receive two encores. The fact that it drew so well its second time here is indicative of the success the group is experiencing presently nationwide.

Drawing heavily from its first album, "Tres Hombres" and its latest release "Fandango," the group drew raves from the crowd for such offerings as "The Girl Who Stole My Blue Jeans" and its near classic "Beer Drinkers And Hell Raisers."

Group's sound system leaves a bit to be desired as lyrics become almost unintelligible above the instruments but this is a mere technical problem easily solved.

British rockers Slade opened the show and displayed their formidable skills. The players are all gifted musicians and perform well in ensemble. Costuming is elaborate with the emphasis on the order of the Cockney "Pearly Kings."

The audience responded well to its selections but they were clearly ZZ Top partisans. It does seem rather a shame that Slade does not command the recognition afforded other groups with considerably less to offer. **JIM STEPHEN**

EDGAR WINTER GROUP
U F O

Felt Forum, New York

The Edgar Winter Group concert Nov. 19 was not so much a musical event as a "happening" in honor of their farewell appearance in the U.S. before returning to Great Britain. The Forum was filled with excitement, energy and joyful shouting as the SRO crowd reacted to the visual antics of Winter and his group.

Winter himself is quite capable of exciting a crowd with his remarkable vocal range and jumping from keyboard to sax or drums, all of which he plays adequately though not exceptionally well. However, the crowd seemed quite pleased with the group's renditions of such favorites as "Undercover Man," "Rock 'n' Roll Hoochie Koo" and "Shuffle-O." The most musically impressive highlight of the night came when the group swung into a rock 'n' roll medley in which it handled both vocal and instrumental aspects with precision and joy.

One disturbing sour note involved the lack of sufficient security personnel in the Forum. This led to a situation where large numbers of fans came from the back of the Forum to stand up front blocking the view of many patrons. This in turn led to a couple of fist fights and a potentially dangerous situation.

The opening act, UFO, is another group which seemed more intent on providing a visual experience than a musical one, although they did do several cuts from their latest album "Force It" such as "Out In The Street" and "These Kids."

The entire concert would have benefitted from less time in setting up between acts and a little more attention to musical quality, the latter of which both groups have displayed more than adequately in some of their recordings.

RUDY GARCIA

CHUCK MANGIONE

Armadillo World Headquarters,
Austin, Tex.

Mangione, making his second appearance here this year, was a poised and polished craftsman as he led his quartet through a pair of well-paced 55 minute sets.

Opening the Nov. 21 show with "Song Of The New Moon," Mangione's group performed several selections from its new album, including a fine version of the lyrical title-track "Bellavia." Despite Mangione's relatively low-keyed stage presence, the predominantly college-aged crowd was well sustained throughout the evening, showing special enthusiasm for the familiar "Land Of Make Believe" which featured sparkling improvisations by Mangione on flugelhorn and the versatile Gerry Niewood on tenor sax.

Lustily cheered as she joined the group for the second set, vocalist Esther Satterfield demonstrated impressive range and virtuosity in handling "Long Hard Climb" and several other songs from her own repertoire. Especially memorable was her lovely version of "Chase The Clouds Away," a Mangione composition which has been recorded as an instrumental.

Mangione's group creates a tightly arranged contemporary sound that has become a major influence on white jazz-funk groups and college bands around the country. The quartet's local performance, while once again reaffirming Mangione's considerable talents as a composer, suffered a bit from an occasional lack of spontaneity—perhaps an inevitable consequence of four months on tour. Yet it was an appealing show all the way, steadily warming up the knowledgeable crowd and drawing a standing ovation at the end. **PAUL ZAKARAS**

MFSB

GROVER WASHINGTON JR.
FAITH, HOPE, AND CHARITY

Felt Forum, New York

In its first public performance in New York and in only its fifth concert ever MFSB exploded the myth that you need elaborate choreography, colorful wardrobes, and a good "rap" to excite soul music audiences.

Using nothing but precise musicianship, MFSB electrified the near-capacity crowd on hand for its Nov. 28 show. The band was flawlessly tight, meticulously-arranged and always funky, with standout performances coming from alto saxophonist Zach Zachary and the entire rhythm section that featured guitarists Norman Harris and Bobby Eli, percussionist Larry Washington, drummer Charles Collins, bassist Mike Foreman and keyboardist Ron Kersey.

Though dancers were added for two numbers, they were totally superfluous as the evening's highlight came during "Love Is The Message," when the string section went into a short classical interlude in the middle of one of the band's funkier numbers.

Sharing the bill with MFSB was Grover Washington Jr., who delivered an exceptionally fine set. Washington is one of the hottest album sellers around and now it seems his live sets are becoming as tight and professional as his records. The only weakness in Washington's act is that he does not perform with a guitarist. Since much of his recorded work prominently features guitar the live performances lack some dimension.

Faith, Hope and Charity opened the show with a set that was flawed by poor sound and poorer execution. **ROBERT FORD JR.**

DISCO TEX &
THE SEX-O-LETES
SOMETHING SPECIAL

Las Versalles, Mexico City

What Monti Rock, rather Sir Monti Rock III, may lack in vocal ability is certainly made up for in showmanship, flare and plenty of footwork. The flamboyant singer has literally taken this town by storm. This excursion for the Puerto Rican boomerang includes not only this now favorite showcase for such groups but a couple of one nighters in other parts of the Republic, a weekend in Acapulco and a presentation of his Disco De Oro by Polydor for the hot selling "Get Dancin'."

Racking up full and near full houses for what most consider here as a smash engagement in early November, he whistled on-and-off such uptempos tunes (in fact, almost 90 percent were) as, besides the catchy "Dancin'," "Around The World," "Outrageous" and the foot stompin' "I Wanna Dance Wit Choo." He built up a quick audience rapport.

Garbed in his familiar all-white top hat and tails and whirling scarf, Rock shocked and projected to the maximum. His five black Sex-O-Lettes aren't the greatest beauties in the world—but they really sang up a storm in back of the driving, uninhibited singer. It was a perfect frame amidst the rat-tat-tat presentation, including some quips by Sir Monti in a Puerto Rican dialect. He made that language communication work a lot better this time than last spring.

The show opened with some extra special, frantic singing by the Something Special (5) combine who were instant winners with the packed (over 700 capacity) crowd. Entire package ran a nifty, excellently paced 90 minutes-plus for the Nov. 15 entry. **MERV FISHER**

SPARKS
MOTT

Avery Fisher Hall, New York

Unless one accepts the fact that Sparks is an essentially non-musical act, it was difficult to find value in its aesthetically offensive show here Nov. 19.

Technically, the show was of varied quality. To approximate their dense studio sound, technicians blurred the mix to excess, robbing all the instruments of proper definition. Russel Mael's pseudo-operatic vocals—nearly unintelligible on record—were completely unintelligible on stage, and any attempt to decipher his witty lyrics was hopeless.

The band, though, was exceptionally tight, and the lighting effects—while not intricate—were tasteful and effective. The band selected material from their last albums, concentrating on cuts from their latest Epic, "Indiscreet." Because of the poor sound quality however, almost all of the songs sounded the same.

(Continued on page 47)

Studio Track

By BOB KIRSCH

LOS ANGELES—At **Criteria Recording Studios** in Miami, **Eric Clapton** has been in working with **Albhy Galutin**. **Gary Davis & the Vendors**, newly signed to 20th Century, have been busy cutting an LP with release set for later this month. **Cory Wade** is handling production and **Don Gehman** is behind the boards. **Bill Watson** has wrapped up vocal tracks on an album produced by **Stephen J. Nicholas** and engineered by **Jack Adams**. **Bill Seighman** also cut an LP recently with Nicholas again sharing production chores, this time with **Mack Emerman** and **Mike Lewis**. Seighman is due back in the studios shortly to begin another project.

★ ★ ★

At **Woodland Sound Studios** in Nashville, **Jerri Kelley** has been cutting with producer **Dick Heard** and engineer **Rex Collier**. **Earl Conley** was also in, with Heard co-producing with **Nelson Larkin**. **Sandy Kincaid** did some cuts for **Dominion Records**. **Joni Twitty** (daughter of **Conway**, who recently had a top five country hit with her famous father) cut a record on her own with **David Barnes** handling production and **Les Ladd** working the console. Ladd also worked the boards for a **Billy "Crash" Craddock** session produced by **Ron Chancey**. **Ed Labunski Productions** made use of Studio B recently for some Chevrolet commercials with **Rex Collier** engineering. **Ruby Winters** also did some cutting for **Stan Shulman Productions**.

In the mastering rooms, engineers **Denny Purcell** and **Lyn Peterzell** are working on a **Jimmy Buffet** set as well as on several singles for **Narvel Felts**. Independent distributor **IRDA** had single projects for **Jerry Thompson** and **Randy Barlow** going, and a new "Magic Organ" LP by **Jerry Smith** was also mastered.

★ ★ ★

At **Electric Lady Studios** in New York City, the **Tubes** came by during their recent Bottom Line engagement to do some mixing with **Don Wood** handling engineering chores. **Billy Cobham** finished another album, with **Jimmy Douglas** working the controls. **Ralph Moss** has been in mixing a Christmas album from **Gladys Knight & The Pips**, and is also busy helping **Roy Ayres** along with his next single. **Rhythm** has been in working with producers **Mike Lewis** and **Stu Weiner** and engineer **Bernie Kirsh**. **Arif Mardin** is busy producing **Roy Buchannan**.

At **Cherokee Recording Studios** in Los Angeles, **David Bowie** was a recent visitor, keeping busy on his next LP project. **Harry Maslin** is handling the engineering work as well as co-producing the project with Bowie. Visitors to the sessions included **Ronnie Wood**, **Bobby Womack** and **Alice Cooper**. **Sid and Marty Croft** produced the soundtrack for the recent ABC-TV special, "Marie & Donny Osmond." Other guests on the show included **Paul Lind**, **Bob Hope**, **Kate Smith** and the **Osmond Brothers**. **Ed Green** did the engineering, with aid from **Tom La Tondre**. **Frank Sinatra** cut a Christmas single, with **Don Costa** producing and studio co-owner **Joe Robb** engineering. **Bob Crewe** is in producing the 11th Hour's next LP, as well as a single project with **Gerri Granger**. **Robb** engineered both sessions. **Steely Dan** is cutting again, with **Gary Katz** handling production duties as always. **Elliott Schriener** and **Roger Nichols** are engineering the project. **Guthrie Thomas** is producing the soundtrack for **United Artists Pictures'** "Bound For Glory," the life story of **Woody Guthrie**. Guests on the tracks include **John Hartford** and **Douglas Dillard**. **Larry Hirsch** is the engineer. **Michael Lloyd** is putting the final touches on and mixing a set from new group **Hero**. Finally, **Jean Luc Ponty** is in cutting his second Atlantic album, producing himself. Guests include **Patrice Rushen** on keyboards, **Tom Fowler** on bass, **Darryl Stuermen** on guitar and **Norman Fearington** on drums.

★ ★ ★

In notes from around the country, **Doc Severinsen** is back at **Dallasonic Recording Studios** in Dallas, finishing his new LP with **Don Smith** and **Thom Cacetta** engineering. Doc is using all local musicians and background vocalists. **Gary Glitter** was in at **Mediasound** in New York recently, cutting a track by **Sudden Rush** Music writer **Mike Katz**. Producing the British star were none other than **Tony Silvester** and **Bert de Coteaux**, two of the kings of the New York disco scene. The **Ozark Mountain Daredevils** are due in Nashville's **Quadrasonic Studios** shortly to begin work on a new album. **Jeff Lane** has been in New York's **Groove Sound Studios** laying tracks for a session with **Garnett Mimms**. Fans may remember **Garnett Mimms & the Enchanters** from a few years back, when they had a huge hit with "Cry Baby."

(Continued on page 34)

Tabernacle

• Continued from page 1

just too expensive for most church choirs to afford.

"Generally the going rate to record a choir is approximately \$35 an hour and we must pay for extras such as rental of instruments.

"We are offering our studio instruments and any extras for \$25 an hour," says Saunders. "Not only is our rate inexpensive, but it also saves the groups the trouble of bringing their own instruments," he adds.

Saunders purchased the studio equipment from **Mickey Stevenson**, president of the now defunct **Venture Records** where Saunders labored as recording engineer.

He says the sound in the new studio is comparable to that of other 8-track studios, with qualified professionals at the controls.

William Borders, who assisted Saunders with the building of the studio, is also assistant engineer. Saunders points out that because of low overhead and donated services by members of the congregation, he has been able to pull the studio together.

Ministers will also record sermons in the new studio which begins operation Sunday (13) and gospel groups that are signed to a label or willing to sign with **Tabernacle**, the church's label, are also welcomed.

"We are particularly interested in recording choirs and ministers because until now, they have not been able to afford quality recordings," says Saunders.

First to record in the studio will be the church's 23-voice choir on the **Tabernacle** label.

Its method of advertising its new studio is by inviting 100 different churches via letters to attend the Sunday opening, at which time seven choirs from other churches will be recorded free on 2-track as a demonstration and incentive to other churches to record their choirs in **Tabernacle's** studio.

In addition to its recording studio and record label, the church has access to **Swanzi Music**, a publishing company, and **Tosca Productions** both owned by Saunders which he operates from the church.

New Milwaukee Firm Pitches a Different Idea

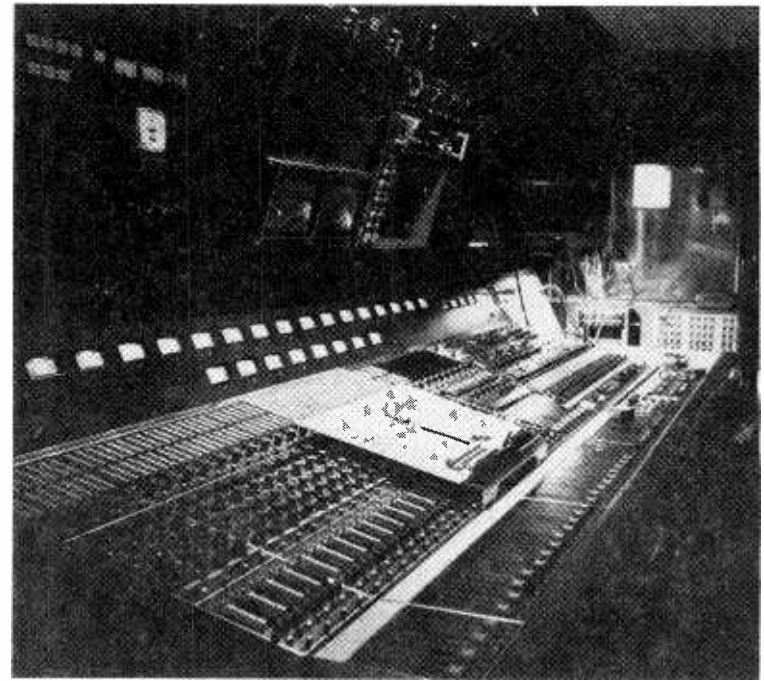
MILWAUKEE—Four Winds Music four-track recorders is now open for business here, offering recording of live performances for personal use or for disks, as well as other services including the recording of weddings.

The firm features 2 and 4-channel stereo recordings, 7½ and 15 i.p.s. recording speeds, synchronized overdub and two-way mikes. Under the direction of **Phillip Morales**, the company will also record live performances and offer production and packaging options.

Today, the production and publishing company has worked with **Brunswick Records** and other artists including **Bill Camplin**, **Short Stuff**, **Fat Bruce** and **Barry's Truckers**.

And, if you happen to be in the area and also happen to be getting married, **Four Winds** will record your wedding and offer either reel-to-reel or cassette copies. For \$12 plus the tape, the day can be etched in your ears forever.

Canadian Prefers a Mixdown In a Truck



Billboard photo by Bonnie Tiegel

Enactron's control panel inside its truck studio features 36-channel in-board with 4 channels out.

LOS ANGELES—What did the residents and guests of one household high in the hills between Beverly Hills and the San Fernando Valley spend part of their Thanksgiving day doing? Simple enough—they strolled out to a 16-ton, 40-foot-long truck parked just beyond the front lawn and finished mixing down the next **Emmylou Harris** album.

The home, currently being rented by Canadian producer/engineer **Brian Ahern** and inhabited by various members of his staff, also happens to be headquarters for the **Enactron** truck, Ahern's studio on wheels that can be used for both "live" and "studio" recording as well as mixing and other functions.

"We're up here," says **Miles Wilkinson** who works with Ahern, "because the somewhat isolated location is good for Brian as a producer to have a studio in his front lawn. And most musicians seem to like the setup as well. They're in a studio in one sense, but they're not in another."

Ahern's entire home is set up as a studio when the need arises, and becomes a home again when that business is over. Rhythm tracks are cut in

the two living rooms, overdubs are done in the truck, one of the shower rooms for the pool is used as an echo chamber and other areas of the dining rooms and one living room are used for strings and drums.

To date the truck has been used primarily by Ahern, but Wilkinson says there is now a push to divide the use of the vehicle about evenly between Ahern and outside producers and artists.

"We've prepared a special brochure explaining the benefits and equipment available in the truck (including an **Enactron/Neve** console with 36-in 16-out and 24-track monitor, **Stephens** and **Scully** tape machines, **Dolby Noise Reduction**, power amps, control room, comfort zone, machine room, stage control rack, video monitors, climate control, storage and 43 mikes) and we've mailed it to producers, managers, labels, agents and others," Wilkinson says.

Wilkinson feels his main selling point is the fact that the truck is not simply portable equipment, but a studio on wheels. This, and the advantage of being able to drive up next to any artist's home (or any-

(Continued on page 34)

SHUTTER N.Y. OFFICE

Dolby Labs Moving Into San Francisco

NEW YORK—As exclusively reported earlier this year (**Billboard**, Aug. 23), London-based **Dolby Laboratories Inc.** will relocate its U.S. headquarters and lab from Manhattan to San Francisco. The new West Coast facility at 731 Sansome St. opens next month.

The present office here will close shortly afterward, with **Morley Kahn**, vice president and manager of U.S. operations the last four years, leaving the firm at the end of January.

Making the move west are **Dr. Ray Dolby**, president; **David Robinson**, vice president, engineering; **Ioan Allen**, vice president, marketing; **Ian Hardcastle**, vice president, licensing, and **John Gladysiewicz**, vice president, finance and administration.

Sales and service of professional **Dolby** products in the New York

area will continue through distributors **Audio-Techniques** and **Martin Audio/Video**. **George Schowerer**, now with the **Dolby** staff here, will remain in the area to handle special East Coast projects.

The new U.S. facility will handle research and development, new market expansion with emphasis on the film industry that prompted the move west, licensing and American sales of **Dolby** equipment manufactured in London. In Los Angeles, **Steve Katz** will be joined by **Phil Boole** from London to boost film marketing efforts.

Remaining in London, and responsible for manufacturing and international sales, are **Gary Holt**, general manager; **Bob Tallon**, production manager; **Elmar Stetter**, international sales manager, and **John Lewis-Crosby**, controller.

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Disco Action

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Top Audience Response Records In N.Y. Discos

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

Downstairs Records (New York) Retail Sales

- This Week**
- 1 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 2 RIDE THE MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
 - 3 SALSOU—Salsoul Orch.—Salsoul (LP)
 - 4 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
 - 5 LOVE MACHINE—The Miracles—Tamla
 - 6 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & Blue Notes—PIR (LP)
 - 7 INSIDE AMERICA—Juggy Murray Jones—Jupiter
 - 8 FREE MAN—South Shore Commission—Wand (LP)
 - 9 FERRY AVE.—MFSB—Phila. Intl (LP)
 - 10 I LOVE MUSIC/UNITY—The O'Jays—Phila. Intl (LP)
 - 11 SUNNY—Bobby Hebb—Laurie
 - 12 CHANGE (Make You Want To Hustle)—Donald Byrd—UA (LP)
 - 13 LET'S GROOVE—Archie Bell & The Drells—TSOP (LP)
 - 14 IF IT WASN'T FOR THE MONEY—Nanette Workman—Atco
 - 15 SHARE YOUR LOVE—Dee Dee Sharp—TSOP (LP)

Top Audience Response Records In Boston Discos

- This Week**
- 1 SALSOU—Salsoul Orch.—Salsoul (entire LP)
 - 2 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 3 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 4 SUNNY—Yambu'—Montuno
 - 5 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 6 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye
 - 7 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 8 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite
 - 9 SOUL CITY WALK—Archie Bell & The Drells—TSOP
 - 10 TELL ME WHAT YOU WANT/THE SAME OLD SONG—Armada Orch.—Scepter/Contemporary (LP)

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

- This Week**
- 1 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 2 I LOVE MUSIC—O'Jays—Phila. Intl (LP)
 - 3 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 4 DRIVE MY CAR—Gary Toms Empire—PIP (disco edit)
 - 5 LADY BUMP—Penny McLean—Atco
 - 6 FLY, ROBIN, FLY—Silver Convention—Midland Intl (disco edit)
 - 7 ONE FINE DAY—Julie—Tom Cat

Colony Records (New York) Retail Sales

- This Week**
- 1 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 2 SALSOU—Salsoul Orch.—Salsoul (LP)
 - 3 STAR TREK—Charles Randolph Greene Sounde—Ranwood
 - 4 ONE FINE DAY—Julie Budd—Tom Cat
 - 5 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 6 I LOVE MUSIC/UNITY—The O'Jays—Phila. Intl (LP)
 - 7 NOWHERE—Hocus Pocus—Shield (TK)
 - 8 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & Blue Notes—PIR (LP)
 - 9 INSIDE AMERICA—Juggy Murray Jones—Jupiter
 - 10 SUNNY—Yambu'—Montuno
 - 11 TELL ME WHAT YOU WANT/BAND OF GOLD—Armada Orch.—Scepter/Contempo (LP)
 - 12 THIS IS THE LIFE—Michael Zager & The Moon Band—Bang
 - 13 FREE MAN/TRAIN CALL FREEDOM—South Shore Commission—Wand (LP)
 - 14 PAPA—Urszula Dudziak—Arista
 - 15 FIND MY WAY—Cameo—Chocolate City (Casablanca)

Melody Song Shops Retail Sales (Brooklyn, Queens, Long Island)

- This Week**
- 1 SALSOU—Salsoul Orch.—Salsoul
 - 2 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 3 INSIDE AMERICA—Juggy Murray Jones—Jupiter
 - 4 I LOVE MUSIC/UNITY—The O'Jays—Phila. Intl (LP)
 - 5 RIDE THE MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
 - 6 LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & The Drells—TSOP (LP)
 - 7 ERUKU/SHE'S THE IDEAL GIRL—Mahogany Soundtrack—Motown (LP)
 - 8 IT TAKES ALL KINDS OF PEOPLE—David Ruffin—Motown (LP)
 - 9 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 10 FERRY AVE.—MFSB—Phila. Intl (LP)
 - 11 TRAIN CALL FREEDOM—South Shore Commission—Wand (LP)
 - 12 THEME FROM SWAT—Rhythm Heritage—ABC
 - 13 DELICIOUS—The Duprees—RCA
 - 14 JOYCE—Papa John Creach—Buddah (LP)
 - 15 SHAKE ME, WAKE ME—Barbra Streisand—Columbia (LP)

Top Audience Response Records In Miami / Ft. Lauderdale Discos

- This Week**
- 1 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 2 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 3 TANGERINE/CHICAGO BUS STOP—Salsoul Orch.—Salsoul (LP)
 - 4 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 5 VOLARE—Al Martino—Capitol
 - 6 NOWHERE—Hocus Pocus—Shield (TK)
 - 7 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
 - 8 I'LL DO THE ROCKIN'—George & Gwen McCrae—Cat (LP)
 - 9 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite
 - 10 ONE FINE DAY—Julie Budd—Tom Cat

Discos

N.Y. Disco Party Pulls 12,431

Madison Sq. Garden Event \$ Success Despite Flaws

By JIM MELANSON

NEW YORK—Disco came to Madison Square Garden here Nov. 29 with 12,431 persons passing through arena turnstiles at \$8.50 a head.

The event, co-produced by Richard Nader and the Garden and billed as the "World's Biggest Disco Dance Party," seems sure to beckon other arena managers to try their hands at the concept.

In fact, shortly after the boxoffice results from the Nader affair were in, the 16,000-seat Olympia in Detroit committed to producing a disco affair of its own later this month.

Also, word from the Nader camp is that he and the Garden are already planning several followup dance/concerts.

As for the first go-around, it certainly rated billing as the "biggest." Unfortunately, though, one couldn't imagine it as being the best possible.

There was just too much thrown

into the show's four-hour span to have anything really work well.

There were balloons, dancers on the two main stages at opposite ends of the arena, acrobats, magic acts, laser light images, 10-foot plastic liquor bottles being carted around the floor, a fish-like blimp hovering above, mini dance stages and instructors, and a well-represented lineup of disco recording talent.

Sounds great. Well, throw in ever-changing sound levels; a sound system which was really geared for floor action and not for those wanting to listen or just take a break from doing the hustle and sit awhile in the seats above; a record playlist for the strictly disco part of the show that would shame most leading DJs in this city; and a barrage of announcements which made a buildup of dance fever virtually impossible.

As mentioned, the recording talent was there too. Performing at

various times during the night were such acts as Ecstasy, Passion & Pain, Gloria Gaynor, Al Downing, Calhoun, Simon Says (with Downing and Gaynor), and the Crown Heights Affair. They were all good, but none to the extent of headline status.

If the concert side of the fence was weak, what of the disco aspect of dancing to live performances? Remember that the magic of the recording studio, not to mention those special skills a club spinner brings to his club, were all missing. The answer is that the beat, the funkiness and, more importantly, the musical flow, you'd get in a club just weren't there in the way you'd have liked them to be.

Still, it should be said that the floor was packed the night through, with three-quarters of the crowd stepping to the music. The end of the arena where an act was performing was packed with standees just crowding around the stage to listen.

It should also be said that the couple of thousand payees sitting above, either because the floor was too crowded or because the music wasn't their thing, had a lot of bored faces amongst them.

Next time around, and there will be one, it's hoped that all the trappings give way to what a disco should be about, whether it's in a major arena like the Garden or an intimate club setting.

The die has been thrown, though, and Nader deserves credit for the innovation, especially if he learns from his first roll.

Club Dialog

By TOM MOULTON

NEW YORK—RCA will release "My Man" by Blanche Carter, another standard done up disco style. It was recorded at Sigma Sound Studios in Philadelphia by Jacques "Brazil" Morali. An album by Carter will follow shortly.

The Richie Family's special disco version of "Dance With Me," which will not be commercially available, has been given a bigger sound via a new mix and is considerably longer than the LP cut. The only way to obtain a copy is through 20th Century Records.

Dennis Coffey's "Finger Lickin' Good" LP (Westbound) ships this week. The album is all uptempo and very disco oriented, especially with the three super dance cuts: "Some Like It Hot" (5:10), "Finger Lickin' Good" and "If You Can't Dance To This You Got No Business Havin' Feet." "Finger Lickin'..." is the most commercial cut and "Some Like It Hot" has a good rhythm break. While the above three cuts are the hottest, there are still other songs on the

(Continued on page 28)

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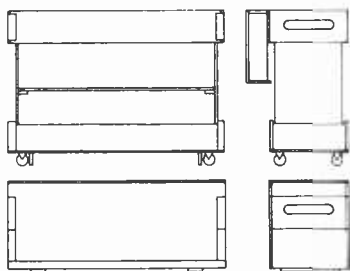
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ROGERS' HI FI

'Super Disco' Feature At Detroit, San Diego Shows

NEW HOPE, Va.—A "Super Disco" area will be a prime feature at the High Fidelity Music Shows to be produced early next year in Detroit and San Diego by Teresa and Bob Rogers. They will operate during hours open to the public, with the possibility of both live and turntable music.

Seeking to capitalize on the revived disco craze that is drawing a growing number of hi fi manufacturers into the field, the Rogers point to ideal facilities in both Cobo Hall, Detroit, and Golden Hall, San Diego, that would make the disco operations successful.

"They are both civic centers to which young adults flock for concerts and sports events," Terry Rogers points out, "and the virtue of the disco is that audio itself is the star."

"You couldn't ask for a better image-builder for hi fi, even among those manufacturers and dealers who aren't yet directly into disco sound."

Scheduled for Feb. 12-14, Valen-

tine's Day weekend, the Detroit show follows by exactly two years the 1974 success that sold 22,000 at that three-day event, the Rogers note.

As the first West Coast event for the sponsors, and the first major consumer audio show to be staged there, the San Diego event, March 12-14, will fill the Golden Hall facilities of the downtown Performing Arts Center. Also available are closed rooms for manufacturer demonstrations and some booth space for exhibitors who don't require sound insulation.

Companies already signed for both shows include U.S. Pioneer Electronics, Panasonic, Koss, 3M, Cerwin-Vega, Bose and Bozak, with exhibitors expected to include car stereo and the booming citizens band market. The Rogers expect all space to be occupied at both events, following their highly successful Philadelphia show last month, where they report attendance topped 20,000.

Now Detroit Plans Giant Terp Party; WDET Helps

DETROIT — The 16,000-seat Olympia arena and public radio station WDET-FM here have joined forces to produce "Disco Detroit—Motor City Unlimited," an event

styled after Richard Nader's Madison Square Garden disco bash in New York (see separate story).

Olympia's involvement was reportedly hedged on the financial outcome of the New York date and its green light seems very likely to prompt other arenas to look for a piece of the newest game in town in disco dance/concerts.

While the Motor City date (Dec. 19) will not involve outside promoters, both Nader and competitor Drew Cummings are looking to bring their respective productions into halls around the country.

It's understood that WDET, looking to raise operating funds, first approached the Olympia on the idea. The station had previously run a disco dance at a local club and had raised some \$2,000.

Tickets for the arena dance will be \$4. The show will run from 9 p.m. until 3:30 the next morning and will feature recorded music, according to Mike McCoy, operation manager. WDET, and Art Whalen, Olympia's assistant manager.

Both say that they hope to get support from labels by arranging promotional appearances by disco acts. The arena will be promoting the event via radio and print advertising.

Gaslights

• Continued from page 1

world design of the clubs, with additions that bring it "right into the modern world," says Fredricks.

Music is a blend of traditional dance music with disco music, and will be spun by trained Gaslight Girls. The two-story room at the Chateau will also feature a live singing group and band, Nell's Belles, sequenced with recorded music.

Fredricks is looking at Houston and London for possible locations for expanding the chain.

The Gaslight Clubs were established in 1953 by Burton Browne, now deceased. Gourmet dining and live entertainment by the Gaslight Girls in a turn-of-the-century atmosphere are offered for an initial fee of \$25 and annual dues of \$25.

Discos

Club Dialog

• Continued from page 27

disk which should be well received in discos. Coffey's best remembered for his hit "Scorpio."

Osiris Records, a label out of Memphis, has released two solid disco instrumentals in "The First Shot" by Phase 2 and "Satin's Triangle" by Fudge Lips. The latter record is more pop sounding and has more electronic sounds creating its uptempo disco feel, while the former is a melodic song with a synthesizer lead and background vocals blending nicely with a good funky r&b rhythm.

Fifteen Miami/Ft. Lauderdale disco DJs recently had their first meeting to formulate plans for the creation of an area spinner association.

Word is that many of the DJs feel they are not ready for a Record Pool yet. Still, they plan to have feedback sheets for labels providing them with product. The plan is to bring the sheets with them when picking up new disks, with the reports being geared to comments on any product they received on a prior visit. While a Pool isn't on the immediate horizon for the spinners, it's hoped that eventually the creation of one can be worked out.

Their first meeting was held at the Honey For The Bear disco and was coordinated by Bo Crane. There will be another meeting Monday (8) at 2 p.m. and this time at least 40 DJs are expected to attend.

At the first get-together 12-inch test pressings of the new "Extra, Extra" by Ralph Carter, "One Fine Day" by Julie Budd and "I Am Somebody" by Jimmy James and the Vagabonds were distributed.

The Originals have a solid disco record with their single "Everybody's Got To Do Something" (Motown). The disk, released just this week, has a sound a lot like a Temptations record. The vocal side is 3:20, while a longer instrumental (6:00) is on the flip. The latter has background vocals also. Overall, the record has a fresh new feel and it could prove an exciting new direction for the group.

Hamilton Bohannon's latest LP has two good disco cuts in "The Bohannon Walk" (the strongest) and "Bohannon Beat." While both cuts have the same basic sound as his last hit, the album in general is mellower and features a ballad feel to it. One strong exception, though, is the "Funky Reggae," which might catch on in clubs.

Students Flock To Contest

CHAMPAIGN, Ill.—The Sting Rock Theater Disco played host to Univ. of Illinois students at a dance contest co-sponsored by the disco, the campus recreation division of the University, and Tenery, a promotion-booking company from Chicago.

Winners Roger White and Sheryl Newsome out-bumped other contestants to "Lady Bump" by Penny McLean; "Every Beat Of My Heart," Crown Heights Affair; and "Love To Love You Baby," Donna Summer.

The winning Hustle twosome, Richard Chumbly and Tina Lyons, gyrated to "The Hustle" by George McCrae; "Babyface" by Wing & A Prayer Five and Drum Crops; and "Sunny" by Yambou.

In a freeform, anything goes contest, Debby Melchi and Cindy Perkins outmaneuvered other dancers to "Ballroom Blitz" by Sweet; "Saturday Night" by the Bay City Rollers; and "Release Me," by Graham Central Station.

This first co-op venture with the three sponsors drew 350 attendance, with 60 dance contestants vying for funky hats and T-shirt prizes.

The Sting Rock Theater is owned by Me & She Scene, Inc., Orlando, Fla.

A 300-SEATER

Wisconsin Univ. First With Disco

MILWAUKEE—The first college-owned and operated disco opened here Wednesday (3) at the 22,000-student Univ. of Wisconsin campus.

The 300-seat Cabaret Disco was conceived by Linda Niest, Student Union program director, as a way to generate money mainly through sale of five different kinds of beer, while students bounce six nights a week to a straight disco music format.

The \$12,000-plus investment in computerized floor and sound system is located on the second floor of an entertainment complex owned by the Student Union which includes the campus cafeteria, a Pizza Hut, Emporium deli, Flicks bar, and a plant shop.

Two of the three student deejays hired for the club are broadcast majors, but will receive no credit for their stints at the turntables.

Decor is slick and modern, with red, white, blue and silver super-

graphics, and mirror tile accents.

The sound system, installed by Discotheque Installations, includes JBL speakers, Dynaco 400 power amps, Sound & Light mixer, Soundcraftsman equalizer, Technics turntable, Stanton cartridges and Shure microphone. The lighted floor was installed by Cosmic Lighting.

Niest reports interest from other campuses around the country in the concept of a college-run disco.

'Dynamite' Disco

TRENTON—With the reopening of the Holiday Inn in the downtown district, the new owners converted the first floor Stage Door restaurant into a discotheque.

Frank Costantini and Valentino Massari took over the room and converted it into a "TNT Disco" featuring "dynamite lighting" and "dynamite sound."

Disco-Vision Forum Plans

• Continued from page 3

large-screen projectors via videocassette.

Vaughan was encouraged in the venture by the success of Rogues Gallery in Virginia Beach, whose current owner, Bill Deal (Bill Deal & The Rhondells), took over from Bruce Helfrich who engaged his firm to convert the giant 14,000-square-foot club into a sight and sound showcase this past July.

The programming now consists mostly of videotapes of local groups and regular TV shows, but Vaughan claims to have over 90 percent of his new package locked up, with a combination of varied video background effects and current disco hits. Negotiations are currently underway with a number of labels and producers to guarantee a continuing supply of weekly shows to be distributed on ¼-U-Matic videocassette, he says.

Software package will be available on a lease plan of a year or more, similar to projects announced by Projectivision in conjunction with The Bottom Line talent showcase here, and Video-Disco.

Both lease and sale options are available for the custom audio and video packages Disco-Vision is offering to clubs, depending on their individual needs.

Pilot video system installation at Rogues Galley included two Panasonic NV240P video cameras modified with Newvicon tubes and operated from the disco console; for low light level operation Sayno portapak (camera/VTR ensemble) for taping; Panasonic special effects generator for fade, live/prerecorded mixing, split screen; Sanyo 9-inch monitors for deejay use in programming special effects, and patron viewing; Image Magnification remote-controlled video projector with wall-mounted 9 by 12-foot screen; two Sony U-Matic VTRs, one with tuner for off/air TV signals.

Audio system at the club includes six Amabassador-designed high acoustic output loudspeakers; two Technics direct-drive turntables; sound workshop mixer with TREI 27-band graphic equalizer and limiters, J.B.L. stereo electronic crossover, and three BGW 750 watts RMS power amps.

A custom lighting system designed by Vaughan included Digital Lighting and Meteor components.

The Disco-Vision partners recognize that their success will be tied to the software programming which must be enough of an attraction to induce a club to make the hefty sight and sound investment necessary.

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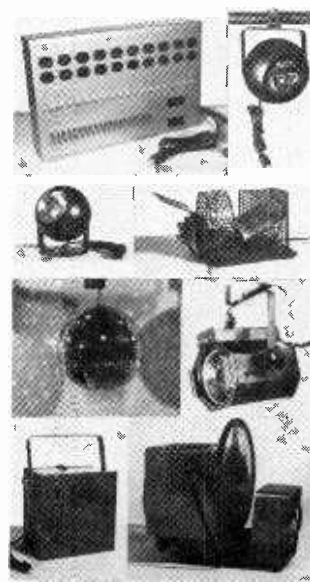
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Roosevelt Hotel — New York City

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 Kline, Atlantic Records

12:15 pm-1:30 pm LUNCH

1:30 pm-2:30 pm CONCURRENT SESSIONS

- (7) "The World of Disco Equipment & Accessories"
Mike Klasco, GLI, New York
- (8) "How To Produce A Disco Hit"
Bob Crewe, Clockwork Orange, Los Angeles—Chairman
Tom Moulton, New York
Kenny Cayre, SalSoul Records

12 noon-6 pm EXHIBITS OPEN

6 pm-8 pm DISCO ENTERTAINMENT

FRIDAY, JANUARY 23

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

THE DISCO '76 ADVISORY COMMITTEE:

Hardware/Video Manufacturers:

Jim Parks, Technics

Lighting, Sound, Accessories:

Vincent Finnegan, Meteor Lighting
Mike Klasco, GLI

Disco Deejays:

Tom Moulton, New York

Disco Owners/Operators:

John Felizzi, Emerson's Ltd.

Franchising/Hotel Discos:

Tom Jayson, 2001 Clubs, Chicago

Radio/TV:

Neil McIntyre, WPIX, New York

Promoters:

Richard Nader, Disco Dance, New York

Producers:

Bob Crewe, Clockwork Orange

Advisory Committee Chairman:

Bill Wardlow, Billboard Magazine

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Address _____ Phone _____

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

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

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

Rock Singles Best Sellers

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As Of 12/1/75

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

- | | |
|--|---|
| 1 THAT'S THE WAY I LIKE IT —K.C. & The Sunshine Band—TK 1015 | 21 WALK AWAY FROM LOVE —David Ruffin—Motown 1376 |
| 2 ISLAND GIRL —Elton John—MCA 40461 | 22 THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers) —David Geddes—Big Tree 16052 |
| 3 THE WAY I WANT TO TOUCH YOU —Capt. & Tennille—A&M 1725 | 23 OVER MY HEAD —Fleetwood Mac—Reprise 1339 |
| 4 SATURDAY NIGHT —Bay City Rollers—Arista AL 4049 | 24 THEME FROM "MAHOGANY" —Diana Ross—Motown 1377 |
| 5 SKYHIGH —Jigsaw—Chelsea 3022 | 25 CONVOY —C.W. McCall—MGM 14839 |
| 6 FLY ROBIN FLY —Silver Convention—Midland International 10339 | 26 MY LITTLE TOWN —Simon & Garfunkel—Columbia S-10230 |
| 7 NIGHTS ON BROADWAY —Bee Gees—RSO 515 | 27 LOVE ROLLERCOASTER —Ohio Players—Mercury 73734 |
| 8 LOW RIDER —War—United Artists 706 | 28 MIRACLES —Jefferson Starship—Grunt 10367 |
| 9 LET'S DO IT AGAIN —Staple Singers—Curton 0109 | 29 GET DOWN TONIGHT —K.C. & The Sunshine Band—TK 1009 |
| 10 I ONLY HAVE EYES FOR YOU —Art Garfunkel—Columbia 3-10190 | 30 OPERATOR —Manhattan Transfer—Atlantic 3292 |
| 11 BAD BLOOD —Neil Sedaka—Rocket 40460 | 31 ROCKY —Austin Roberts—Private Stock 45020 |
| 12 GAMES PEOPLE PLAY —Spinners—Atlantic 3284 | 32 VENUS & MARS ROCK SHOW —Wings—Capitol 4175 |
| 13 WHO LOVES YOU —4 Seasons—Warner Bros./Curb 8122 | 33 LYIN' EYES —Eagles—Asylum 45279 |
| 14 I'M SORRY —John Denver—RCA 10353 | 34 DON'T CRY JONI —Conway Twitty—MCA 40407 |
| 15 FEELINGS —Morris Albert—RCA 10279 | 35 I WANT' DA SOMETHING FREAKY TO YOU —Leon Haywood—20th Century 2228 |
| 16 EIGHTEEN WITH A BULLET —Pete Wingfield—Island 026 | 36 HEAT WAVE —Linda Ronstadt—Elektra 45282 |
| 17 SOS —Abba—Atlantic 3265 | 37 ROCK AND ROLL ALL NIGHT —Kiss—Casablanca 850 |
| 18 FOX ON THE RUN —Sweet—Capitol 4157 | 38 FAME —David Bowie—RCA 10320 |
| 19 I WRITE THE SONGS —Barry Manilow—Arista 0157 | 39 BALLROOM BLITZ —Sweet—Capitol 4055 |
| 20 BLUE EYES CRYIN' IN THE RAIN —Willie Nelson—Columbia 3-10176 | 40 THIS WILL BE —Natalie Cole—Capitol 4109 |

Rock LP Best Sellers

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As Of 12/1/75

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

- | | |
|--|--|
| 1 ROCK OF THE WESTIES —Elton John—MCA 2163 | 21 SEDAKA'S BACK —Neil Sedaka—Rocket 463 |
| 2 WINDSONG —John Denver—RCA Asylum 7E-1039 | 22 THE HUNGRY YEARS —Neil Sedaka—Rocket PIG 2157 |
| 3 HISTORY—AMERICA'S GREATEST HITS —America—Warner Bros. BS 2894 | 23 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 |
| 4 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 | 24 BACK HOME AGAIN —John Denver—RCA CPL1-0548 |
| 5 RED OCTOPUS —Jefferson Starship—Grunt BFL1-0999 | 25 ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS —RCA LSP 4579 |
| 6 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 26 IV —Led Zeppelin—Atlantic SD 7208 |
| 7 GREATEST HITS —Seals & Crofts—Warner Bros. BS 2885 | 27 GORD'S GOLD —Gordon Lightfoot—Reprise 2RS 2237 |
| 8 GREATEST HITS —Elton John—MCA 2128 | 28 LAZY AFTERNOON —Barbra Streisand—Columbia PC 33815 |
| 9 K.C. & THE SUNSHINE BAND —TK 603 | 29 THE BAY CITY ROLLERS —Arista AL 4049 |
| 10 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 30 CAT STEVENS' GREATEST HITS —A&M SP 4519 |
| 11 ROCKY MOUNTAIN CHRISTMAS —John Denver—RCA APL1-1201 | 31 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 |
| 12 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot DOSD 2020 | 32 FANDANGO —ZZ Top—London PS 656 |
| 13 STILL CRAZY AFTER ALL THESE YEARS —Paul Simon—Columbia PC 33540 | 33 WIND ON THE WATER —David Crosby/Graham Nash—ABC ABCD 902 |
| 14 WISH YOU WERE HERE —Pink Floyd—Columbia PC 33453 | 34 GREATEST HITS —Tony Orlando & Dawn—Arista AL 4045 |
| 15 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY —Elton John—MCA 2142 | 35 BLACK BEAR ROAD —C.W. McCall—MGM M3G 5008 |
| 16 ALIVE! —Kiss—Casablanca NBLP 7020 | 36 SHAVED FISH —John Lennon—Apple SW 3421 |
| 17 BREAKAWAY —Art Garfunkel—Columbia PC 33700 | 37 THE FOUR SEASONS STORY —Private Stock PS 7000 |
| 18 GREATEST HITS —John Denver—RCA CPL1-0374 | 38 SAVE ME —Silver Convention—Midland International BKL1-1129 |
| 19 PRISONER IN DISGUISE —Linda Ronstadt—Asylum 7E-1045 | 39 BY NUMBERS —Who—MCA 2161 |
| 20 CLEARLY LOVE —Olivia Newton-John—MCA 2148 | 40 HONEY —Ohio Players—Mercury SRM-1-1038 |

Lehigh College Offers Clinic

EASTON, Pa.—Young musicians in the Eastern Pennsylvania area had an opportunity to get some expert guidance at an all-day Northeast Jazz Clinic at Lehigh County Community College here Saturday (6). Participants included woodwind recording artist Arnie Lawrence, lead brass player Bob McCoy, pianist Marty Napoleon, and the Airmen

of Note Jazz Ensemble from Washington, D.C.

The all-day jazz clinic was designed for high school and college music makers in the area and some 400 musicians were expected to attend at a \$4 fee charge. Activities included a jazz improvisation session with Lawrence and others and a concert by a selected group of participants.

Campus

BROAD MUSIC CURRICULI

Texas Colleges Incubators For Nation's Topflight Orchestras

By PAUL ZAKARAS

DENTON, Tex.—When Woody Herman hired the whole rhythm section of a Texas college band several months ago, the music industry was given another example of how productive some campus programs have become. Although not all jumps from class room to professional world are so dramatic, the ongoing programs of three different Texas universities have yielded a bumper crop of success stories in recent years.

North Texas State University's Lab Band, the oldest and most famous college jazz band in the nation, had no sooner finished playing a commencement performance this past spring when three of its graduation members—pianist Lyle Mays, drummer Steve Houghton and bassist Kerby Stewart—flew to New York to join Woody's herd. It marked the first time ever that a specific combination of college musicians had been hired in toto by a major professional band.

Started in 1947 by Gene Hall, NTSU's Lab Band was the first program in the United States to offer a bachelor of music degree in jazz. The band gradually gained widespread recognition and by 1959, when Leon Breeden took over as director, North Texas State graduates were being hired as sidemen by Stan Kenton. Since then, several dozen of them have gone on to play for studios and a number of nationally known performing groups.

But Breeden, now in his 16th year as head of the program, stresses that the Lab Bands have turned out many teachers too. "That's our other goal," he says, "to produce people who can go out and guide talented and creative students. Our graduates teach all over the country; just this fall alone we had people starting teaching jobs in places like the University of Illinois, the University of Arizona, the University of Las Vegas at Reno and many other institutions."

Over the years NTSU's jazz bands have gained their esteemed reputation by winning more than 38 na-

tional awards for band and individual performers, including seven national championships. They have toured Mexico for the State department, played at the White House, appeared as the official big band of the Montreaux International Jazz Festival in Switzerland and performed jointly with such names as Stan Kenton, Woody Herman, Les Brown, Stan Getz and Maynard Ferguson.

There are eight bands in the program of which the 1 O'Clock Lab Band is the showcase group that does most of the touring. "We'll be playing in various parts of the country as usual this year," Breeden says, "but we're especially hopeful of going to California in the spring. It would be our first trip to the West Coast and we're thinking of an extended tour to about a dozen cities. Later in the year we've been asked to visit England as part of a bicentennial exchange."

Despite rising tuition costs and no guarantee that they will be playing with one of the jazz bands once they are enrolled, students keep coming in, many of them from outside Texas. This fall over 300 hopefuls auditioned for Breeden's program. Among them, baritone saxophonist Beverly Dahlkey of Wausau, Wis., the first woman to make the prestigious 1 O'Clock Group.

Like all other aspirants to the Lab Bands, Dahlkey came to Breeden of her own initiative. "I have never recruited a student," says Breeden. "They've got to ask me first. That way, 100 percent of our musicians are here because they want to be. It means they've got the proper motivation."

Butch Nordal, former pianist for the 1 O'Clock Lab Band and a veteran of the program, came to NTSU's campus in Denton from distant Seattle. Summing up the feelings of most lab band members about being at NTSU, Nordal says: "We're jazz musicians and this is where the jazz is at."

South of Denton, at the University of Texas in Austin, Nordal would get an argument about "where the jazz is at" from students working with UT's smaller but highly-regarded Jazz Ensemble which is celebrating its tenth anniversary this year.

Founded in 1965 by Dick Goodwin, the ensemble has been under the direction of Glen Daum since 1972. The group made a tour of Romania several years ago and has appeared in many U.S. locations, most recently at the Collegiate Jazz Festival in South Bend, Ind., last April. Two of the ensemble's members, trombonist Mike Mordecai and drummer John Treanor, walked off with the festival's top honors as best individual performers on their instruments.

UT's jazz program has an enrollment of 70 students of whom nearly half play for the two jazz ensembles that Daum directs. One of the main purposes for the existence of the ensembles, explains Daum, is to encourage student creativity.

"Much of the material we play has been either composed or arranged by members of the ensemble," he says. "I think it's absolutely necessary for college jazz program to serve as an outlet for student compositions."

Daum is especially proud of trombonist Mordecai, not only for his

awards but for the attention he has given jazz and the UT Ensemble in Austin's primarily country-oriented music scene.

While working with the Jazz Ensemble during the past two years, Mordecai joined with five other young UT musicians to form a group called Starcross. At the same time he went into partnership with another student, Scott Hale, to create BBA Management, which began to arrange bookings for Starcross and two other local jazz combos made up of UT students.

This past spring, Mordecai helped found Fable Records, managed by Pat Rockhill, which is releasing albums by the three groups this month. The groups—Starcross, Steam Heat and 47 X It's Own Weight—have been playing regularly in most of Austin's major clubs, including Armadillo World Headquarters, this fall.

Benefiting from Raum's emphasis on original material, Mordecai's group performs many compositions and arrangements created by its saxophonist John Mills. Starcross's other members include vocalist Liza Farrow, drummer Paul Percy, pianist David Deaton and Jim Spector who plays bass.

"We didn't know how we'd be received in a hotbed of country music," says Mordecai, "but it's been great. A few months ago a club owner from San Antonio called saying someone had cancelled and he needed an act that night. His club, the Bijou, is a traditional country place and we asked if he knew we were a jazz group. He said he didn't have time to look for anyone else, so come on down."

"It was strange walking out on that bandstand, knowing that 300 people were expecting a country sound. But when we finished they gave us a standing ovation. And the club owner called to book us again."

Probe Death Of Recording Engineer

LOS ANGELES—Engineer Don Haddock, 42, was believed to have been murdered Saturday (21) near his home in North Augusta, S.C. Police are investigating circumstances surrounding his death.

Haddock joined Custom Recording, the long-time tape manufacturing and recording studio complex in North Augusta, four years ago. He had previously been an electronics engineer with Studio Design, Detroit. Haddock was chief recording engineer for the Custom studio facility. He is survived by the widow, Joan, and two children.

Drummer Demands Stephen Stills \$

LOS ANGELES—Drummer Dallas Taylor is seeking damages, estimated at least \$50,000, from Stephen Stills over a November 1971 contract he made with Stills.

Taylor's superior court suit alleges that he has not been paid on a written contract, which called for the plaintiff to receive 1/13th of Stills' royalties less 1/13th of the recording costs on an unnamed album made at Criteria Studios in Miami late in 1971. The pact states that Taylor played drums and co-produced the album.

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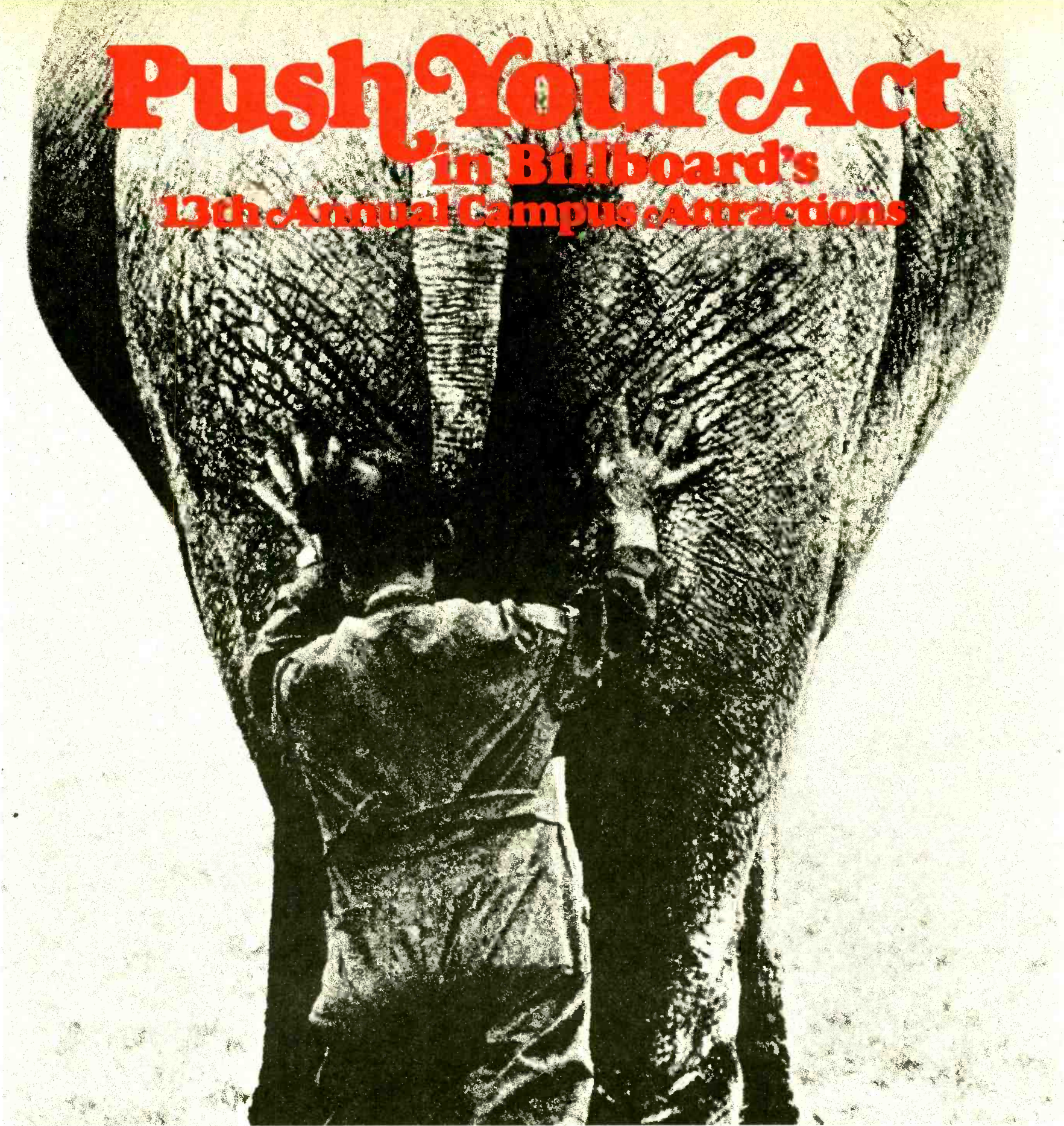
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Jazz

Delaware Valley Fraternity To Promote Jazz

CHERRY HILL, N.J.—The Delaware Valley Jazz Fraternity has been organized here to promote jazz throughout Southern New Jersey and the Philadelphia area.

As a non-profit organization headed by Joseph Seigle, of Philadelphia, the Fraternity began a series of concerts Sunday (7) with a program called "The Roots of Jazz" at the Sheraton Poste Inn here.

Costing \$5 a ticket with children under 12 admitted free, the opening show featured New Orleans clarinetist Herb Hall, 68, and the famous Benny Morton on trombone. Others in the group included Norman Simmons, piano; Al Casey, guitar; Mike Burgovian, drums; Jack Pine, cornet; and Johnny Ellis on bass.

5 BIG BANDS BOOKED 400 Due For 1976 Teachers Meeting

By DAVE DEXTER JR.

LOS ANGELES—More than 400 jazz musicians, students and teachers will attend the third annual convention of the National Assn. of Jazz Educators Jan. 22-25 at California State Univ. in suburban Northridge.

"We have an ambitious program scheduled," says former clarinetist and maestro Matt Betton, NAJE executive director, "Already booked are the big bands of Louie Bellson, Gerald Wilson, Akiyoshi & Tobackin, Bill Berry and Ed Shaughnessy.

"And complementing them will be Carmen McRae, Clare Fischer, Gary Foster, Tommy Newsome and other prominent musicians. They will perform and assist with our workshops.

"Smaller combos include Supersax and the Legends of Jazz conducted by Barry Martyn. We believe it is the most outstanding array of talent ever to appear on any college campus."

Betton, whose offices are in Manhattan, Kan., appears equally impressed with the speakers and clinic directors to be present. They include Dick Grove, Waldo King, Dan Haerle,

Sidney Fox, Joseph Csida, Jon Hendricks, Paul Tanner, Don Muro, Frank Rosolino, Frank De Miero, Dr. John Kuzmich Jr., Bob Miller, Buddy Baker, Bobby Bruce, Bobby Shew and Betton himself.

On the agenda throughout the conclave are seminars and workshops covering jazz history, improvisation, composition and performance.

"Sessions," says Betton, "will not be restricted to the instrumental aspects of jazz.

"Six unusually skilled vocal groups from California high schools and colleges will appear at the convention. And about a dozen similarly-composed instrumental groups are set, including the Jersey City Jazz Ensemble directed by Dick Lowenthal."

Known as Cal State, the site of the convention is noted on the West Coast for its jazz instruction, sparked by veteran trumpeter and educator Gerald Wilson and Joel Leach of the faculty. Reservations are being accepted by Betton in Manhattan, Kan., at Box 724, Zip 66502.

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We urge you to support the Radio Stations who program JAZZ for all or a major part of their program day.

This message courtesy of the

World Jazz Association
10966 Rochester Ave.
Los Angeles, 90024

Jazz Beat

LOS ANGELES—WPBF-FM in Middletown, Ohio, is playing jazz at night in stereo under the banner of Chris Wallenberg, "The Sundown Lady." Her show cuts into Dayton and Cincinnati and she writes hers is the only jazz show playing the airwaves at night. . . . WHUS, the student station at the Univ. of Connecticut at Bridgeport, "has gone for jazz in a big way," writes Robert Markle. "And our listeners have too. Currently jazz comprises about 35 percent of our music format with more to follow.

"Todd Berman hosts his 'In A Silent Way' for the third year in a row Saturday nights at 8. David Treff hosts jazz on Thursday nights."

Zoot Sims is the subject Wednesday (10) of a "Highlights In Jazz" tribute at NYU's Loeb Student Center in Greenwich Village at 8 p.m. Also on the bill: Roy Eldridge, Joe Newman, Al Cohn, Ross Tompkins, Cliff Leeman, Major Holley and Bucky Pizzarelli.

Bobby Paunetto, vibist-composer, bows on Pathfinder label with "Paunetto's Point." He plays his first New York concert at Town Hall Dec. 19. . . . Jazz At Eagle Rock High School in

L.A. has Sahib Shihab, Plas Johnson, Harry Edison, John Rinaldo, Dick Nash, Chuck Berghofer, Paul Humphrey and Herb Ellis Sunday, Dec. 14. Shows cost \$2 and begin at 6:45 p.m. They are held on the second Sunday of every month.

The World's Greatest Jazz Band with Yank Lawson and Bob Haggart plays the Nugget in Sparks, Nev., Dec. 18 through New Year's. Band just returned from Europe where it taped several performances for a possible LP on its own label, Hickox Productions out of Phoenix. Band currently has 10 LPs on the label selling mail-order for \$6.

Johnny Hammond's debut LP on Milestone is "Gears" and among his sidemen are Julian Priester, Hadley Caliman, Chuck Rainey, Harvey Mason and Jerry Peters. He formerly spent some three years on Kudu. . . . Vanguard's new pianist Roland Prince will have his LP produced by Ed Bland. . . . Warner Bros. paired its unique vocalist Al Jarreau with George Benson for three nights at the Grove. Jarreau got the better write-ups. Another good pairing saw Dizzy Gillespie and Carmen McRae play the room.

During the month of December jazz plays a prominent role in the arts at the Los Angeles Mall downtown. Working the free noon concerts are the Red Holloway Quintet, Tom Vaughn Trio, Ernie Andrews Band, Gerald Wilson Band, Frank Rosolino Quintet.

PM Records out of Woodcliff Lake, N.J., has two new LPs by Elvin Jones, one with Jan Hammer and Gene Perla and the other a live at Town Hall gig with Chick Corea, Frank Foster, Joe Farrell and Gene Perla. . . . Jones incidentally is the drummer on Albert Mangelsdorf's newest BASF LP, "The Wide Point."

Ron Carter's newest LP has two cuts which are disco oriented. . . . Bobby Hutcherson's upcoming LP is supposed to be geared toward a combination salsa-soul mix. . . . newest twofers from Milestone are by Bobby Timmons (including his famous "Moanin'" and "Dat Dere"), Wes Montgomery (with Dick Hyman, Hank Jones, Kenny Burrell, Milton Hinton, Osie Johnson, Phil Bodner, Melvin Rhyne, Jimmy Cobb), Cannonball Adderley (1963 Japan concerts) and Clark Terry (with Thelonious Monk, Johnny Hodges and Wynton Kelly).

Freddie Hubbard Quintet is the latest to play the Catamaran Hotel in San Diego (9-14) under the aegis of Society For The Preservation Of Jazz. . . . Earl Hines and Joe Venuti have cut an LP for Chiarscuro.

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

NEW ORLEANS JAZZ



DUKES OF DIXIELAND

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

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Billboard SPECIAL SURVEY for Week Ending 12/13/75
(Published Every Two Weeks)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	5	6	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
2	1	8	MAN-CHILD Herbie Hancock, Columbia PC 33812
3	6	8	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
4	2	14	MELLOW MADNESS Quincy Jones, A&M SP 4526
5	7	6	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)
6	10	4	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
7	4	8	VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1196 (RCA)
8	3	14	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
9	9	14	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022
10	11	8	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
11	8	8	RETURN TO FOREVER Chick Corea, ECM 1022 (Polydor)
12	12	4	FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044
13	18	4	FANCY DANCER Bobbi Humphrey, Blue Note BN-LA550-G (United Artists)
14	14	8	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
15	15	4	A FUNKY THIDE OF SINGS Billy Cobham, Atlantic SD 18149
16	28	4	CITY LIFE Blackbyrds, Fantasy F 9490
17	20	14	CONCIERTO Jim Hall, CTI 6060 S1 (Motown)
18	22	6	HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
19	13	23	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
20	NEW ENTRY		BELLAVIA Chuck Mangione, A&M SP 4557
21	17	41	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
22	19	34	CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
23	16	17	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)
24	30	4	TOUCH John Klemmer, ABC ABCD 922
25	29	6	A SALLE PLEYEL Oscar Peterson et Joe Pass, Pablo 2625.705 (RCA)
26	NEW ENTRY		BELIEVE IT The New Tony Williams Lifetime, Columbia PC 33836
27	24	10	BAD LUCK IS ALL I HAVE Eddie Harris, Atlantic SD 1675
28	25	21	PHENIX Cannonball Adderley, Fantasy F 79004
29	NEW ENTRY		ENCORE Chuck Mangione, Mercury SRM-1-1050 (Phonogram)
30	26	36	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
31	39	4	THE GENTLE SIDE OF JOHN COLTRANE ABC/Impulse ASH 9306-2
32	35	4	BACK HAND Keith Jarrett, ABC/Impulse ASH 9305
33	40	4	ONCE I LOVED Esther Satterfield, A&M SP 3408
34	31	8	TONY BENNETT/BILL EVANS ALBUM Fantasy F 9489
35	32	4	MACHO Gabor Szabo, Salvation SAL 704 (Motown)
36	NEW ENTRY		NEW YORK CONNECTION Tom Scott, Ode SP 770033 (A&M)
37	NEW ENTRY		ANYTHING GOES Ron Carter, Kudu 25 (Motown)
38	38	4	STARDUST SESSION John Coltrane, Prestige P 24056 (Fantasy)
39	NEW ENTRY		FIRST SEVEN DAYS Jan Hammer, Nemperor NE 432 (Atlantic)
40	NEW ENTRY		TRIDENT McCoy Tyner, Milestone 9063 (Fantasy)

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Classical



A FIELD DAY—Joan Sutherland and Richard Bonyng make a personal appearance-autograph session at Marshall Field in Chicago to tie in with Ms. Sutherland's "Lucia di Lammermoor" performance in the city. With the London Records stars (seated) are, left to right, Irwin Barg, and Stan Meyers of London; Sandy Lawrence of Marshall Field; Phil Holdman and John Harper of London.

Classical Notes

Violinist **Eugene Fodor** performs at Avery Fisher Hall, New York, Sunday (14) in Lincoln Center's Great Performers... series... **Riccardo Muti** named principal guest conductor of the **Philadelphia Orchestra** for 1977-78 season... Violinist **Zino Francescatti** solos with **Pierre Boulez** and the New York Philharmonic in the Saint-Saens Violin Concerto No. 3 Friday, Saturday and Tuesday (12, 13, 16). The concert also marks debut N.Y. Philharmonic performance of **Barbara Kolb's** "Soundings."

Swedish Caprice Records now introduced to U.S. market via HNH Distributors of Evanston, Ill. Caprice records are produced by Swedish non-profit music organization Rikskonserter. Repertory contains both modern and classical Swedish music and Scandanavian interpreters in international repertory.

The **Buffalo Philharmonic Orchestra** embarks on a major tour of U.S. starting in mid-September 1976. Details of three-week tour are being firmed... Station WCRB-FM, Boston, officially became WCRB. Station president **Ted Jones** named **Robert Smith** new general manager... **Gian Carlo Menotti** is writing an autobiography-in-music, "Landscapes And Remembrances." It's set

for world premiere May 14 and 15, 1976, at Milwaukee Arts Center.

Writer **Jerry Herman** received U. of Miami's 1975 Alumnus of Distinction award at Key Biscayne, Fla. ... Swedish pianist **Staffen Schoeja** awarded top prize in Italy's Busoni Piano Competition. ... **Jan Peerce** acts as guide and host of 10-day trip to Israel from Feb. 8-18. Tour is arranged by **Almae Travel**. Charge is \$895. The singer presented a program of Israeli and Jewish songs at Carnegie Hall, New York, Saturday (6)...

Artur Rubinstein plays and **Andre Previn** conducts in Great Performances holiday program to be shown Dec. 24 on WNET/13 New York, under grant from Exxon Corp. Program is simulcast on FM radio stations in major cities. Rubinstein will perform the Brahms Concerto No. 2, among other selections. Previn conducts the **London Symphony**. ... **Evelyn Mandac** becomes the first Philippine soprano to sing at the Metropolitan Opera, when she performs in "Gianni Schicchi" Friday (19).

Angel Records November catalog includes a pronunciation guide on titles and composers in release. Very good idea... Station WGMS-AM/FM, Washington, made shifts in sales, traffic and management.

ROBERT SOBEL

RCA Accents Vocal Product In Yule Catalog

NEW YORK—RCA Records last week began distribution of a new consumer-oriented vocal catalog to give added strength to its pre-Christmas campaign on classical vocal product.

Announcement was made by Ernest Gilbert, director, Red Seal Marketing, who said the two-color fold-out catalog lists all operas currently available on the Red Seal and Victrola labels as well as other important vocal albums available.

The catalog has been inserted in every vocal album package at the company's warehouse. Once the consumer buys any vocal album, he will have access to the catalog of one of the finest operatic and vocal catalogs extant, a veritable history of opera in America, beginning with recordings from the Golden Age and continuing down to the present.

Gilbert said: "This catalog is one more sales tool we have recently initiated to put more selling power behind our classical product."



MAKING HISTORY—WTMI, Miami and RCA Records made history recently when the station became the first all-classical music station to regularly program a 45 rpm release, "The Night Atlanta Burned," by the Chet Atkins String Co. Shown are WTMI's afternoon drive host, Alan Corbett, left, and Fred Love, RCA Records Miami branch manager. The Atkins single has been programmed during "drive time," sandwiched between a renaissance lute selection and a 17th-century dance selection.

RADIO MARATHON

Cincy Unit Raises \$67G

CINCINNATI—Symphony Marathon 2, a 54-hour fund-raising event for the benefit of the Cincinnati Symphony Orchestra, concluded its live broadcast over WGUC-FM recently with 2,103 pledges totalling \$67,018—\$17,018 over its \$50,000 goal.

The event, the country's first fund-raiser for a symphony orchestra over public radio, and the first to involve a "simulcast"—the Marathon's final four hours were simultaneously broadcast over WKRC-AM—originated live from Kenwood Mall. Last year the symphony's first radio marathon drew 800 pledges totalling \$20,000 during a 30-hour broadcast.

The marathon drew pledges from contributors throughout Ohio, Kentucky and Indiana, and from as far as Minneapolis; Dubuque, Ia., and Garden City, Kan.

Hosted by the WGUC staff, the marathon attracted a number of guest celebrities who spoke in behalf of the symphony. Among them were Bob Conrad, of WCLV, Cleveland; Mike Cuthbert, of WGMS, Washington; Theodore W. Berry, mayor of Cincinnati; William Donaldson, Cincinnati city manager; Willis Gradison, U. S. Rep.; Stanley Aroff, state senator; Dr. Warren Benis, president of the University of Cincinnati; and Donald Waldrip, superintendent of Cincinnati Schools.



MUSICIAN OF YEAR—Arthur Rubinstein is congratulated by executives of American Broadcasting Companies, Inc., upon receiving the 1976 Musician of the Year Award from Musical America magazine. From l. to r. are Warren Syer, president, ABC Leisure Magazines, which publishes Musical America; Elton Rule, president, ABC, Inc.; Leonard Goldenson, chairman of the board, ABC, Inc. Rubinstein and his wife were honored at a reception in the executive suite of ABC. Rubinstein is second from left.

Connoisseur 1st Vocal

NEW YORK — Connoisseur Society Records' agreement with Pathe Marconi (EMI of France) has extended to EMI of England. Among this month's releases is the world premiere recording (from EMI of England) of Elgar's choral work "The Kingdom."

The vocal soloists are Margaret Price, Yvonne Minton, John Shirley-Quirk and Alexander Young; the London Philharmonic Orchestra and London Philharmonic Choir

are conducted by Sir Adrian Boult. This two-record set, complete with illustrated brochure and libretto, marks Connoisseur Society's first vocal release. Lists price is \$13.98.

As part of a nationwide ad promotion the entire Korvettes WQXR program on Dec. 14 will be dedicated solely to "The Kingdom."

Three other releases are set for this month. They are works performed by Gyorgy Cziffra and Francisco Aybar.

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Dec 31	NATIONAL PBS TV-LIVE-NEW YEAR'S EVE CONCERT
Jan 9	Carnegie Hall—New York
Jan 10	St. John's U.—Jamaica, N.Y.

LONDON phase 4 stereo

Jukebox Programming

Rock-Ola Goes Red, White, Blue

CHICAGO—Sporting brilliant neon-like colors of red, white and blue, reminiscent of the bicentennial theme, the newly introduced Rock-Ola Model 464 drops into a design slot as a missing link between the console and regular phonograph.

The 100 percent solid state, 160-play box is lower and wider than standard models, but taller and less wide than a console, to fit a market need indicated by surveys for restaurants, lounges, taverns, bowling centers, hotels and motels, according to Edward G. Doris, executive vice president.

The basic cabinet is leather-look black vinyl with aluminum trim. The illuminated top panel is angled above a tempered glass selection panel. The front panel opens completely and can be easily removed for servicing. Access to terminal blocks is through a rear service door.

The stereo sound system includes mid-range and high frequency horns in the top panel, with audio chambers behind and between the bass speakers.

An optional quad speaker unit has directional controls to enable the operator to focus the audio into any area. A warning light glows if a speaker, wallbox or microphone is hooked up incorrectly.

A newly designed computerized money counter and receipt printer that requires no wiring or soldering for installation was introduced with the new box. The unit includes all necessary cable and connectors.

Other accessories available for the unit include a dollar bill acceptor kit, multi-pricing adaptor, security cash box, volume control units, auxiliary power supply systems, and wall, corner and ceiling extension speakers.

Son For Dad As Rock-Ola Chief

CHICAGO—Donald C. Rockola succeeds his father as president of Rock-Ola Manufacturing Co. Founder David C. Rockola continues as board chairman of the international jukebox and vending firm which is celebrating its fortieth birthday this year.

The appointment was announced during the recent international sales meeting at the Doral Country Club in Miami.

Donald Rockola will continue his previous responsibilities as vice president of engineering, in addition to the presidency.

Another son, Dr. David R. Rockola, serves the firm as vice president, vending sales.

Holzman New Pres.

NEW YORK—The Music and Amusement Assn. of New York has re-elected four members to the executive board. At a meeting held last month, some 75 operators re-elected Irving Holzman, head of Dolene Industries, as president; Samuel Schwartz, head of Lincoln Amusement, as vice president; Michael Bruck, president of Long Island Tobacco, as secretary; Stanley Liebowitz, president of Lido Vending, as treasurer.

General News

Canadian Ahern's Mixing

Continued from page 26

where else for that matter) are some of the capabilities Wilkinson feels makes the truck somewhat unique.

"When people are skeptical over where a 40-foot trailer can be put," he says, "we bring them up here and show them where it's parked."

Besides being the location for the first Emmylou Harris LP and the current one, the truck cut James Taylor live at the Universal Amphitheater last summer—without Taylor knowing it.

"James had apparently told his management that if he were ever to be cut live, he didn't want to know about it," Wilkinson says. "So we drove up next to the dressing room and did our best to blend in with the Showco sound trucks (the Enactron unit is grey with no logo or lettering). We used their mikes and tried to be as inconspicuous as possible. We told Taylor after the whole thing was over."

The truck has also done Joe Walsh at Dodger Stadium in recent months, as well as David Bromberg and several others. A demo tape featuring Harris, Bromberg, Anne Murray, Freddie King, John Rennton, Rick Cunha and Taylor is also a selling point.

Set for the future, according to Wilkinson, is the probable addition of videotape equipment. "We're fully compatible with TV equipment now," he says, "and always have been. The truck was designed that way."

"We bought the truck used from a firm in Connecticut several years back and stripped it completely. So we basically started with a shell. Then we added a 1/2-inch sheet of plywood, a 1/2-inch sheet of lead and another 1/2-inch sheet of plywood. From there we added the equipment that is currently in the unit."

Other features that set the truck apart, Wilkinson feels, include the ability to take 14-inch rather than 10-inch reels and thus allow for continuous 30 i.p.s. recording and the running of half tracks simultaneously. "That way," he says, "we can give a copy to the client to take home and listen to and he avoids having to pay us a fee and come in to listen to his own work."

"Our rates are fairly standard, but they are negotiable since every project is something different."

Still, with all the features available, Wilkinson feels the concept behind the truck is the strong point. "The control room on wheels idea offers a feeling of permanency to whoever happens to be using the truck at the time," he says. "The artist can come up here and feel at home or actually be home, and cut an album without ever really leaving his living room."

There are four full-time employees. And in case anybody is wondering who drives the 40-foot unit, it's a firm dubbed Rams Express—made up of ex-members of the Los Angeles Rams. **BOB KIRSCH**

Studio Track

Continued from page 26

At the **Columbia Recording Studios** in San Francisco, **Matthew Kaufman** has been in producing an LP for **Earthquake**. Handling the engineering duties and sharing production with Kaufman is **Glen Kolotkin**. **Steve Miller** is in producing himself, with **Michael Fusaro** engineering. The new **Band** album was recently handled in the mastering room.

At the **Record Plant** in Los Angeles, **David Mayfield** is in from Memphis cutting with producer **John Madara**. **Donny Kees** is busy in New Jersey's **Venture Studios** under the direction of producer **Tony Camillo**. **Kees** is a regular member of the **Crossroads Band**. At **Plynthe Studios** in Liberville, Ill., the **Ted Ashford Band** has been cutting with producer **Tom Washington** and engineer **Joe Giuliani**.

In Muscle Shoals, Ala., **Pete Carr** is at **Broadway Sound** producing **Lenny LeBlanc** for Big Tree. Carr is

a member of the **Muscle Shoals Rhythm Section**. **Jinx Alexander** is also in the studio working with producer **David Johnson** and engineers **Johnson** and **Steve Herbert**. Also in Muscle Shoals at **Fame Studios**, **Rick Hall** has been working with **Andy Williams** and **Millie Jackson**.

Devonshire Sound in North Hollywood is set to open 24-track facilities in March of next year. The expanded facilities will be designed and built by **David K. Mancini**, president of Devonshire Productions.

Meanwhile, in studio activity, **Paul Anka** is in cutting with producer **Denny Diante** and **Allan Rich**, who happens to be Charlie's son, is cutting his second LP with producer **Michael Stewart**.

Producer/engineer **Jim Walker** and wife **Sue** have spent the last 18 months remodeling their **Air Trans Recording Studio** in Memphis and are now actively recording again.

First releases on their **ATR** label are singles from **Vic Conwill** and **Billy Reeder**.

Promo Firm Sues Group

LOS ANGELES—Gold Dust Music Inc., a concert promotion firm here, is suing the Ohio Players, Elzy White, their manager, and the William Morris Office, for \$150,000 damages and seeking to recoup losses the firm allegedly sustained in recent promotions of the Phonogram/Mercury group.

The superior court filing claims that they initiated oral agreements with Dick Allen of the Morris agency Oct. 1, 1975. The pleading alleges that original guarantees seen-sawed between the plaintiff and White with the group finally forcing the promoters to pay them by check prior to two of the gigs worked. The plaintiff stopped payment on both checks several days later.

Defendants' breaches of contract, it's alleged, caused plaintiffs to lose

the following amounts at various concerts: \$3,500 at San Bernardino, Oct. 25; \$12,500 for two shows at the Flamingo, Las Vegas, Oct. 29; \$7,500 at Tempe, Ariz., Nov. 2 and an as-yet-undetermined amount at Reno Nov. 5. The suit asks \$100,000 damages for tarnished reputes and \$50,000 to replace profits which would have been made if the group had cooperated with the plaintiff.

9 To Kirshner As Staff Writers

LOS ANGELES—Don Kirshner is expanding his publishing firm by signing additional staff writers.

Joining the firm are Mitch Margo, Phil Margo, Jay Siegel, Gene Allen, Gary Wright, Joe, Bing and Deanie Hofheinz and Brad Burg.

Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 12/13/75

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	5	I WRITE THE SONGS Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
2	1	8	THEME FROM "MAHOGANNY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
3	2	7	OUR DAY WILL COME Frankie Valli, Private Stock 45043 (ALmo/Shamler, ASCAP)
4	3	7	MY LITTLE TOWN Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
5	6	6	COUNTRY BOY (You Got Your Feet In L.A.) Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
6	7	6	FLY ROBIN FLY Silver Convention, Midland International 10339 (RCA) (Midsong, ASCAP)
7	8	7	SKYBIRD Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
8	11	4	TIMES OF YOUR LIFE Paul Anka, United Artists 737 (Three Eagles, ASCAP)
9	5	9	SKY HIGH Jigsaw, Chelsea 3022 (Duchess, BMI)
10	10	8	SECRET LOVE Freddie Fender, ABC/Dot 17585 (Warner Bros., ASCAP)
11	16	6	THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)
12	9	11	JUST TOO MANY PEOPLE Melissa Manchester, Arista 0146 (Brintree/Rumainia Pickleworks, BMI)
13	13	6	SUMMER PLACE '76 (The Theme From a "Summer Place") Percy Faith, Columbia 3-10233 (Warner Bros., ASCAP)
14	14	7	THIS IS WHAT YOU MEAN TO ME Engelbert Humperdinck, Parrot 40085 London (Oceans Blue/Friday's Child, BMI)
15	25	4	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spitfire, BMI)
16	29	3	SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
17	18	13	VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
18	21	5	NIGHTS ON BROADWAY Bee Gees, RSO 515 (Atlantic) (Casserole, BMI)
19	19	7	SOS Abba, Atlantic 3265 (Countless, BMI)
20	33	4	PART TIME LOVE Gladys Knight & The Pips, Buddah 513 (Kipahulu, ASCAP)
21	22	5	IN THE WINTER Janis Ian, Columbia 3-10228 (Mine/April, ASCAP)
22	20	9	BLUE EYES CRYIN' IN THE RAIN Willie Nelson, Columbia 3-10176 (Milene, ASCAP)
23	23	9	SUNDAY SUNRISE Anne Murray, Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
24	35	3	SOMEWHERE IN THE NIGHT Batdorf & Rodney, Arista 0159 (Irving/Rondor, BMI)
25	24	6	LOVE SONGS ARE GETTING HARDER TO SING Maureen McGovern, 20th Century 2234 (Senor, ASCAP)
26	39	3	NOW THAT WE'RE IN LOVE Steve Lawrence, 20th Century 2246 (Brut, ASCAP)
27	27	6	ISLAND GIRL Elton John, MCA40461 (Big Pig/Leeds, ASCAP)
28	26	10	JUST OUT OF REACH Perry Como, RCA 10402 (Four Star, BMI)
29	38	3	STARDUST Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP)
30	12	11	THE WAY I WANT TO TOUCH YOU Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
31	36	3	BABY FACE Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
32	32	5	SONG AND DANCE MAN Sammy Davis Jr., 20th Century 2236 (Jack & Bill, ASCAP)
33	44	2	LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
34	40	2	FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP)
35	17	12	LYIN' EYES Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
36	43	4	THE BIG PARADE Michael Allen, Slipped Disc 45288 (Elektra) (Don Kirshner, BMI)
37	37	4	THAT'S WHAT LIFE IS ALL ABOUT Bing Crosby, United Artists 700 (Glenwood, ASCAP)
38	46	3	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
39	42	5	THOSE WERE THE DAYS Paul Delicato, Artists Of America 105 (Essex, BMI)
40			STAR TREK Charles Randolph Grean Sounde, Ranwood 1044 (Bruin, ASCAP)
41	48	2	ONCE YOU HIT THE ROAD Dionne Warwick, Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
42	30	8	HEAT WAVE Linda Ronstadt, Elektra 45282 (Jobete, ASCAP)
43	15	10	MEXICO James Taylor, Warner Bros. 8137 (Country Road, BMI)
44			BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
45			PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros., ASCAP)
46			YESTERDAY CAN'T HURT ME Evie Sands, Haven 7020 (Capitol) (ABC/Dunhill/One Of A Kind, BMI)
47			EBB TIDE Love Sounds, Pye 71039 (Robbins, ASCAP)
48			WOMAN TONIGHT America, Warner Bros. 8157 (Warner Bros., ASCAP)
49			I CAN SING, I CAN DANCE Cotton, Lloyd & Christian, 20th Century 2253 (Michael, ASCAP)
50	34	8	OPERATOR Manhattan Transfer, Atlantic 3292 (Conrad, BMI)

Lambert & Potter:

Hitmakers

1. Rhinestone Cowboy—Glen Campbell—Capitol Records
2. It Only Takes A Minute—Tavares—Capitol Records
3. Ain't No Woman (Like The One I've Got)—Four Tops—ABC Records
4. Rock And Roll Heaven—The Righteous Brothers—Haven Records
5. Country Boy (You Got Your Feet In L.A.)—Glen Campbell—Capitol Records
6. Don't Pull Your Love—Hamilton, Joe Frank & Reynolds—ABC Records
7. Remember What I Told You To Forget—Tavares—Capitol Records
8. One Tin Soldier—Coven—JGM Records
9. Keeper Of The Castle—Four Tops—ABC Records
10. Two Divided By Love—The Grass Roots—ABC Records
11. Look In My Eyes, Pretty Woman—Tony Orlando & Dawn—Arista Records
12. Are You Man Enough—Four Tops—ABC Records
13. This Mezz—Gene Reading—Haven Records
14. It's A Cryin' Shame—Gayle McCormick—ABC Records
15. She's Gone—Tavares—Capitol Records
16. Ashes To Ashes—The Fifth Dimension—Bell Records
17. Give It To The People—The Righteous Brothers—Haven Records
18. One Chain Don't Make No Prison—Four Tops—ABC Records
19. I Love Makin' Love To You—Evie Sands—Haven Records
20. I Dig You Baby—Lorraine Ellison—Mercury Records
21. Dream On—The Righteous Brothers—Haven Records
22. Too Late—Tavares—Capitol Records
23. Midnight Flower—Four Tops—ABC Records
24. Put A Little Love Away—The Emotions—10¹ Records
25. One Tin Soldier—Skeeter Davis—RCA Records
26. The Runway—The Grass Roots—ABC Records
27. This Is The Place To Be—ABC T.V. Network Theme—ABC Television
28. I Just Can't Get You Out Of My Mind—Four Tops—ABC Records
29. Expressway To Your Heart—Margo Thunder—Haven Records
30. You Brought The Woman Out Of Me—Evie Sands—Haven Records
31. Do The Freddie—Freddie & The Dreamers—Mercury Records
32. Sweet Understanding Love—Four Tops—ABC Records
33. Free Ride—Tavares—Capitol Records
34. Movie Of The Weekend Theme—ABC T.V.—ABC Television
35. One Tin Soldier—The Original Taste—TA Records
36. If That's The Way You Want It—Skylark—Capitol Records
37. Love Music—Sergio Mendes & Brasil '77—Bell Records
38. Mama's Little Girl—Dusty Springfield—ABC Records
39. What'cha Gonna Do About It—Faces—Parrot Records
40. Mamacita—The Grass Roots—Haven Records
41. Yesterday Can't Hurt Me—Evie Sands—Haven Records
42. The Soul Of A Woman—Margo Thunder—Haven Records
43. Hard Core Poetry—Tavares—Capitol Records
44. The House On Telegraph Hill—Bo Donaldson & The Haywoods—ABC Records
45. Who Gets Your Love—Dusty Springfield—EBC Records
46. Daisy Mae—Hamilton, Joe Frank & Reynolds—ABC Records
47. Find My Way Back Home—Nashville Stars—London Records
48. Love Music—Lloyd Price—BSF Records
49. Mr. Monday—The Original Taste—TE Records
50. My Ship—Tavares—Capitol Records

In the thick of London summer, when the Rolling Stones were scoring
And The Mod shops were imploring you to buy
Came a Jewish kid from Brooklyn, with a demo and a lead sheet
And a Tin Pan Allergy to being shy
Quite by chance he met a writer, in a state of malnutrition,
Who was lacking intuition at the time
Inexcusably misguided, on a whim they both decided
To collaborate on melody and rhyme

So they chose a new location, where the sun was always shining,
Where the record biz was pining for new blood
And before the year was over, (add a Mustang, add a Nova),
Songs were flowing from their pencils in a flood
With a hit or two behind them, someone sharp was sure to find them,
And present an opportunity supreme
And in show business tradition, they were offered a position
As a basic "Goy and Yid" production team

There was R & B and Country, there was Acid Rock and Gospel
And assorted "bags" by any other name
It's amazing how uniquely they stayed off the charts, but weekly,
Still demanded compensation just the same
Fickle tides of fate were turning, pretty soon they started burning
With the hits no longer few and far between
So the next step was a label, office space, a conference table,
And a staff the likes of which you've never seen

Well, they say the world of records is comprised of hype and heartbreak,
Where the smart take all the money out and run,
Where the music doesn't matter, 'mid the B.S. and the chatter,
And the bullets that will never know a gun
So for those of you agreeing, it's the only side you're seeing
Of a business where most people really care
For that very special moment, when the tape machines are rolling,
And the first four bars of magic fill the air

Thank you all for seven incredible years!!

Dennis

Brian



They Were Collaborating Before They Ever Met

The Working Together Hit Creators: Lambert & Potter

By BOB KIRSCH



Brian, Bobby Hatfield, Eddie, Bill Medley and Dennis.

A decade ago, two young songwriters collaborated on a fair sized hit for one of the first groups to make a splash during the British musical invasion. The record was "Find My Way Back Home," the group the Nashville Teens and the writers were Dennis Lambert and Brian Potter.

Nothing unusual, right? Wrong. The two had never met. Lambert was operating out of New York where he had been contracted to write a song for the Teens and produce them, and when he delivered the finished product a label executive decided the song was too short. Potter, working out of London, added a bridge and thus the duo who today own and operate Haven Records enjoyed their first "co-byline." It was to be their last for five years, but they more than made up for it in the succeeding six.

When the two finally did get together in 1969 (see separate story explaining how their paths eventually crossed) the two somehow managed to keep their heads in the same musical climate they were in at the time of their meeting—making records that were good and fun as well as profitable. And while that climate is all too rare today, most in the industry feel that Lambert & Potter are still two of its prime exponents.

But back to the story that eventually leads to Haven. "I was working with Don Costa again after my discharge from the army in 1968," Lambert says, "and I knew how much Brian wanted to come to this country. I convinced Don that he would be a natural to head up our publishing division.

Then Brian went and turned down the job, which I've admired him for ever since. I knew how much he wanted to come to this country and I knew what a pay hike he would be getting. But he had the integrity to tell Don and myself that he really wanted to be a writer, and he did not want to misrepresent himself as a publisher. So I wrote back and asked him to come on over with no commitment to Don or I, and we would see what developed. And he decided to come."

The pair remained with Costa a short while, but Lambert had by then made contact with Steve Binder, who was operating TA Records as a subsidiary of Bell. It was at this time that Lambert also met Harvey Cooper, who was handling promotion for Bell.

"I knew that if Brian and I really wanted to flex our own wings we would have to leave Don," Lambert reflects, "so we

went over to TA as writers and co-owners of a publishing company."

So began the permanent association of the pair that was to provide hits as writers and producers for the Four Tops, Coven, the Original Caste, Hamilton, Joe Frank & Reynolds, the Grass Roots, Glen Campbell, Tavares, the Righteous Brothers, Evie Sands, Gene Redding, Gayle McCormack, Margo Thunder, Dusty Springfield, Diamond Head and numerous others.

"We started writing and producing in early '69 at TA," Lambert says, "and 'One Tin Soldier' was the first really big thing we had. The Original Caste had a minor hit with it here and a huge hit in Canada. But it became a valuable copyright when Coven brought it back to the charts on three separate occasions. There was a lot of other good talent on that label, including Seals & Crofts, Country Store, Donna Theodore and Lance Legault. But in November of 1970 a number of situations arose and we felt it would be in our best interests to leave TA. But, we had gotten our feet wet in writing, publish-

ing and producing on a regular basis and we decided that we were ready to move into a deal with a major label."

Simultaneously, Dennis' brother Eddie had accepted the position of general manager with ABC Records' publishing division. So in December of 1970, Lambert & Potter were off to ABC with a production/publishing deal under which they would continue to write together. Soldier Music was formed by the pair for publishing, and Soldier Productions became the production arm of the operation. Over the next three years came the hits with the Four Tops, Dusty Springfield, Gayle McCormack, Diamond Head and others.

"We worked extremely closely with Steve Barri during the ABC days," Lambert says, "and he probably deserves 90 percent of the credit for getting us there to begin with. We co-produced the Tops with Steve as well as writing for them and we wrote some material he did with the Grass Roots. Still, we never really became active as a production unit at ABC and our main thrust remained toward writing. We were able to supply a good number of songs for Steve and others and we developed a foothold as writers within the industry. In the three years we were at ABC, we produced only the Tops, Dusty, Gayle and Diamond Head and the Road Home. Still, it worked out very well for us and at one point in mid '71 we had four singles on the charts. The only problem was that the industry was beginning to feel we were writers only."

"Being brought to any major label as a production unit and being in their offices is never really a healthy situation for anyone to attempt to build their own identities," Potter adds. "It's not the fault of ABC because it would have been much the same anywhere. The advantage, however, is that people notice your affiliation and connect a certain strength with it. We were treated well at ABC and in the end we really did get what we wanted. We had been with a small label at TA and ABC gave us that necessary experience within a larger structure.

We received all the enthusiasm and backing we could ask for, we wrote a lot of hits and we did establish ourselves as writers. The production thing at the time was actually a secondary consideration."

To sidetrack for just a moment, exactly how does this prolific pair write?

(Continued on page LP-12)

Eddie Lambert, Gene Redding, Brian Potter and Dennis Lambert (from left).



The English-Born Rock Drummer Meets The Ex-Borscht Circuit Singer



Dennis Lambert



Brian Potter

Lambert & Potter are two names that seem to go together in today's music business, but since it is obvious the pair are not Siamese Twins, what was each of them doing to occupy their time before teaming up in 1969?

"I was born and raised in England," says Potter, "and was basically a rock drummer, playing in a lot of unsuccessful groups, I might add, and working the usual circuit in England as well as playing Hamburg around the time of the Beatles.

"I was in one group that somehow managed a contract, however, and that was the Embers in 1962. We were signed to British Decca and were to be produced by two Americans. The only problem was we had no songs to cut. So the night before the date they gave us two cuts. And that meant we needed two more. That's when I became a writer. Our producers told us we couldn't cut the Chuck Berry things we had been doing on stage, since everyone was cutting him. When it became apparent that nobody else in the group wanted to write, I was elected writer."

Potter says the songs "were terrible, but were released anyway. One of them got some play and my mother happened to hear it. Immediately convinced that I was on my way to becoming the Gershwin of the '70s, she asked me to stop drumming and start writing. She had no idea, of course, that I had made no money from the records.

"Nonetheless," he continues, "I did want to find out more about writing, so I began working for publishers in London. I went to work for Lionel Bart's Apollo Music, which was a good company since he had the copyrights on a number of valuable properties such as 'Oliver.' I became professional manager there and also wrote over 100 songs, coming up with one hit, the Small Faces' 'Whatcha Gonna Do About It.'

"It was around this time that Dennis and I wrote our first song together, even though we had never met. Dennis was set to produce the Nashville Teens in New York and had written 'Find My Way Back Home.' A mutual friend of ours brought the song to England so the group could work it over before cutting it in New York, where they were also set to play some British extravaganza. He played the dub, said it was too short and I wrote a bridge. I got my name on the record and that became our first collaboration."

Lambert then came to England on business and looked Potter up, and the two became friends. "In the meanwhile," Potter continues, "I had gone to English Atlantic working with Frank Fentor (who now heads Capricorn) in a number of capacities. I wrote for a publishing company we jointly owned and I was still there in 1968 when Dennis arrived again, this time on leave from the army in Germany. He returned to the

(Continued on page LP-14)




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Capitol's Coury Tells Behind Scenes Story of Campbell, Tavares, Lambert-Potter



Sponsored by the Friends of Lambert & Potter

"I don't want to sound like president of the Lambert and Potter fan club, but I honestly think they are one of the finest production/songwriting teams this business has ever seen."

So says Al Coury, senior vice president of a&r for Capitol Records. Coury should know, for it is he who helped bring the pair together with Capitol artists Glen Campbell and Tavares. The results—a No. 1 pop and country single for Campbell with "Rhinestone Cowboy" as well as a top 20 LP and another single, "Country Boy," climbing both the pop and country charts. With Tavares, the pair took the five brothers from a straight soul act to a powerhouse crossover group that has scored in the top 10 pop.

"I really cannot believe what those two bring to a recording session," Coury says. "There is that great sense and feel for a good song, but they also have a remarkable ability to tailor

make lyrics for an artist. To write a song like 'Country Boy' for an artist like Glen is just amazing to me. The first time Glen heard it, he was screening songs with Roger Miller and Roger, who is a pretty good writer himself, was just flabbergasted at that song.

"When those two bring a finished project for either Tavares or Glen over to the Tower, it really becomes a kind of major event.

"Just as important," he continues, "is the fact that even their worst critics would have to admit that those two never make a bad record. Quite naturally they are not all hits, but there is never a bad one. I hate to use the word, but that almost borders on automation."

Coury says he is convinced that the pair "feel more at home" *(Continued on page LP-14)*

Campbell, Lambert, Potter: Hit-Making Combo

The biggest record of the year is one that restored to the top of the pop charts someone who perhaps had been away too long: Glen Campbell.

The record is "Rhinestone Cowboy," a consistent seller since its release last June, and it just may be the biggest hit of Campbell's career. With classic tunes such as "Gentle On My Mind," "By The Time I Get to Phoenix," "Wichita Lineman," and "Galveston" among the string of memorable hits associated with Campbell, that is saying a lot, but "Rhinestone Cowboy," somewhat surprisingly, holds the distinction of being his first record to reach the Number One position on the national pop charts.

"Rhinestone" is Campbell's 12th Gold record. It continues to sell at a rate of 18,000 daily, and has exceeded two million mark in sales.

The single and "Rhinestone Cowboy" album were the first product to stem from Campbell's new teaming with veteran producers Dennis Lambert and Brian Potter. Lambert and Potter had long been interested in working with Campbell, and the association began as a result of suggestions from Nick Sevano, Campbell's long-time manager, and Capitol a&r chief, Al Coury.

Campbell had already decided to record "Rhinestone Cowboy," a song he'd heard on the radio by its composer, Larry Weiss. "I think I first heard the song on KNX-FM in Los Angeles," recalls Campbell. "I called my secretary and said 'I've got to get a song called 'Rhinestone Cowboy' by somebody, I don't remember who.'"

"Meanwhile I stumbled into Al Coury's office at Capitol Records one day and he said he had a record he wanted me to hear. And he played 'Rhinestone Cowboy.'"

While the decision that Campbell should record "Rhinestone" was a fast, unanimous one—all those involved felt it would be a big hit for him—the choice of the other tunes on the "Rhinestone Cowboy" LP was the result of painstaking meetings between artist and producers to develop the concept and direction for the album.

"We tried to get an idea of his philosophy of life," says Dennis Lambert. "He allowed us to get into him, which inspired us to write songs that were relevant to Glen's life and approach to music."

Lambert and Potter composed several of the tunes on the album, including the newly-released single, "Country Boy" *(Continued on page LP-14)*

DECEMBER 13, 1975, BILLBOARD

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The Righteous Brothers

It only seems right that the first (. . . the very first) rock 'n' roll act to play Las Vegas as "regulars" should rediscover each other in that same town six years after thinking that there were better rooms if they'd split and go their separate ways. That's exactly what happened to Bill Medley and Bobby Hatfield, better known (once again) as The Righteous Brothers. After Shindig, after years of hit records (seven gold records in all), after concert tours, after Vegas . . . the original purveyors of blue-eyed, white-hot soul split up in 1969 and went their own ways to explore their individual talents. Things went OK for both . . . but there were no successes like in the old days. Then, one night last year, when both were booked into Las Vegas again, but in separate clubs, Bob and Bill sat in on each other's shows and did a few numbers together. And something happened.

"It just felt good," recalls Bobby, "as of we'd never broken up in the first place. The electricity we felt on the stage and in the audience definitely influenced our getting back together."

It wasn't, however, like many reunions. This wasn't a nostalgia trip by any means. This reunion was two giants getting together again and moving on from there. The noted producer/songwriters Lambert and Potter immediately signed Bobby and Bill to Haven Records (distributed by Capitol) and the rest is history . . . once more. The Righteous Brothers immediately hit big again with their first release, "Rock & Roll Heaven," followed next by "Dream On," and then their Haven debut album, "Give It To The People." Soon their second Haven album, "The Sons Of Mrs. Righteous," was released, "Never Say I Love You," and, although it's been said before, it's like The Righteous Brothers were never away.

Margo Thunder

Margo Thunder has been singing for eight years, a not especially remarkable accomplishment—until you learn that Margo is only 14.

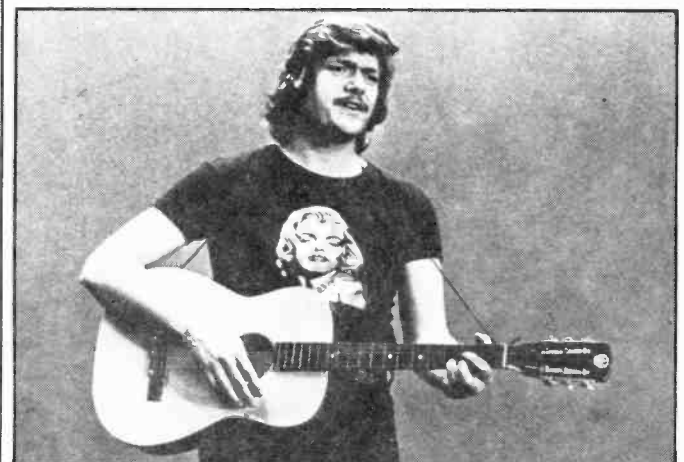
A native of Boston and the latest artist to be signed to Dennis Lambert and Brian Potter's Haven Records, Margo developed her talent almost completely on her own. Although her family encouraged her efforts they were not musical themselves, and it took much effort and devotion to an ideal for this determined young girl to transform herself from fan to professional.

She began by listening to records. She had many favorites: "Aretha Franklin, Gladys Knight . . . everyone!"

"I always wanted to be a singer," she recalls, "always" sounding particularly meaningful representing as it does more than half of her life. "Listening to other people on the radio, thinking, 'I could sing that.' Fooling around with records . . . rehearsing . . . looking for some way to make a start. Trying to get into anything I could."

One of the things she tried to get into was local talent shows, and it was at such a function that Margo was led ultimately to Lambert and Potter, the songwriting-producing

(Continued on page LP-15)



Dennis Lambert Brian Potter

Just one word from all of us at
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“Thanks”



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Tavares-Lambert/Potter Relationship Going Strong

The wide-spread success of many groups today depends largely upon their ability to crossover from the r&b or country markets onto the pop charts. The crossover in turn, is dependent upon the appeal of the group's material and production of their records.

Tavares, the five brothers from New Bedford, Mass., who are currently riding high on the pop charts with their smash single (from their Capitol LP, *In the City*), have found the formula for successfully bridging the gap in coupling their own talents with those of songwriters/producers, Dennis Lambert and Brian Potter.

Lambert and Potter have produced and written the majority of the material on Tavares' last two albums. *Hard Core Poetry*, the group's second LP for Capitol and their first with Lambert and Potter, was very successful, yielding three hit singles: "Too Late," "She's Gone" and "Remember What I Told You to Forget." These three singles spanned most of 1974 and early 1975.

In the City, their current LP, which developed a harder sound for the group—is turning into an even greater success. "It Only Takes A Minute," the single from the album is Tavares' biggest hit to date. "Tavares has sold over three million singles and over half a million albums from the two LPs we've worked on with them," says Dennis Lambert. "That's pretty

substantial from a group that has primarily been an r&b success and has not yet had optimum pop action."

Lambert and Potter's influence on the group along with that of their manager, Brian Panella, has been a definite factor in making the crossover to success in the pop market.

"We feel very proud of Tavares," says Brian Potter, "that in two years they have been able to gradually build to the point where they're finally breaking through as a major act, on the Top 40, r&b, television, everywhere. I think it's a tribute to the group's management, their tenacity and our input that all of us together in those two years have managed to deliver them to the Top 10 nationally, which was our plan from the beginning. It's very gratifying."

But when was the beginning? How did the writing/producing team make a connection with Tavares? "We first came into contact with Tavares through Brian Panella, their manager, in 1973," said Potter. "Tavares had released *Check It Out*, their first album for Capitol by then, and it was at that time that Dennis and I were making our affiliation with Capitol as a label, at Haven Records (a Capitol affiliation they now own).

"Things just seemed to come together neatly. Brian (Panella) wanted to get the group in the hands of producers who could hopefully create some success with them and since

we'd had considerable experience with black groups before (having worked with the Four Tops and various others in that area), he asked us to produce their next album."

Lambert and Potter were both impressed with Tavares' application to the job of recording, their enthusiasm, attention to detail and willingness to rehearse. "They do work well in the studio," said Lambert. "They're very anxious to please. They took to the studio environment quite well for a new act.

"Having the ability to split the leads (all five sing lead well) makes recording them a little more interesting than having to labor 10 songs with one person singing everything," he added. "It also gives much more scope and color to the album when you can interchange lead singers," said Potter.

The Lambert/Potter-Tavares/Panella working relationship seems to be a very compatible one with mutual understanding and respect for each other. "The guys are extremely cooperative," Potter says, "They show a willingness to prepare and go into the studio with a little more of an industrious attitude than some other groups might." He attributes this to the fact that Tavares is still a young group and are basically just starting out. "They haven't had time to become jaded yet."

In a couple of months Lambert and Potter will begin work
(Continued on page LP-14)

To two of my favorite
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and friends.

Warmest Regards,

Artie Wayne

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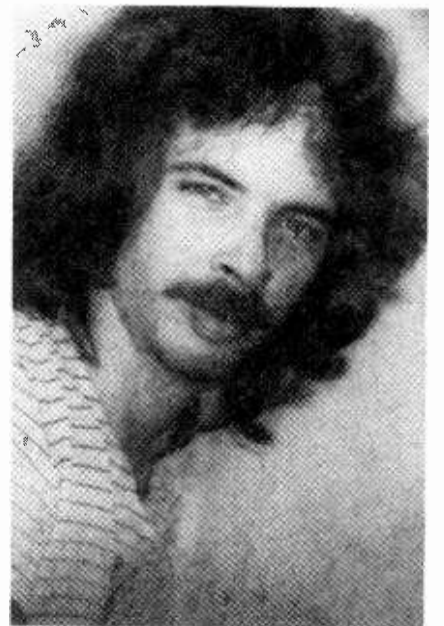


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Glen Campbell — Many
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one hit—

"RHINESTONE COWBOY"



Tom Sellers

Haven Records Is More A Label Than Just A Company

Since its inception nearly two years ago, there has never been any question that Haven Records has indeed been a label rather than simply a production company.

With top 10 records under its belt from several artists on several different charts (as well as a No. 1 pop hit for the Righteous Brothers), two principals in Dennis Lambert and Brian Potter who wrote and produced most of the label's hits and a distribution deal with Capitol, Haven is most certainly a label.

Most labels, however, as opposed to simply production units, have their own promotion. And in April of this year, Haven Records hired its own promotion staff under the direction of Harvey Cooper, a long time friend of Dennis Lambert's.

"The entire thing really happened by accident," says Cooper. "Dennis and I have known each other since the TA days, and he and Brian and I had often talked of working together. Anyway, Dennis and I were talking one evening and he said, 'I'm doing well, I'm selling records, writing and producing them, becoming involved in movies and getting even more involved in publishing. But I'm not really happy. I've got to make so many decisions in so many areas that it's wearing me down."

"I told him it was time to make a decision. He had to either become a production company or become a label. If you want to become a label, I told him, you have got to get yourself some kind of promotion of your own. So it was really just a question of two friends sitting around talking and developing the idea of a promotional staff. It was not originally intended that I would be the one running the operation, but that's the way it turned out."

How has the Haven promotional idea worked so far?

"Very well," says Cooper. "We are strictly Haven, though we will work other Lambert and Potter product such as Glen Campbell or Tavares from time to time."

"The big thing to me, however, is that we have helped establish a Haven identity. We are a small company, but we are promoting only our material, and that's a plus."

Cooper points out that when he came to Haven in April, "Everyone in the business knew who Lambert and Potter were, but there was a lack of a distinct Haven identity. We set about to build a label as well as a personal image. Now, since this is a relatively small company, the task was not as hard as it might have been. I have worked for big labels, medium labels, owned my own company, right down the line—and this is the best situation I've ever worked in. There is immediate access to any of the principals and I can play a larger role that with any label I've ever been with. Dennis, Brian, Eddie and all of the rest of us switch roles all the time, though each of us

have our own definable roles. What I'm saying is that this is much more than a simple promotional gig for me, as it is for Greg Hall, Mark Weiss and Michael Rowley. We are all involved in most aspects of the company and the posture of Dennis, Brian and Eddie is such that they allow us to play our various roles effectively."

While Cooper emphasizes that he has strived to build a Haven identity, he also emphasizes that there is more than that.

"We want to build an image," he says, "an image that fits our artists, staff, everyone involved with us. We look for talent, certainly, but I think that even more than that we look for integrity. We have kind of a straight image and we like that image. Not that we take any guff from anybody, but we like to feel we are all people of character and integrity as well as talent."

Lambert & Potter Duo Could Be Called Trio

The team of Lambert and Potter could almost be referred to at times as Lamberts and Potter, for over the past five years, Eddie Lambert, older brother of Dennis, has become as integral a part of the duo's operations as any other associate.

Like Dennis, Eddie became involved in music at an early age. As a matter of fact, Eddie and Dennis were signed by the Tokens as members of the same group in 1960.

He left the business for a short while after the pair failed to crash their way to the top of the charts, but returned in the mid '60s as professional manager of Don Costa's South Mountain Music. Dennis was later to join the same firm. In 1970 Eddie headed West, ending up as general manager of ABC Music. And when Dennis and Brian formed Haven Records in 1974, Eddie joined as vice president and general manager.

"My role is really a variety of roles," he says. "I deal with releases, support of our releases and our artists. My responsibilities don't lie in promotion so much, now that Harvey and his crew are with us. But I'm really the one who deals with our artists and their managers on a day to day basis."

Eddie also plays an integral role in assisting Dennis and Brian on the screening of material. He talks to publishers on a regular basis, he knows which material from Dennis and Brian's catalog can be shown to other artists and which are being reserved for the Haven roster and he talks to writers, staff as well as freelance on a daily basis.

"We like to encourage writers to come to us," Eddie says, "and we point out that they are not really relying on a publisher to get a song recorded. It all falls under the same roof. If

Cooper also feels that with a roster of six artists, "every record is a priority record with us. There are no second level or second grade releases. All artists get equal treatment, and if it looks at times like we are releasing too many records at once, say four singles, I suggest we examine the release more carefully. I am willing to bet you will find one soul single, one MOR and maybe two pop."

"We know we have good product," he continues, "and we also know that is not good enough anymore. You've got to believe in your product and you've got to give a damn about the music as well as the business. When we expand to additional regional people, which we will, it will be with those kind of values in mind. Perhaps most important, you must listen all the time, and that means for the negatives as well as the positives."

we like a song here, we just take it in the next room and an artist can hear it. In a way, we're almost guaranteeing instant recording—from publisher to artist."

"Eddie is far more than a business aid," Brian adds. "He works directly with us on helping decide which song is best for which artist and which is the best way to record a particular artist. In a way, he's almost a safeguard. He's not as close to the actual product as Dennis and I are, so he can spot mistakes or oversights that we might be prone to miss. Or he can suggest when an oldie belongs in an album, or an uptempo cut, or what have you."

"I am more involved than most general managers might be," Eddie continues, "and part of that is the size of the company. We all play a part. The label is small enough so that you not only have the opportunity to play a number of roles, you almost have to."

Eddie is also part of the "slow but sure Haven thrust toward looking for outside producers and writers. We would like to be an alternative," he says. "The point is to prove that Haven can be as good for a writer or producer as any other label. If there is such an animal, we'd like the label to be a home any artist in any musical direction."

Eddie also stresses that everyone in the Haven office has a job to do, but that nobody is tied to that job. "We all promote, we all listen to music, we all look for new writers, we all do a bit of everything. When we began, Marsha Lewis was our secretary. Since that time she has grown into an invaluable as-

(Continued on page LP-13)

To BRIAN and DENNIS

Congratulations On Your Success. Thanks For Making Us A Part Of It.

Pete Barth

Virginia Berger

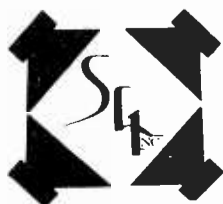
John Brunst

Anne Strees

John L. Sand

Linda Tyles

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They Were Collaborating Before They Ever Met

• Continued from page LP-3

"We bounce ideas off one another," Lambert says. "Everything is handled together, and unlike many other writing teams, we have never written a song individually and placed both our names on it. When we want to write, we get together and we write. One of us may have a title or a substantial hunk of lyric or melody, and occasionally we have written with a third party for a motion picture. But basically the two of us write as a team and that's it. We come up with ideas out of the blue like anyone, or we can be disciplined. There is really no formula, and maybe that's the formula."

Back to ABC, however. The pair's contract expired in December of 1973 and it was time for a decision. "We knew we wanted some autonomy," Potter reflects, "and we knew that we could safely and securely create another production unit. But, under such an arrangement we might again find ourselves living in the shadow of a larger parent company no matter where we went. It wasn't ABC, it's the nature of the business. So we decided the time had come to form our own label."

So, in early 1974, determined to have a label of their own, Lambert and Potter went to Capitol with the blueprints for Haven. The pair would sign artists, produce product, write for their roster and publish material. Capitol in turn would distribute merchandise, handle such physical functions as pressing, art and merchandising and would also handle promotion. In other words, there would be autonomy for Haven.

Gene Redding was the first artist signed to the label. He was followed by Margo Thunder, the Righteous Brothers, Evie Sands, Cunningham and the Grass Roots. Production associations were worked out between Lambert and Potter and Tavares and Glen Campbell.

The track record of the label itself speaks for itself. Eighteen of 23 singles released have made at least one chart (including the Righteous Brothers' No. 1 "Rock 'N' Roll Heaven"). Four LPs all made the charts and all product from Tavares and Campbell has made the charts (including a top 10 pop single for Tavares and a No. 1 pop and country single for Campbell with "Rhinestone Cowboy.")

"When we first opened offices it was Brian, Eddie, Marsha Lewis and myself," Lambert says. "We purposely set things up away from the Tower to begin the process of establishing our own identity and then we set about the task of reaching our goals of finding talent, producing that talent and getting some releases going on Haven. We were not looking to get locked in with outside production agreements. Rather, we wanted a continuous flow of Haven product. We were, however, certainly open to offers from outside providing we felt we

could be successful with a given artist and help solidify our relationships with other artists. The two artists we have worked with have been Tavares and Glen.

"Tavares was one group we particularly wanted to work with," Lambert continues. "We had not worked with a black group since the Tops, having found it just too difficult to keep things jumping at Haven and then trying to run back and forth to ABC to work with them. Plus, Tavares is the kind of highly diversified group we are happy to work with."

In the meantime, the pair sold Soldier Music to ABC and formed One Of A Kind Music (BMI) in partnership with ABC, primarily to publish Lambert and Potter material. Touch Of Gold (BMI) was created primarily for writers contracted to work with Haven. Natural Songs was formed for their ASCAP writers.

Staff writers have been continuously added, with those now working with Touch Of Gold including Gene Redding, Evie Sands (though Evie also has her own company), Cunningham, Margo Thunder and Willie Wilson. Wilson, just recently signed as an artist, has already had six disks cut for Haven.

A look at the writing roster also discloses the diversification of the label. Evie is an established pop and MOR singer who crosses to soul occasionally. Redding is a strong soul belter with crossover potential, while Thunder is another soul singer with crossover potential. The Grass Roots are one of the nation's longest lasting pop groups, as are the Righteous Brothers (who also receive soul play).

"Right now we feel quite comfortable with the existing roster," Lambert says. "We really can't handle more than six or seven active artists. As a matter of fact, Tony Silvester and Bert de Coteaux have just produced the new Margo Thunder single. While we certainly want to continue working with and developing new artists, there is absolutely no objection to bringing in others to produce material for us. We did Margo's first two singles, and while they were respectable soul hits and both charted, we feel she can do better. It would be rather foolish from our viewpoint as well as being unfair to Margo if we did not let her go with those we believe can give her the best shot. We fully expect more such relationships in the future, with artist's that we do not think we have been successful enough in our own minds with or with artists who we simply do not have the time to produce properly. Thus, there is no reason why we cannot add artists to the roster who have been brought to us by independent producers. We don't have to be a two man show."

Both Lambert and Potter stress that the label sees expansion in its future, in production as well as promotion.

Which brings us to the first noticeable expansion. It came in April of this year. The pair brought in Harvey Cooper to head

up a promotional team working almost exclusively on Haven product (see separate promotion features). Currently, the staff includes Cooper, Greg Hall, Mark Weiss and Michael Rowley. Haven has also extensively used the services of independent promotion men.

"Our own promotion was a necessary and really an obvious move," Potter says. "We feel our artists and product deserves to be priority if the artist and product are to receive their optimum chance at success. In any case, we feel that having in-house promotion has helped give us a stronger street identity and in some cases has made the difference between a chart and non-chart record. When one of our people comes in off the street and hands a program director a Haven record and that record only, it is definitely going to give us a certain identity. It's just a reality of the business."

The pair would also like to become more involved in the realms of advertising and merchandising. "As we continue to grow we want very much to establish a bit more control in all areas."

Another part of the Haven, indeed the Lambert and Potter story that must be told, is the pair's success in virtually all areas of pop music.

"We have been quite successful with black music, that's true," Potter says, "but so have a lot of other white producers. It's just not publicized that often. But both Dennis and I have an intense liking for that musical style and both of us grew up with it."

"As for working with black artists, the general feeling seems to be that a ballad by a black artist may take more effort to crossover to begin with, but once it has been done it is easier to establish that artist as a firm pop entity. And this can mean a great deal to an artist's career. It happens that Tavares, who are very versatile, have crossed with uptempo material and seem to be establishing themselves as both pop and soul stars."

The disco market is also identified closely with the black market, and Lambert stresses that "while we are obviously conscious that the market exists, we do not go out of our way to make disco records. These days you make a good, strong uptempo record with strong drums and bass and it's a disco record whether or not you or the artist go into the studio with that intention. Discos are nothing new, it's just that they've moved out of the home and have become big business. The real importance of the discos, from our point of view at least, is that they offer radio a new credential to rely upon. If a station sees a single sell 100,000 units in a given city on disco play alone, they think twice before refusing to play it."

What about the association with Campbell that brought the pair their second No. 1 pop record?

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DECEMBER 13, 1975, BILLBOARD

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"Al Coury asked us if we would be interested in working with Glen," Lambert says. "We were. We met with him and told him we would like to see him back in a more contemporary pop musical bag, the kind of area he had not been in a great deal over the past few years. We knew he had the capabilities, because he had been on top so many times before. It was just a question of working with him a certain way and finding certain kinds of material. He agreed, and we made the deal to work together. We had no intention of having him abandon his country and MOR footholds, but we did want him back on those pop charts. So far things have worked well."

Since the record did rise to the top of the country charts, does this mean the pair is looking at the country market?

"No," says Potter. "We really just don't understand that type of music well enough to work in the mainstream of it, and it's as simple as that. There are a few country artists I would love to produce, but I would not want to venture full speed into that area. In Glen's case, we feel he crossed to country with a pop song."

Now that we've talked about production and how heavily the pair is involved, how does the team work?

"In a number of ways," Potter says. "It's a great help if an artist write his or her own material or comes in with a good idea of what he or she wants to record. Evie is a prime example. She is a very prolific writer who was held back somewhat in the old days and is really reaching her prime as an artist and writer now. She comes in with her own material ready, and while there are several cuts that Dennis and I wrote for her LP, these were primarily for pacing purposes. In any case, we discuss material with all of our artists."

"We will and do listen to any and all suggestions," Lambert adds. "And we take all suggestions into account before we go into the studio."

"As for the actual production," Potter laughs, "Dennis is an accomplished musician and I'm an excellent gardener. He will be of more help than me in correcting something musically before we go into the studio. But there are no set or special assignments between the two of us. We pick songs, we talk to the artists together, we work together in the studio and we can be anything from direct supervisors to house mothers. In reality it would seem that records should produce themselves—but they don't. The producer is really kind of a nebulous role, but it is a necessary one."

How can the pair write and run a production company, two publishing companies and a label at the same time?

"Very simply we can't," shrugs Lambert. "It's really quite exhausting at times. However, if you have the right kinds of people around you and if your priorities are in good order, the company can almost run itself. Eddie runs things on a day to day basis, such as planning releases, working with Harvey on promotion, contacting publishers and seeking out songs for our artists (see separate story on Eddie).

"Brian and I try to concern ourselves primarily on the final selection of material, the writing of songs and our studio functions. You must separate the creative and business ends of the music business."

The pair also stress that they are not interested in having their artist cut only their songs. "It would be nice," Lambert smiles, "but you must match up the song with the artist. We plug our songs to other artists as well as our own, and Eddie is heavily involved in that. He knows what is free to show and what we are saving, and he has the kind of ear that makes him perfectly capable of listening to submitted material."

Where will Haven head in the future, with its 80 percent chart track record and small, homey feeling that both Lambert and Potter feel they must maintain and believe strongly has helped them achieve this record?

"We would like to see Haven develop into a very special kind of semi-small label representing the best of contemporary music," says Lambert. "I know that kind of thing has been said by everyone time and again, but we really mean it and we really feel it can be done. It's largely a question of people, and we feel we have those people, on both the business and the creative sides."

"We want very much to grow laterally," Potter adds. "We would prefer a good, respectable number of sales from a few excellent artists to a lot of sales by a carload of artists. We do not want to fall into the so-called wholesale bag and we have turned down masters we believe might have been hits (and some that later turned out to be hits) because we questioned the validity of the artist or his intent. So we will continue with the roster we have, feeling that each one of the people associated with us is capable of growing into even greater successes than they already have."

"A big company is better suited to the shotgun approach idea," Lambert says. "They really need to keep hot all the time and they can afford to let a record slide here and there. Not that we have wallowed in success. But we've had our share of chart action here and in other places over the years and we feel we have helped build careers that may blossom even more in the near future. We are striving to find artists who develop a bit more with each release. Haven is meant to be a Haven for artists, and our ideal is to live up to that name. It's hard to maintain that in this day and age, agreed. And if Brian, Eddie and I devoted ourselves only to the problems of the managers and artists on a label of our size, we would never get as far as the studio to make a record. Yet if an artist or manager does call, they can always speak to one of the three of us and we always want to maintain that."

"The important thing is to keep the music and the business separated as much as humanly possible. To follow in the footsteps of A&M would not be a bad goal, though we are certainly not trying to copy them. You must get your business done, but you also must love the music."

"Money is nice," Potter adds, "but if you are in it for the money alone and realize one day that it is possible to make as much or even better money selling flower pots, then you might as well go and sell flower pots. You can't ever afford to lose that fan quality."

What else looms in the future? "We are involved in a movie titled 'Tunnel Vision,'" Lambert says. "We did the score and became involved as part financiers. In other words, we provided the score at our cost and acquired the soundtrack rights and publication rights to the music. This could well be the beginning of what we may find ourselves doing more of in the future."

"We felt," he continues, "that being writers and having done motion picture work in the past, and now as record label owners and being producers in addition to all of that, that we have an opportunity here to become involved in more than simply writing a title song. I doubt we would get involved in a movie that did not have some musical potential, but we will be looking carefully at this area in the future. Primarily, we are interested in being packagers or investors in pictures. We will not lock ourselves into any one posture in this area either."

The pair are also ready for new writing talent that can be developed under the Haven auspices.

"What we have to offer," says Potter, "is the opportunity of writing songs and seeing them recorded right away. This is particularly true if a writer is able to zero his talents in on one of our artist's styles and needs. We will plug songs in the traditional manner, of course, but we also offer that direct opportunity. It is a situation where the writer can see the fruits of his labors immediately. Willie Wilson is a case in point. He's had songs cut by Tavares and the Righteous Brothers, including the 'B' side of a Tavares single."

"We feel," he continues, "that the 'just songwriter' is a dying breed and this is the kind of person we need more of in a desperate way. So we are more than happy to work with that type of writer."

So, the two young men who wanted to make it in the music business, who grew up on opposite sides of the Atlantic and who wrote their first song together apart and accidentally, are today two of the leading creative and business figures in the record industry. And while they still look at new horizons, they have not lost sight of their old ones—to have fun in a business they love.

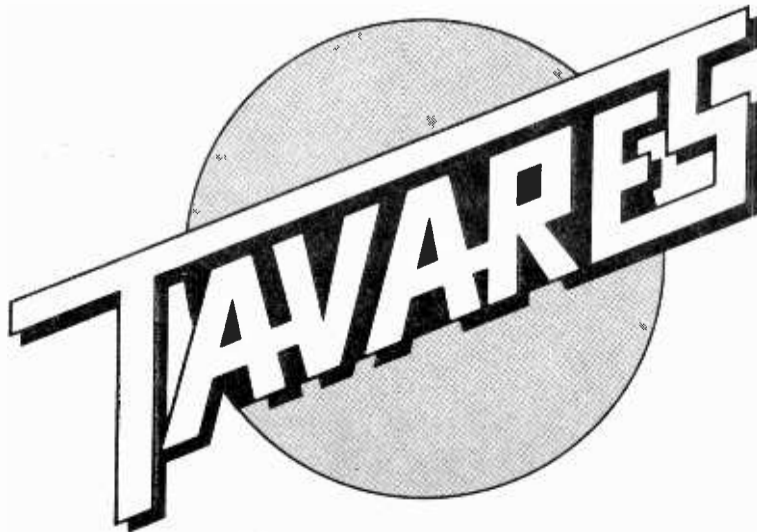
Lambert & Potter Duo

• Continued from page LP-11

Assistant, working in strong conjunction with Harvey Cooper and our promotional department. Nobody has a secretary and none of us play executive. There simply isn't the time for that."

"It Only Takes A Minute"

to say congratulations, thanks
and best wishes for a
lifetime of success.



Tavares & Brian Panella



LP-14 Rock Drummer

• Continued from page LP-4

states, and it was soon after that I made contact with him again and made my big move."

Dennis Lambert, meanwhile, also grew up in the music business—but with a different kind of background.

"I was born in New York in 1947 and spent the first 15 years of my life concentrating on becoming a child star," he says. "I took vocal lessons, studied elocution, worked hotels in the Catskills and did some children's TV. I also cut a record. In 1960 I was signed by the Tokens as a solo artist and as a group member with my brother Eddie. This was my introduction to production, writing, planning dates and so on.

"At the time, though, I felt a bit out of step with my contemporaries, having been singing Jolson medleys and the like on my hotel dates. I really did want to get back in tune with the times, so I decided that rather than becoming a singer, I would prefer to concentrate on production and songwriting. I began hanging out at the offices of various Manhattan publishers like Screen Gems and in 1962 I even worked for Feldman, Goldstein and Gotherer, who also performed as the Strangeloves. Then I met Lou Courtney."

Courtney was a signed staff writer and artist with Feldman, Goldstein & Gotherer, and after he and Lambert had grown friendly over a four-month period, they decided to go out on their own.

"In 1964 we formed Fling Music, with offices at 1650 Broadway," says Lambert. "All we did was write and make demos all day long. The first real thing we did was the Nashville Teens, which was my first short contact with Brian. We also did a Mary Wells record for 20th Century and we began gathering some attention for ourselves. Shelby Singleton, who was then running a&r at Mercury, noticed us when we were producing a group called the Paramounts. He bought the master from us and brought us to Mercury as writers, still letting us run our own publishing. So for a year and a half we were at Mercury as exclusive writers and producers where we did things like 'Do The Freddie' for Freddie & The Dreamers. We signed Lorraine Ellison and wrote songs for Jerry Lee Lewis and Jerry Butler and we began to feel we had a real future in music. Then Lou decided he wanted to be an artist and we broke up as a team."

Lambert stayed at Mercury a bit longer, but Don Costa happened along and offered to buy Lou's half of the publishing and at the same time offered to bring Lambert in with himself and Teddy Randazzo as a writer and producer. At the same time, Eddie had become professional manager of South Mountain Music, which was Costa's company. Dennis remained with Costa until late 1966, when he was drafted.

"I remained in radio, however," Lambert says. "I carried

one on my back. Anyway, in late 1968 I took a trip from Germany to England on my way back to the states and looked up Brian. This was only to visit, having met him once during the Nashville Teens days. He showed my wife and me around, we had a good visit and I told him I was going back to Los Angeles, where Don had moved his offices. If things worked out, I told him, maybe you can come over. We were not really thinking of a partnership at the time.

"Anyway, I made my move and I kept writing Brian, asking him to come over. He kept saying no, as much as he wanted to, because he wanted to be a writer and would not take a publishing job under false pretenses. I said come on over anyway and we'll see what happens, and that's exactly what he did. We've been together every since."

Relationship Strong

• Continued from page LP-10

on another album with Tavares. To date, there have been two singles released from In the City and all involved feel that at least three singles can be culled from the LP.

Plans for the new album are somewhat sketchy at this point, but it will most likely include some kinds of songs that were not included in the previous two albums. "With each subsequent album we do, both the group and Dennis and I feel that we can broaden their scope creatively," Potter says. "We wouldn't want to change their sound completely, since it's become successful, but in a sense, you can't stand still with any act."

On In the City Tavares recorded some of their own songs, their first attempts at writing. Hopefully more will be coming from that direction. "You can't really say where things are going to go. Things will suggest themselves in time," Lambert adds.

From the enthusiasm Lambert and Potter show for Tavares, one assumes the relationship will be a long term one. "Hopefully it will," Potter says. "The vagaries of the music business is such that sometimes relationships are forced to terminate even against the will of the parties involved. Contractual agreements change, and soon, but we like the group very much and we hope to continue working with them as long as they're happy."

Meanwhile Tavares continues to exude their vim and vigor in their energetic stage act. On stage they never stop exploding with excitement. Their slick choreography and vocalizing leaves the fans who are fortunate enough to witness their high-energy performance in awe. "They really want to entertain by creating infectious, recognizable, even visual music," says Brian Panella, their manager.

Tavares is currently touring the country, proving to audiences everywhere that "It Only Takes a Minute" to fall in love with their special brand of performing. **Teri Lobree**

Hit-Making Combo

• Continued from page LP-6

(You've Got Your Feet in L.A.)," of which, believe it or not, Campbell says: "It's the first song that was ever written especially for Glen Campbell." It already looks to match the success of "Rhinestone."

Campbell participated fully in the production of the "Rhinestone Cowboy" LP, which took a total of six weeks studio time over a three-month period last summer.

"He played guitar on most of the cuts," says Lambert. "In fact, he was involved in all of it, with the exception of the really technical recording aspects, like where an overdub should be used. Then he left us to do what we do best—to produce records."

The relationship between Campbell, Lambert and Potter is a warm, amicable and comfortable one. "They are really good producers," says Campbell. "I was familiar with things they had written and produced in the past, and now I'm happy to be working with them."

They are already going over material for the next album for which the producers have begun composing tunes, including another especially written for Glen Campbell. "Our relationship with Glen allows us to write songs around him," Lambert explains. "That allows him to be as contemporary as he'd like to be. The songs can reflect a little piece of modern life—of Glen's life and way of thinking."

Capitol's Coury Talks

• Continued from page LP-6

in a recording studio than anywhere else in the world. And once they get in, they can do almost anything, from pop to MOR to soul to country to crossover of all kinds. I still consider them primarily untapped sources. In the past year they have become businessmen as well as creative people, and that's a hard transition to make. But they have adjusted."

Coury continues, "I don't think there is a finer producer/writer/creative team in the business. They never fail to excite me with their product. More important, these are two guys who take care of business. They're young, fun to be with, creative, honest and sensitive and they have the unique knack of getting the best out of every artist they work with. Look at the 'Hard Core Poetry' LP they did with Tavares. We pulled four hit singles from that set and could have pulled five. And not all were written by them. They simply look for the hit and cut it."

"If they never cut another record," sums up Coury, "I still think they would rank as one of the best and most successful teams in the history of the business."

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SOON.**

Dear Brian and Dennis,

Best wishes to you both—
Eddie, Harvey and the whole
Haven family. We look forward
to many years of a
most cherished association.

With love,
Evie Sands & David Mook

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DECEMBER 13, 1975, BILLBOARD

Haven Artists

• Continued from page LP-8

team involved in many successes for the Four Tops and others. The two men immediately knew Margo was right for their label, and within weeks Margo was flying to Los Angeles to cut her first vocals in a studio.

Her producers knew Margo had the kind of voice that fit the sort of music they wrote. Their immediate task was to write specific material that would best showcase her special appeal. The material they readied for her does just that. Lambert and Potter's songs emphasize the uniqueness of Margo Thunder—still a girl in age but with the soul of a woman.

Given Margo's poise and drive it would be easy to overlook her youth. But she is still a full-time junior high student who took her schoolwork with her to Hollywood when she made her recording debut.

She went to Hollywood with the same solitary purpose that has characterized all the activity impressively packed into her years. She draws her strength from herself. Her quiet ambition is not about to be dimmed by any unforeseen setback.

"This is it. This is what I've worked for," she says. "This is what I was meant to be."

Evie Sands

After taking a two-year hiatus from public life to devote herself to writing, Evie Sands has returned to her performing career, with Haven Records as her label.

Best known for such tunes as "Take Me For A Little While," and "Any Way That You Want Me," Evie has been a professional artist since she was 18, when she began recording for Leiber and Stoller's Blue Cat Records.

Born July 18, 1947 in New York City, Ms. Sands practically sang before she spoke, starting with impromptu shows for friends and family, progressing through the normal channels of PTA and grammar school appearances, and, as she grew into her early teens, in the traditional small and smokey clubs.

Evie's talents were no surprise to her mother, who was a professional big band singer prior to her marriage. With music in her blood, the youngster made her professional bow in her mid-teens, singing at New York's famed casual classic clubs, the Cafe Wha' and the Peppermint Lounge, among others. In 1965, she signed her first recording pact. The tunes were pro-

duced by Al Gorgoni and Chip Taylor; at first independently, then through and for Blue Cat, where she had her first hit, "Take Me For A Little While."

Evie and the producing team of Al and Chip remained with Blue Cat until 1966, when they split for Cameo-Parkway. There they stayed until late 1968, when all three went to A&M and turned out "Any Way That You Want Me," yet another major release for Evie.

Beginning in 1969, Ms. Sands became heavily involved in personal appearances and television—with guestings on such staple fare as American Bandstand, Johnny Cash, Glen Campbell and Johnny Carson shows complementing her concert appearances. It was also a period of growth for Evie's writing talents. In 1972, she elected to taper off from her performing and recording career to devote more time to creating and to assisting friends with their musical projects. She continued to do this until December of 1974, when she chose to resume her performance career, selecting Haven Records as her professional home.

Gene Redding

Gene Redding began singing early: the gigs didn't pay anything but experience, but at least they were regular and sure . . . because Gene's father, G.R. Redding, was the minister of an Anderson, Ind. church. Gene sang in the choir and, with two of his brothers, formed a trio. "We couldn't really sing," remembers Gene with a laugh, "but we gave it our all."

Then Gene gets hooked on this singing thing, and gets better at it, too, as he evolves through various gospel groups with names like The Choralettes, etc.

Moving into secular music, Gene found that his experience in religious music gave him a strong grasp on what is at the basis of the best soul and rock music.

He forms his own group, a five-piece rock/soul band: Gene Redding & Funk.

Gene Redding & Funk record a single for Bell ("You Gotta Have Soul" b/w "I Need Your Lovin'"), play gigs with Chuck Berry, Elton John, Eric Burdon, Bo Diddley and Lee Michaels.

Gene's startling voice—warm, rich and versatile—almost stole the show when he appeared with the Jackson Five at New York's Apollo Theatre.

Gene came to the attention of Dennis Lambert and Brian Potter, the super-creative songwriters-producers behind the Four Tops' biggest successes and those of many others. Gath-

ering superior new soul talent for their own label, Haven Records, they singled out Redding to record their first release.

With the guidance of managers Brian Panella and David Cheren, Gene went into Wally Heider's studios with Lambert & Potter and an ensemble of top musicians, including Jim Horn, horns; Wilton Felder, bass; Ed Greene, drums; Larry Carlton, guitar. It's the summer of '73. They cut three songs, including one that will ultimately be Haven's initial release—"This Heart."

Lambert & Potter decided to make not only their first single release, but also their first album release by Gene Redding. He's still giving it his all.

The Grass Roots

Attempting to write a biography on the Grass Roots is like trying to put eight years of rock history on one page. Since their formation in 1967 the Grass Roots have produced such rock standards as "Let's Live For Today," "Sooner Or Later," "Wait A Million Years," and "Midnight Confessions." Gold records became a way of life for the Grass Roots.

One of the main factors attributed to the group's excellent track record is the ability to continually analyze its style. The Grass Roots instituted a program of recording every show and then discussing and making changes from playback.

Through this effort there have been various changes in personnel. Rob Grill is one of the original members to come out of the '60s with the group. Now the mainstay of the Grass Roots, Grill has seen the group through the early '70s, acting as the leader, lead vocalist, and co-producer of their new Haven Records album "The Grass Roots" (distributed by Capitol).

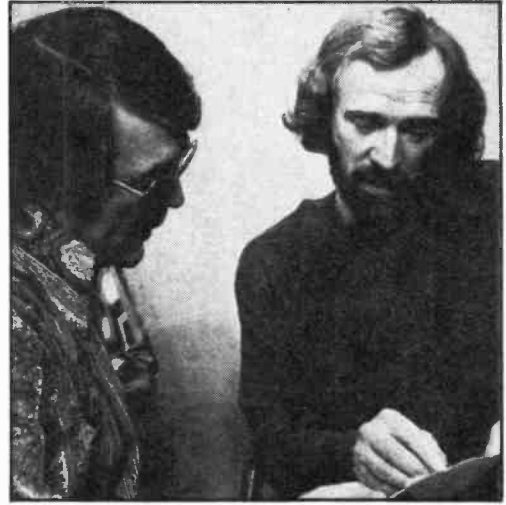
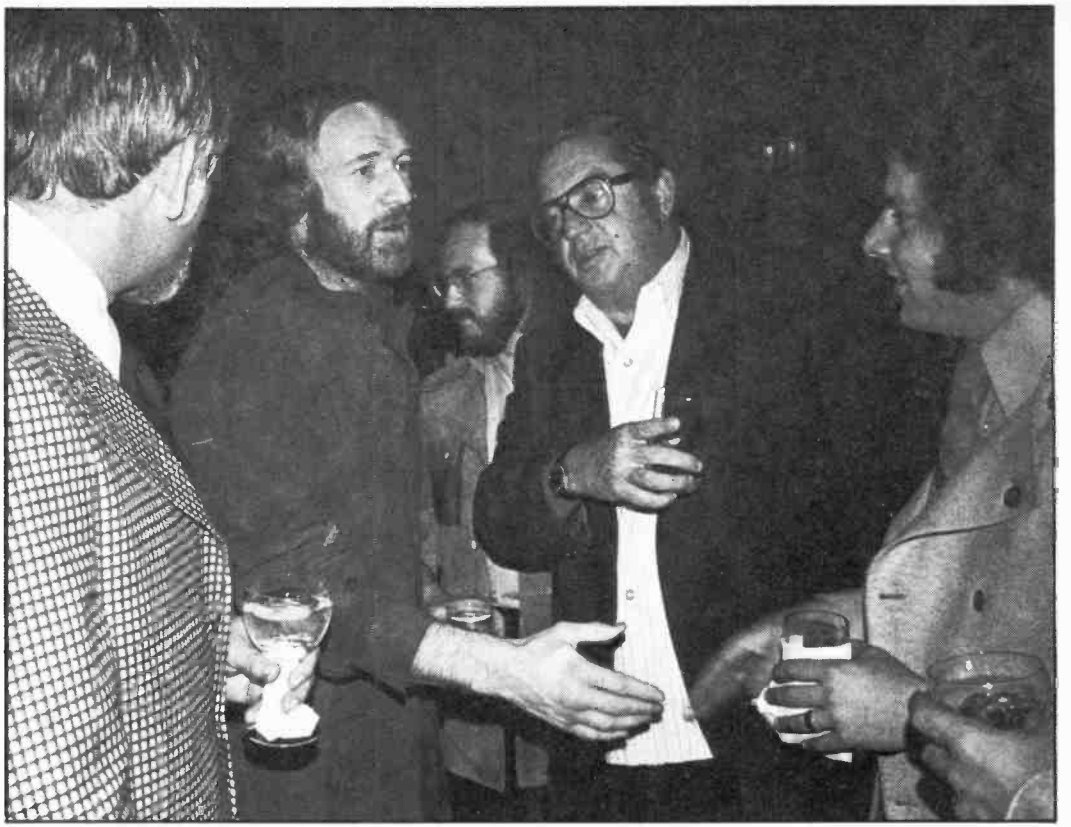
"The Grass Roots" was produced by Dennis Lambert and Brian Potter (the two men responsible for Haven Records) and Grill. It features tunes by some of the nation's foremost songwriters, including Carole King and Gerry Goffin's "Up On The Roof," Randy Newman's "Naked Man," three super songs by Lambert & Potter themselves, and the group's chart-topping single "Mamacita," written by Mann and Weil.

The album is filled with outstanding contributions made by sidemen such as Michael Moartian, Jim Horn, Dean Parks, Ben Benay, and a whole slug of other session notables. Names notwithstanding, however, the real treat is in the music as the group rock n' rolls through ten big ones, hit upon hit. But then that has always been the way with the Grass Roots, and with this album they continue to make history.

To Brian & Dennis—
Wishing you continued
success with all our love,
Tony, Telma & Joyce



Dahills group of 1960 contained both Dennis and Eddie Lambert (left). Richard Harris, Jay Lasker (center right with white shirt) and Dennis.

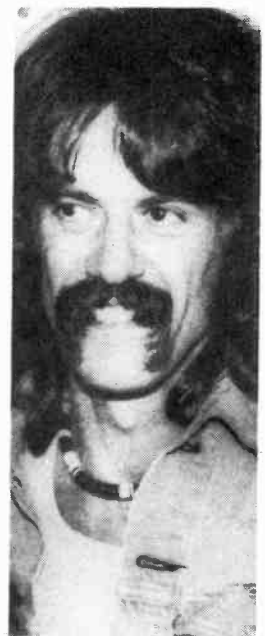


Jimmie Haskell (left) is flanked by Dennis and Brian, also shown (immediate left) with Harris.

**THANKS
FOR GETTING
"RHINESTONE
COWBOY"
OFF
TO A GALLOP!**

**20TH CENTURY MUSIC CORP.
HOUSE OF WEISS MUSIC CO.**

Thanks
Dennis and Brian
and
Glen for the pleasure of
engineering your # 1 Hit
"RHINESTONE COWBOY"



Joe Sidore

Publishing Other Lambert & Potter Growth Area

One of the more successful aspects of the Lambert & Potter operation must certainly be considered publishing, which is organized under the auspices of general manager Bob Glasser.

Glasser, who heads Touch Of Gold Music, One Of A Kind (both BMI) and Natural Songs (ASCAP) says his primary duty is finding songs from the catalogs (some 350 songs are included) and getting them recorded. He also aids in finding songs for the catalogs.

"It's been easy to work with Dennis and Brian," he says. "I'm a veteran of some 18 years in the business, as an entertainer and publisher, and the door is open to me from producers and artists as much as it ever has been. I think the main reason is that others in the industry realize that the catalogs contain good songs for the most part, and good songs are easy to get covered."

Among artists who have covered material from the catalogs in recent years (not counting those who cut them originally) are the Supremes, the Osmonds, the Jaggerz, the Hues Corp., Margie Josephs, Percy Faith, the Persuasions, Freda Payne and of course Glen Campbell and Tavares.

"It's interesting to me to see the wide variety of artists who have covered material in the catalogs," Glasser says. "This is one sign that a song is not only good, but carries a certain amount of universal appeal. And, as I mentioned earlier, I do find the songs easier to plug and the access easier than any time I can remember, primarily because of the respect Dennis and Brian have."

Now into his second year of heading Haven's publishing wing, Glaser adds that "Dennis and Brian are two of the most talented guys I've ever worked with, not only in writing but in many other facets of the business. I can't help but feel their success will broaden as the years go on."

CREDITS

Special issues editor, Earl Paige. Written by Bob Kirsch, Art direction Tom Gerbing, Wheeler/Gerbing Design & Associates. Production John F. Halloran.

DEN & BRI,

I'VE ALWAYS FELT THAT
THE TWO OF YOU WOULD
BE SUCCESSFUL SOME-
DAY . . . AND I STILL FEEL
THE SAME WAY.

CONGRATULATIONS,

. . . STEVE BARRI

CHAPPELL

Congratulates

the

"one of a kind"
producing and

writing team

of

Dennis Lambert

and

Brian Potter

Thanks for such
hits as TAVARES'
smash version
of
SHE'S GONE



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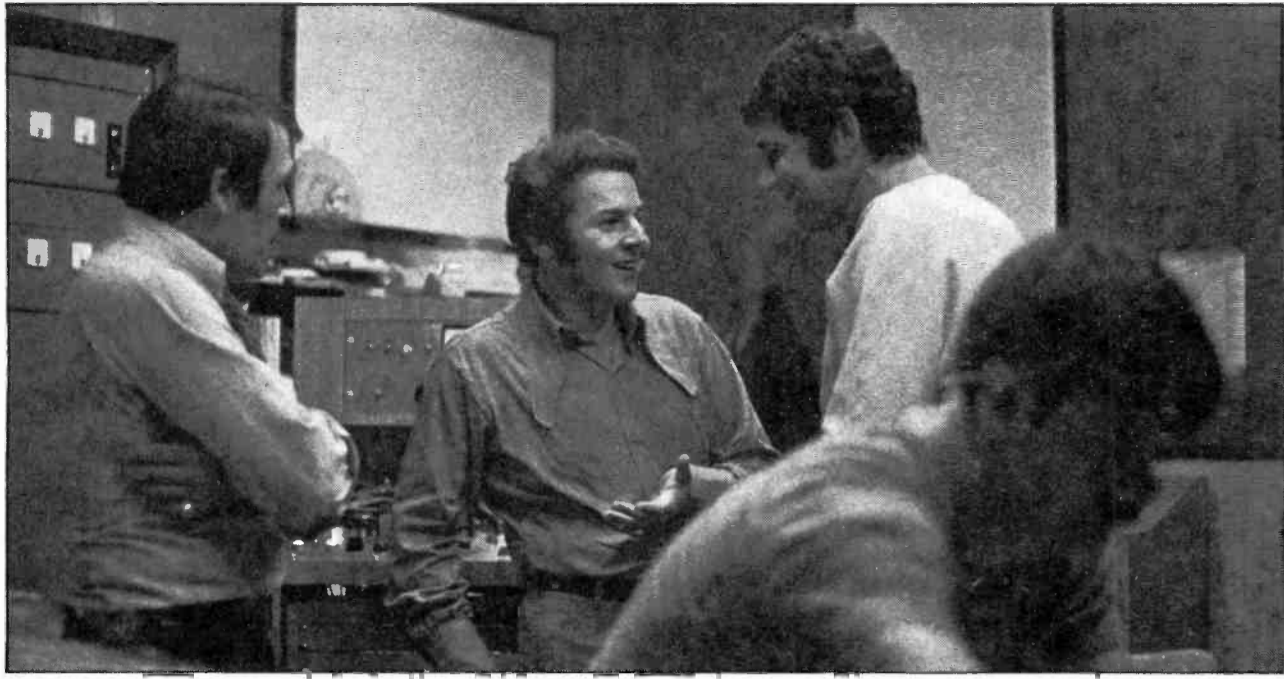
"IT IS ALL BEEN SAID BEFORE"

Bess Brown
Lauri Alluv
Carole Dennis
Bob Ross
Ann Bratton
Howard Valentini
Josie Deper
Erica Burton
Bobby Lynn Burkinton

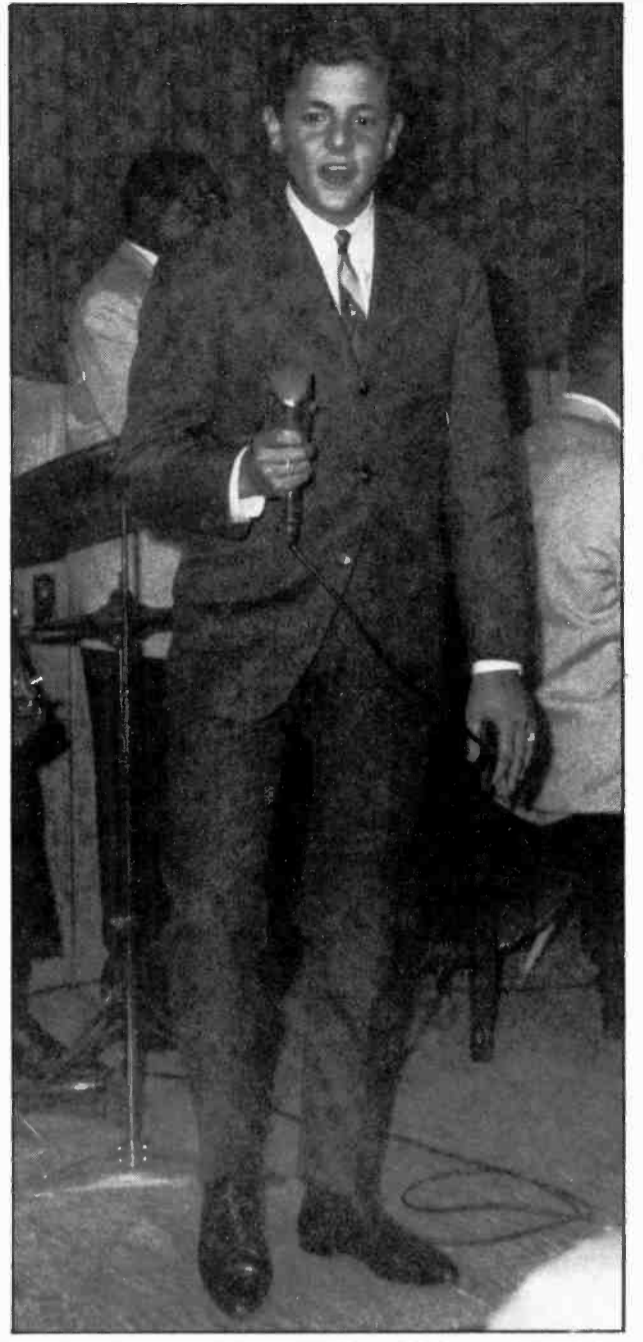
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Brian, Dennis, Steve Bender and Joe Sidore (from left above) at a '69 session. Dennis belts a song at Gros-singer's in '62 (right). Carl Dean, Dennis, Shelby Singleton, Freddie Garity, Lou Courtney at a Mercury party 10 years ago.



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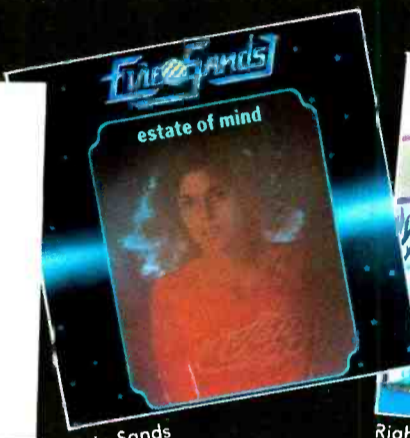
On Haven Records...



Righteous Bros.
ST-9201



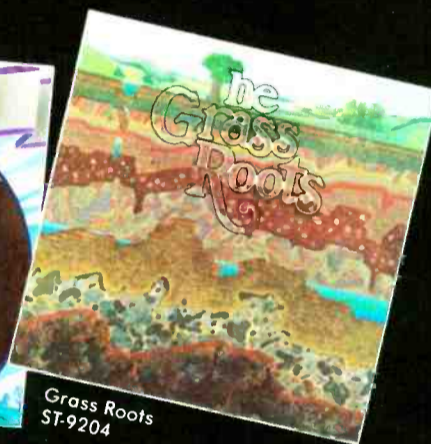
Gene Redding
ST-9200



Evie Sands
ST-9202



Righteous Bros.
ST-9203



Grass Roots
ST-9204

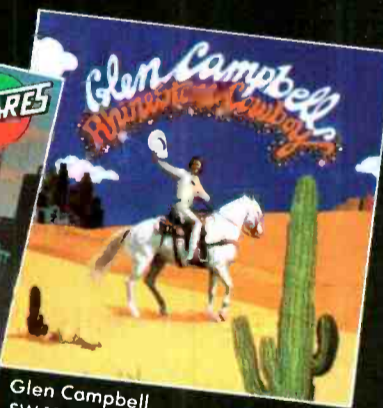
Produced by Dennis Lambert and Brian Potter
for Capitol Records...



Tavares
ST-11316



Tavares
ST-11396



Glen Campbell
SW-11430

and great singles by..

GLEN CAMPBELL
THE GRASS ROOTS
TAVARES
EVIE SANDS

"Country Boy (You Got Your Feet In L.A.)"
"Naked Man"
"Free Ride"
"Yesterday Can't Hurt Me"



Thank You.



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SuperDome Hi Fi Expo To Repeat

NEW ORLEANS—Hi fi equipment dealers in Louisiana are claiming an unprecedented upsurge in business resulting from the first major consumer hi fi show sponsored by Louisiana Hi Fi Associates, and held at the SuperDome here, Nov. 22-23 (Billboard, Sept. 20).

According to show organizer Ken Kehoe, the show siphoned off an estimated 12,000 from the collective audience of about 140,000 that attended the Tulane/LSU and Saints/Forty Niners football games held in the SuperDome, Saturday and Sunday.

Although falling short of his 20 percent (28,000) goal, Kehoe discloses that the experimental venture was so successful that already participating retailers and most of the 34 manufacturers that exhibited have committed to return next year.

Says Kehoe: "Response to the show surpassed our expectations, and there appears to be little doubt

(Continued on page 36)

JOHN CROCKER BEAMS Tape Executive Cites Growth

By STEPHEN TRAIMAN

NEW YORK—"Nobody gives a whoop about open-reel prerecorded tape," says John Crocker of Barclay-Crocker, which lays claim to being the largest retail supplier of reel-to-reel programs worldwide through its mail-order catalog.

"But our volume has grown from \$46,000 in 1973 to \$106,000 a year ago and should top \$200,000 this year," he points out, "a healthy 10 percent of what we estimate as a \$2 million global industry."

To get an even larger share of what he and partner Henry Barclay Jr. claim is a market "ripe" for a renaissance, ignored by the major labels, hardware manufacturers and distributors, Barclay-Crocker is starting its own duplicating of classical selections from the Musical Heritage catalog, with a quality Dolby product aimed for next spring at \$7.95 list, \$6.95 discount.

Despite the just-announced \$1 per reel price hike by Magtec Stereotape, who with Ampex largely divide the custom duplicating market for open reel, Crocker believes they can hold the price line on a quality product.

Using a simple two-color cover

and spine instead of the reduced four-color artwork that adds to the cost of each tape, and building a network of good dealers and—equally important—key reviewers, should help spread the word about reel-to-reel and bring pressure for more product, they believe.

Also in the works is a tie-in with Revox, one of the major suppliers of open-reel tape decks, in what would be a first "razors & blades" promotion for the market. Michael Noakes, Revox national sales manager, confirms the company is considering a Crocker proposal to include a sampler reel of classical/pop/easy listening selections with every deck shipped to dealers.

Crocker emphasizes that the project will depend on clearances from the labels involved, on which he is working, but believes the inclusion of quality B-C tape will do much to whet buyer interest. "If we're successful here, we can get the others—TEAC, Sony, Tandberg, Pioneer.

"All the manufacturers admit there's a boom in high-end consumer and semi-professional open-reel decks, but they believe most are recording off the air or recording from records," he says. "Our surveys show that there's a great desire for prerecorded programs as well, but there's little new product available, and it often is duplicated six months or more after the LP is released."

Barclay-Crocker's annual catalog No. 2 went to more than 4,000 mail-order purchase's globally with more than 1,000 classical, 2,000 pop and 300 quad selections through last January.

As a result of feedback from buyers, "We know the purchaser and what he wants," Crocker emphasizes. "Listening is 'more educated' due to the quality of the decks, and the basic open-reel owner is disappointed with the quality of disks and cassettes. Now that polyester mylar tape is available, reel-to-reel is a lifetime investment."

He also believes there's a crying need for quad tapes. "There is no more perfect recording than a discrete open reel," he states. The product mix is now about 75 percent stereo and 25 percent quad, with the latter growing, he estimates. By type of music, it's 65 percent classical and 35 percent popular, with the latter also increasing.

The company is ordering Ampex duplicating equipment and two slaves to start, and will be sampling

at both 30 i.p.s. (4:1 ratio to 7½ i.p.s. retail product) and 60 i.p.s. (8:1) duplicating speeds, with opinions of knowledgeable reviewers helping make the final decision.

First product—an initial 10 Musical Heritage titles—is aimed for next spring, with about 10 dealers being lined up to help launch the campaign, plus an export firm.

Far from competing with Ampex and Magtec, whose catalogs are largely carried by Barclay-Crocker, the young company sees itself as supplementing a market that is crying for more product.

"One goal is to get the majors back in the business—Columbia left 18 months ago, DG two years ago and Angel three years back," Crocker says.

Crocker, "just a music lover" who designed one of the first colored-dial watches, and Barclay, a Wall Street-er, also rely on classical pianist Robert Bryan for musical advice, and film maker Harold Kovner for technical know-how.

FAIR TRADE REPEAL DUE

• Continued from page 3

\$2 billion a year with the repeal of fair trade, according to sponsors of the legislation.

Individual states have been repealing fair trade laws in the climate of inflation and unemployment. From a high of some 46 states with these laws in earlier decades, the number has dwindled to less than two dozen.

Pressure was strongest—even from retailers themselves—to repeal the non-signer fair trade laws, which permit a manufacturer to set the resale price throughout the entire state, if only one retailer signed. Less stringent state laws required the manufacturer to obtain signed agreements from each individual dealer.

HI FI SHIFT

Two Guys Emphasis: 'Packaged Systems'

By RADCLIFFE JOE

NEW YORK—Two Guys is trimming its inventory of hi fi equipment at its six stores with sound rooms, in a move designed to create a mix of products that is profitable as well as fast-selling, according to sources close to the company.

The move, which will trim current inventory at all participating stores by about 10 percent, may result in the elimination of some lines. But officials of the company feel it is necessary to more carefully tailor the mix of products in an effort to reduce current highs and lows in consumer buying trends.

The streamlining will be backed by what Two Guys officials call "more aggressive advertising programs with emphasis on packaged systems."

The move to maximize sales and profits, while concentrating on limited inventory, is being further tested through a series of small audio centers expressly designed for compact systems.

The centers will be established, on a trial basis, at three Two Guys

Fourth & Last Winter CES Virtual SRO

NEW YORK—The fourth and last winter CES is virtually SRO for all available exhibit space at Chicago's Conrad Hilton. With advance registrations running 22 percent ahead of last year for the Jan. 7-9 event, it could be the biggest ever with 25,000 attendees, reports Jack Wayman, senior vice president of the sponsoring EIA/Consumer Electronics Group.

More than 250 consumer electronics firms will fill all public exhibit space at the hotel, with only a handful of scattered booths available as of Dec. 1. And while the number of calculator and digital watch firms continues to grow at the expense of audio-related companies, more than two dozen major audio manufacturers, will be represented, plus at least 21 car stereo and citizens band, 11 accessories and display, seven blank tape and three disco-oriented companies.

In the audio area are Arvin Industries, Brother International, BSR (USA), Capehart, Electra Radio, Electro-Phonic, Emerson Radio, General Electric, Hitachi, Lloyd's, Mesa Electronics, Miida, Morse, Mura, OHM Acoustics, Panasonic, Sankyo Seiki, Sansui, Sanyo, Sharp, Sony, Soundesign, Superex, Super-scope, 3M, Topp/Juliette and Toshiba America.

In the booming disco area, Cerwin-Vega will show its high performance speakers, and both Decore Industries and Maytronics will have their environmental lighting effects on view. Sansui will be touting its rack-mounted disco components, and several other hi fi firms are expected to showcase disco-related units.

Car stereo and CB will have better representation at the Winter CES than at the recent Auto Parts & Accessories Assn. (APAA) show at McCormick Place (Billboard, Nov.

(Continued on page 37)

PANASONIC'S JONES

Supply Source Key To '76 Price Hike

By ANNE DUSTON

CHICAGO—The current shortage problem for AM radios and in-dash car units may cause higher prices for companies not connected with their own Japanese factories, predicted Clark S. Jones, Panasonic auto products national sales manager, at the recent Automotive Parts & Accessories Show at McCormick Place.

"The shortages will continue to the end of the year, despite full capacity production in Japan, because of inventory reductions in the past year," Jones says. He doesn't anticipate price rises for Panasonic, noting that the firm hasn't raised prices in more than 18 months.

Panasonic showed the first CB units auto products will introduce soon, and while there are definite plans for a CB-tape unit, this is some time in the future, Jones notes.

With an eye to increasing its share of the new car stereo market, which already represents more than 50 percent of Panasonic sales, the firm introduced a working display in black and chrome with six in-dash units with woodtone face plates and custom knobs.

Despite the firm's high involvement with new car dealers through 50 distributors, Jones says its emphasis on new car stereo sales is "just beginning," and he cites the drop in the number of cars and trucks sold this year with OEM radios as creating additional potential for direct sales through dealers.

Jones sees a move to high powered, hi fi type stereo product for autos, especially for vans which are being bought and furnished by sophisticated, sound-oriented people.

(Continued on page 38)



Panasonic photo
Hi fi stereo sound of Panasonic's first such unit (15 watts RMS), model CQ 1851, is demonstrated at recent APAA by Clark Jones, left, national sales manager, auto products, to Harold Garinkel, H & H Distributors, Pittsburgh.

October Sales To Dealers Decline

WASHINGTON—Total sales to dealers of both portable phonographs, including compact and component systems, and auto radios, including tape players, continued their decline through October, according to the EIA marketing services department.

With the total portable phono market off 14.5 percent in October, the 10-month total of 2.75 million units is running 17.6 percent below comparable figures of a year ago.

In the total auto radio market, just beginning to reflect the upturn in new 1976 model car sales, October sales to dealers were down 11 percent from 1974. For the 10-month period, the total of 7.34 million units is running about 16 percent behind last year.

VIDEO FUTURE

SMU Experiment Aim Is 'Sound-Image' Cassettes

By PAUL ZAKARAS

DALLAS — On the Southern Methodist University campus here, the recent news is about an experiment in audio-video production that could lead to changes in the music industry rivaling those caused by the development of LPs and cartridge tapes.

Funded by a Rockefeller Foundation grant through the auspices of San Francisco's Center for Experimental Studies in Television, the recently concluded SMU program was guided by David Dowe and Jerry Hunt, co-directors of the school's Video Research Center. Their special interest was in the connection between sights and sounds.

"We made tapes that generated interconnected video images and music," Dowe says. "In effect, our students were composing in two dimensions at once: creating computer-aided music as well as a flow of color images generated by that music. The composers were doing image synthesis and music synthesis as part of one process."

Asked about the practical application of the three-year program that involved several hundred people at SMU, Dowe responds that the increasing popularity of video cassettes will eventually lead to a demand for sound-image products.

"So far there's no market for this type of thing because video play-

back machines are bought primarily for educational uses—not enough people own them for home entertainment. But once they become widespread, special video-music cassettes will almost inevitably come into their own.

"And that's where programs like ours will be useful," he adds. "People who want to watch something with their music won't be interested in old Lucy shows. They'll want something created specifically for that piece of music. Give it a few years and it'll be a whole new side of the record industry."

Dowe believes that mass produced video-audio cassettes wouldn't be much more expensive than LP record albums, predicting a retail cost of about \$10 or \$12 apiece. He says that a number of national firms have expressed interest in the idea but are waiting for the video playback machine market to grow before making serious commitments.

So who knows? Ten years from now people might be going into record stores to look for the latest LP of a jazz musician who once studied on a Texas campus.

And while they're at it they might browse through the Viewsound section to see if they can find an interesting new cassette (or videodisk) by a composer who once went to SMU.

Update From Asia

Japan View: OEM Off & Exports Up

By ANNE DUSTON

CHICAGO—A soft OEM market in Japan for domestic sale is creating more capacity for manufacture of electronic products for export, reports Jon Kelly, president, Audio Technica, who recently returned from a three-week trip to Japan.

"There are no shortages in product areas and factories are running in excess of capacity," Kelly reports.

While Japanese labor costs are rising rapidly because of militant labor unions, Kelly says the cost is still lower than labor costs in the U.S. "Labor costs here went through the roof, while productivity remained level. The result was to drive non-technical labor out of the country."

Kelly suggests that the U.S. compete on a more technological level, such as in the manufacture of i.c. chips for the electronic industry.

"I don't believe that we will see the return of unskilled labor to this country in our lifetime. There are still too many areas of Southeast Asia that offer cheap labor if Japan becomes too competitive."

Kelly was in Japan to finalize plans for 1976 products to be introduced early next year, in the Fairlawn, Ohio-based firm's line of stereo and CD-4 cartridges.

Louisiana SuperDome

• Continued from page 35

that we will turn it into an annual event."

The 34 exhibitors taking part included Sony, U.S. Pioneer, Sansui, Dokordor, Technics, Altec, Bose, TDK, Kenwood, Koss, Empire Scientific, Cerwin-Vega, JVC and Acoustic Research.

The show was jointly promoted with approximately \$10,000 in multimedia from participating manufacturers and dealers, with \$1 advance tickets available from retailers in New Orleans, Baton Rouge, Lafayette and neighboring towns. Admission was \$1.50 at the door.

Displays were set up on 30,000 square feet of space in the Northeast quadrant of the giant enclosed stadium, with easy access to entrances located near escalators leading to and from the arena seating.

New Jensen CB Speaker Debuts

CHICAGO—Jensen Sound Labs, division of Pemcor, bowed its new hi fi speaker system designed for use with citizens band radios at the recent Auto Parts & Accessories Assn. (APAA) Show here. Unit is backed by a full year warranty.

Design is claimed to provide greater sensitivity and lower distortion at high volume levels, with the frequency response tailored for optimum voice reproduction. Each CB speaker kit includes a 5-inch speaker with a 5.4-ounce Syntox-6 ceramic magnet, 10 feet of heavy duty cable with a CB adapter plug and mounting hardware.

Pioneer Remote Control

LOS ANGELES—Tied in with three of its more popular 8-track/radio combinations and an 8-track player. Pioneer Electronics of America is featuring its AD 302 remote control attachment in a 76-cent bi-centennial sales promotion.

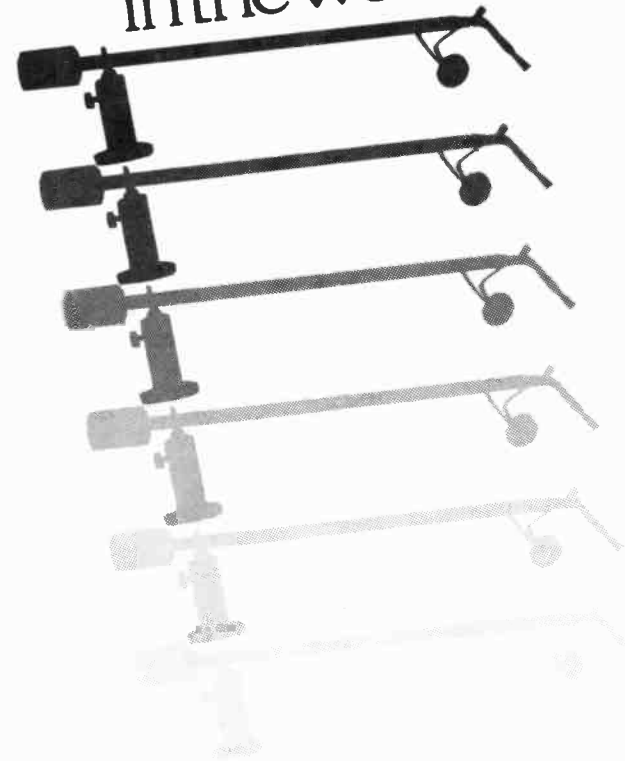
According to Steve Solot, vice president, sales, through Nov. 25 dealers and distributors can get the unit, which has a suggested retail price of \$12.95, for 76 cents each in cartons of 12, with the purchase of a dozen of any of the four car stereo models.

Included are models TP 200 mini

8-track/PM, TP 828 deluxe 8-track, TP 800 8-track/FM stereo and TP 8001 deluxe 8-track/AM/FM stereo.

The AD 302 remote control accessory is about five inches long with a cord that reaches from the glove-box side to the driver. Features include a program change pushbutton, and slider style three-level volume control for low, medium and high. Program support from Pioneer features ad slicks and a dating program for dealers. Solot notes. Ad theme is "76¢—Think Of It As A Birthday Present."

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Rep Rap

The **Electronic Representatives Assn. (ERA)** and the **Electronic Industries Assn. (EIA)** will jointly sponsor a new seminar series, "Planning and Conducting Your Next Distributor Sales Meeting," with the day-and-a-half programs to be conducted by **Applied Training Corp.**

Sessions are planned for New York, Boston, Chicago, Los Angeles, San Francisco and Dallas, covering all bases including establishing objectives, inviting, room environment, structure and format of the meeting.

Further information is available from ERA, 233 E. Erie St., Chicago 60611.

★ ★ ★

Newest reps for **Meriton Electronics** include **Representatives Northwest, Inc.**, headed by **Phil Rodgers**, which established a branch office in Bellevue, Wash.; **Clark R. Gibb Co.**, Minneapolis, for Minnesota, and **R.A. Albrecht & Co., Inc.**, Rochester, Mich., for Michigan.



ERA photo

HALL OF FAME—**Jack Berman**, right, who heads rep firm of same name, gets news of election to **Electronic Representatives Assn. (ERA)** Hall of Fame from **National president Ray Hall** at recent So. California chapter meet. **National ERA education chairman** the last four years, **Berman** is the fifth member, with induction next month at national Palm Springs confab.

Winter CES

• Continued from page 35

22, 29). At least 13 major autosound firms will be on hand, including **Clarion**, **Craig Dyn Electronics**, **Far Eastern Research Lab (Xtal)**, **IDI**, **J.I.L.**, **Kraco**, **Medallion**, **Metro Sound**, **Panasonic**, **Pioneer Electronics**, **Sanyo** and **Tenna**.

In the pure CB area, major industry suppliers exhibiting include **Hy-Gain**, **Midland International**, **Pace and Surveyor**, with a number of car stereo firms also showing CB models. For auto speakers, **Jensen Sound**, **Comm Industries**, **Magnedyne** and **Acoustic Fiber Sound Systems** will be represented.

Blank tape will be spotlighted by **BASF**, **Certron**, **Fuji Photo Film**, **Memorex**, **Superex**, **Superscope** and **3M**. Missing from the last winter CES are **Audio Magnetics**, currently undergoing a massive management shakeup, and **Columbia Magnetics**, which decided to pass up the show.

Record/tape accessories, a solid profit area for retailers, will be shown by **Casemakers**, **Custom Case**, **Fidelitone**, **Le-Bo**, **Peerless Vid-Tronic**, **Recoton**, **Service Manufacturing**, **Soma Manufacturing**, **Vanco-Chicago** and **Devon Design**, among others, with the latter also having store displays, along with **Creative Store Equipment**.

Work already has begun on the 10th summer CES, with first mailings to exhibitors for the June 13-16 McCormick run that will have more than 500,000 square feet of expanded space, with separate areas for CB equipment and video systems (VIDSEC '76).

These will be the last separate winter and summer shows, with a shift to one annual CES, April 28-May 1, 1977, at McCormick Place.

STEPHEN TRAIMAN

New officers for the Mid-Lantic Chapter, ERA, to be installed at the annual Christmas dinner party, Dec. 18 at the Bala Country Club, Philadelphia, included president **Eugene Klumpp**,

J.A. Maguire Co., Pennsauken, N.J.; vice president **Joe Casele**, Estersohn Assn., Willow Grove, Pa.; secretary **Ron Lyons**, P.S.A., Inc., Feaster ville, Pa., and treasurer **George SANDELL**, Kirk Sandell, Inc., Fort Washington, Pa.

Group vice presidents include **Wil Graham**, Graham Associates, Wynnewood, Pa., components/materials; **Bob Sapinosa**, Monteiro Assoc., King of Prussia, Pa., consumer products;

Gene Williams, Williams Assoc., Haddonfield, N.J., technical products, and **Joe Austin**, Forti-Austin, Willingboro, N.J., member services. **George Carroll** continues as chapter executive secretary.

THE PRO/AM TAPE



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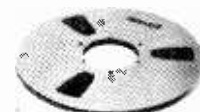
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Panasonic's 1976 Outlook

• Continued from page 35

"Our new CQ1851 is directed towards this market, and despite its wideness, is attractive to the van market because of hi fi features." Jones reveals that a cassette unit will be introduced to the line.

Developed for the hi fi line are a set of high compliance, flush mounted speakers that can handle 20 watts per channel, with a frequency response of 50-12,000 hz, at \$30 per pair.

"Working displays are the most important sales tool for retail outlets," believes Jones, and a new display program for retail stores was introduced at the show. The heavy, wood-product display has 10 units mounted on pull-out shelves, with a five-position speaker switch.

In-dash is continuing to grow, despite its two-thirds share of the market, and is becoming more popular in mass merchandising outlets. "Installation service is not that critical, since 30 percent of under-dash and 50 percent of in-dash units are installed by customers now," Jones notes.

An increasing interest in cassette units will bring cassette sales to an even 50/50 ratio within two years, Jones predicts.

ON '76 LINE Ford/Motorola Car 'Q' Hopes To Rival Stereo

DETROIT—Almost 10 years to the date that the first Stereo 8 tape cartridge systems were introduced by Ford in its top-line 1966 autos, a Quadasonic 8 system built by Motorola to strict Ford specs was debuted on the 1976 Lincoln Continental, Mark IV and Ford Thunderbird (Billboard, Oct. 18).

John King, Ford executive engineer involved in the original stereo tape project with Lear Jet and Motorola, is hoping the new unit, to be expanded to other Ford models next year, will do as much for the 4-channel market as the 2-channel version did in that area a decade ago.

The combined Q8 tape and AM/FM stereo multiplex radio chassis has the same 158-cubic-inch, mini-

size general appearance and control locations as the stereo 8 radio introduced in 1974.

An RCA Q8 sampler of a dozen artists is provided with each quad player, similar to the ongoing Stereo 8 program in effect at most Ford dealerships since the first introductions. King emphasizes that the software is even more essential to the success of the quad program.

Since an AM radio and four speakers—two door-mounted and two on the rear package tray—are standard in the Continental, Mark IV and Thunderbird list price differential is \$387 in the two Lincolns and \$382 in the T-Bird, factory installed. Dealer installation is about \$417 in any of the three cars.

Special features of the new Q8 system, integral with an AM/FM stereo multiplex radio, include:

- Electronic FM tuning using varactor diodes and a potentiometer driven from a pushbutton tuner shaft, saving space and providing internal package flexibility.

- Concentric 4-channel volume and tone control knobs using a separate gear-driven tone control.

New Zenith 8-Tracks

CHICAGO—Two stereo consoles are being dropped into the Zenith 1976 model line.

The Andoras, model GR901P, has an 8-track record feature, as well as AM/FM/FM and record changer. Suggested list is \$339.95.

The Santiago, model G901P, with similar features, has 8-track play only. No list is suggested.



Ford Motor photo

First Ford Q8 tape system, integral with AM/FM/MPX radio, built by Motorola, was introduced for 1976 Continental, Mark IV and Thunderbird models.

- Single control knob for front/back balance in normal position, left/right balance by pushing a knob and turning.

- Tape player acceptance of either a Q8 or Stereo 8 cartridge with automatic switching using the notch on quad 8-track, and all 2-channel material played through four speakers.

- Mini-size Q8 tape radio chassis:

weight 6.7 pounds; dimensions 7.3 inches wide by 7.4 deep by 3 high.

- Four monolithic IC power amps with output of 3 watts per channel RMS.

According to King, the new Q8 units "are selling extremely well," and although he admits it's far too early to measure the success of the program, initial reports are encouraging to both Ford and Motorola.

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BSR Japan Streamlines

NEW YORK—The Japanese operations of Audio Dynamics Corp. (a wholly-owned BSR company), are undergoing corporate streamlining similar to that of the U.S. operations.

Under the restructuring, the firm's operations will be coordinated with BSR Japan's marketing activities, thereby allowing OEM and retailers in Japan to avail themselves to the greater efficiency of the joint BSR/Audio Dynamics activities, according to John Hollands, president of BSR (USA) Ltd.

However, BSR's three-year-old Japanese operations will not in any other way be affected by the reorganizational changes in this country that have resulted in the phase-out of the Glenburn consumer turntable line (Billboard, Nov. 8).

According to Hollands, BSR is in Japan in strength, and is involved in doing business from the perspective of being a Japanese company. BSR is the first wholly foreign-owned electronics company in Japan, and is structured to meet what Hollands calls "the specific needs of the Japanese domestic market."

Last February, Audio Dynamics became an integral part of the BSR Japan operations after an outside agent was replaced with ADC personnel.

Meanwhile, Audio's U.S. operations have developed a new bookshelf speaker system with a 10-inch acoustic suspension woofer and a wide dispersion tweeter that extends flat frequency response, and improves power handling capabilities. The unit, model 303AX-2, replaces the ADC-303AX, and carries a price tag of \$129.

JVC In L.I. Move

NEW YORK—JVC Industries (video) and JVC America (audio) have moved offices and showrooms to larger quarters in Maspeth, L.I., at 58-75 Queens Midtown Expressway, 11378. New corporate phone is (212) 476-8010.

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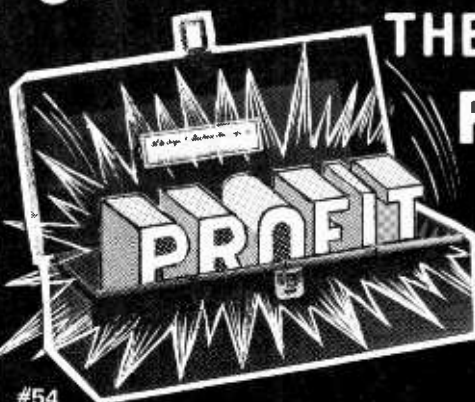
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Tape Duplicator

"An Evening With Nikon," a multimedia show with three 10-foot-diameter screens, stereo sound, 10 projectors and thousands of 35mm slides, is one highlight of the 1976 **International Industrial TV Assn. (ITVA)** seminar to be held Jan. 9-10 at the Royal Sonesta, New Orleans, in conjunction with the 37th annual **National Audio Visual Assn.** convention.

On the general theme, "Industrial TV Meets The Economy," sessions will include "Cost Effectiveness Through Training," **Ron Butler** and **Dennis Williams**, National Training System; "TV Graphics: More For Less," **Fred Zoller**, WTVT-TV, and "Cost Effective Management Of A Color TV Center," **Al Bond**, Texas Instruments.

Other topics: non-entertainment uses for videodisks, **Kent Broadbent**, MCA; impact of new videotape/disk formats, **Bob Pfannkuch**, Bell & Howell; "What Did You Watch On TV Today—At The Office?," **Kal Raasch**; cost effective video origination with Super 8mm, **Joelf Agin**, Kodak.

Registration information is available from

ITVA Video Seminar, NAVA, 3150 Spring St., Fairfax, Va. 22030.

Byron Labs held the first of a projected series

of "Byron Briefings" for key Washington, D.C., area tape/film procurement people last month, with 15 invitees on hand for a general presentation of the firm's production/duplication capa-

bilities, a guided tour of facilities and a Q&A period.

Neal Keehn, vice president, sales and services, termed the session most productive, with

input from Irv Meyers, production; Frank Giovannelli, quality control; Pat Patton, sound recording; Floyd Weber, engineering, and Bill Davis, video sales/services.

British To Audio Price Controls?

By PETER JONES

LONDON—Audio equipment, including hi-fi and radio, could be subject to price control early next year, along with other popular consumer products, if current negotiations between the government, the Confederation of British Industry and the Retail Consortium result in a selective price restraint scheme.

The plan would form part of the government's White Paper "Attack On Inflation," limiting price rises to 10 percent a year.

A Dept. of Industry spokesman confirms that audio equipment is on the suggested list of products subject to price restraint according to the possible moves. But he adds: "It is far too soon to go into details. The proposals are still in the early stages and no decisions have been made. Various product areas are being examined and audio equipment is one of them."

According to a consultation document issued by the Dept. of Prices and Consumer Protection, the scheme would provide early evidence that pay restraint is being reflected in prices and that the annual rate of price increases for many household items had been slowed down to 10 percent per annum.

Central feature would be a range of items with price increases pegged to 5 percent, in the six months following the scheme's introduction, giving a 10 percent annual rate. The earliest starting date for such a plan would be Feb. 1, next year.

And the document adds: "To the public, prices mean prices in the shops and distributors will be in the forefront of ensuring the scheme's practical success. They and manufacturers will be expected to maintain availability of listed items unless reductions are necessary for commercial reasons unconnected with the scheme."

"The plan can only operate fairly between different suppliers if listed items continue to be freely available."

There will, however, be an "escape" clause for cases where unavoidable increases in the cost of materials make it impossible to hold a price within the 5 percent limit.

And should the scheme never become fact, the White Paper has made it clear that government action will still be taken through the price code to achieve similar results, such as by extending the present three-month interval between accepted price rises.

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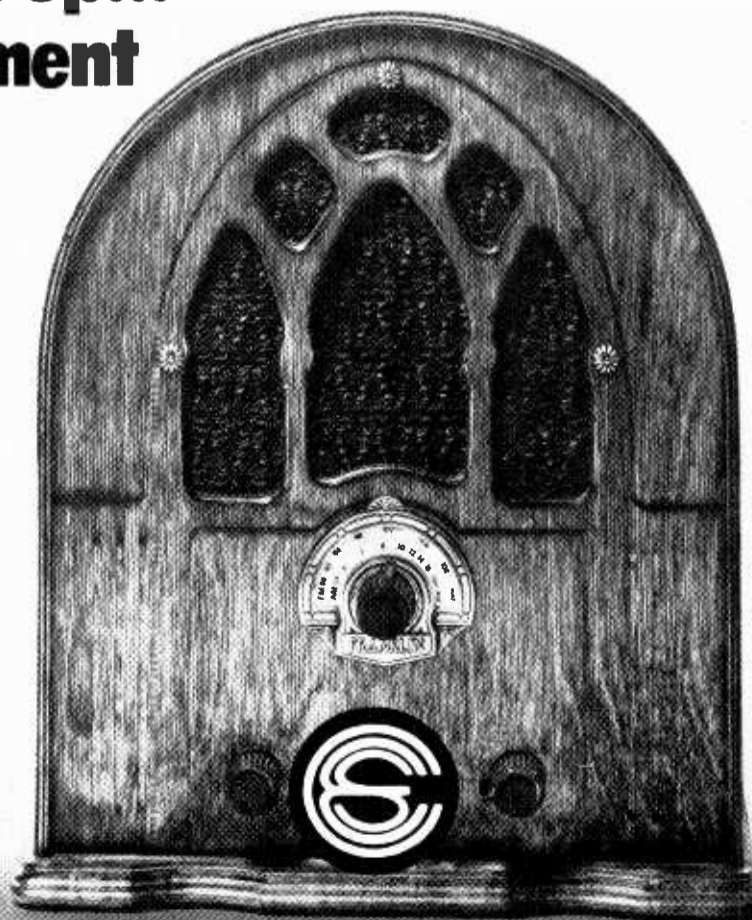
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Soul Sauce

Uggams Aims At R&B And Disco Crowd

By JEAN WILLIAMS

LOS ANGELES—Leslie Uggams, after not recording in four years, says, "The audiences that I now want to reach are the r&b and disco people, and Motown Records is opening the door into the black community for me."

"Contrary to popular opinion, I have always done soul music," she adds. She has just received her first opportunity to a&r by co-producing "Leslie Uggams," her first LP for the label.

Admitting that although she wants to capture the disco market, much of the material on her current LP is semi-ballads. "With my present writers, I intend to write some of the tunes on my next album," she says, while vowing her next LP will contain more uptempo material.

"We have accomplished what we wanted with our first album. Black people are now aware of me. And not only does sex appeal come across in the LP, but for the first time in my recording career, I can walk into a record shop and find my album," she says.

Leslie confides that when approached, she was hesitant to sign with Motown, because it already has Diana Ross, whom she contends is basically in the same bag as she, although admitting that she and Ross sound nothing alike. "But," she says, "Berry Gordy, president of the label, really wanted me."

She says another reason for signing with the label is because Motown is a black company.

"I recognize that for the most part, my audience has always been white," she continues, "but that's because musically my records have always been white."

"It has been difficult to erase the image which I acquired with Mitch Miller from the minds of people. They seem to expect me to stand there and say something like 'now everybody, follow the bouncing ball.'"

She claims her previous label did not want to move her into other areas.

"When we did this new LP, we were not interested in the Mitch Miller fans," she says.

"Prior to this album, I was a word of mouth artist to black people. They would only come out to see me if someone told them I was a good performer."

"With my new image, I am now doing shows like 'Soul Train' and other black oriented programs."

With a five-year contract with Motown, she says she will record two LPs a year. But for the first time, she will have singles released.

★ ★ ★

Miss B Records, a new label created for singer Betty Wright, is an arm of TK Productions, owned by Henry Stone.

According to Wright, the Miss B label will spotlight new talent and allow her to expand her own writing and producing skills.

"I have written many tunes which have been featured on my own LPs, but I have material which I have written that I know would be better for another artist," she says.

★ ★ ★

Delmark Records has taken blues
(Continued on page 41)

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	3	10	LET'S DO IT AGAIN—Staple Singers (C. Mayfield, Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	★34	42	8	WE'RE ON THE RIGHT TRACK—South Shore Commission (N. Harris, A. Felder, Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)	69	30	15	SAME THING IT TOOK—Impressions (E. Townsend, C. Jackson, M. Yancy, Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)
★2	7	7	FULL OF FIRE—Al Green (W. Mitchell, A. Green, M. Hodges, Hi 2300 (London) (JEC/Al Green, BMI)	35	40	7	NAME OF THE GAME (Part 1)—The Joneses (G. Dorsey, Mercury 73719 (Landy/Unichappell, BMI) (Phonogram)	70	73	5	SIMPLE THINGS—Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50166 (Columbia) (DickieBird, BMI)
3	1	7	I LOVE MUSIC (Part 1)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	★36	50	5	SCHOOL BOY CRUSH—AWB (White, Stuart, Ferrone, Gorrie), Atlantic 3304 (Average, BMI)	★71	89	2	I GOT OVER LOVE—Major Harris (L. Riperton, R. Rudolph), Atlantic 45-3303 (WIMOT/Sacred Pen, BMI)
4	4	7	PART TIME LOVE—Gladys Knight & The Pips (D. Gates), Buddah 513 (Kipahula, ASCAP)	37	37	14	I WANTA DO SOMETHING FREAKY TO YOU—Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI)	72	76	4	THE ZIP—MFSB (K. Gamble, L. Huff), Philadelphia International 3578 (Columbia) (Mighty Three, BMI)
★5	7	5	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)	38	34	19	LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	73	31	15	WE ALL GOTTA STICK TOGETHER—Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rail, BMI)
6	6	9	CARIBBEAN FESTIVAL—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Delightful/Gang, BMI)	39	39	11	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY—G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP)	74	57	20	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (J.B. Jefferson, B. Hayes, C. Simmons) Atlantic 3284 (Mighty Three, BMI)
★7	8	5	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	★40	53	3	FREE RIDE—Tavares (D. Hartman), Capitol 4184 (Silver Steed, BMI)	75	70	6	GOTTA MAKE A MOVE—Individuals (Smith, Singleton, Dowden, Anderson), PIP 6510 (Barbam/Mr. T, BMI)
★8	11	9	LOVE MACHINE Part 1—Miracles (W. Moore, W. Griffin), Tama 54262 (Motown) (Jobete/Grimora, ASCAP)	41	38	14	THIS IS YOUR LIFE—Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	76	82	3	HOW HIGH THE MOON—Gloria Gaynor (M. Lewis, N. Hamilton), MGM 14838 (Chappell, ASCAP)
9	9	10	SOUL TRAIN "75"—Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	42	35	9	SUPERBAD, SUPERSLICK Part 1—James Brown (J. Brown), Polydor 14295 (Dynatone/Belinda/ Unichappell, BMI)	★77	88	2	TURNING POINT—Tyrone Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)
10	10	6	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)	★43	55	4	FUNKY WEEKEND—Stylists (Hugo & Luigi, G.D. Weiss), Avco 4561 (Avco Embassy, ASCAP)	78	84	3	BOOGIE FEVER—Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes/Bull Pen, ASCAP)
★15	5	5	WALK AWAY FROM LOVE—David Ruffin (C. Kippis), Motown 1376 (Charles Kippis, BMI)	44	44	12	LEFTOVERS—Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)	79	69	9	I DESTROYED YOUR LOVE—Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)
12	5	8	THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	45	45	11	HOLLYWOOD HOT—The Eleventh Hour (B. Crew, C. Bullens), 20th Century 2215 (Heart's Delight, BMI)	80	58	12	NO REBATE ON LOVE—Dramatics (J. Abaston, S. Petty), Mainstream 5571 (Fratelli/Blackwood, BMI)
★13	17	4	SING A SONG—Earth, Wind & Fire (M. White, A. McCay), Columbia 3-10251 (Sagfire, BMI)	★47	63	2	LOVE TO LOVE YOU BABY—Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 5003 (Casablanca) (Sunday/Cafe Americana, ASCAP)	81	81	6	AFRODESIA—Lionie Smith (L. Smith), Groove Merchant 1034 (PIP) (New York Times, BMI)
14	14	11	FLY, ROBIN, FLY—Silver Convention (S. Levey, S. Prager), Midland Int'l. 10339 (RCA) (Midson, ASCAP)	48	41	10	I TAKE IT ON HOME—Bobby Bland (K. O'Dell), ABC 12133 (House of Gold, BMI)	82	62	7	ALL I DO IS THINK OF YOU—Jackson 5 (M.L. Smith, B. Holland), Motown 1356 (Gold Forever/Stone Diamond, BMI)
★15	19	7	WHAT'S COME OVER ME—Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	★49	71	3	HOT (I Need To Be Loved, Loved, Loved, Loved)—James Brown (J. Brown), Polydor 14301 (Dynatone/Belinda/ Unichappell, BMI)	83	86	6	IT'S TOO LATE—Johnny "Guitar" Watson (J. "Guitar" Watson), Fantasy 752 (Jowat, BMI)
★16	26	6	VALENTINE LOVE—Norman Connors (M. Handerson), Buddah 499 (Electrocord, ASCAP)	★50	60	3	WHERE THERE'S A WILL, THERE'S A WAY—Bobby Womack (B. Womack), United Artists 735 (Unart/Bobby Womack, BMI)	84	48	14	I ONLY HAVE LOVE—Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour, H. 2295 (London) (Jec, BMI)
★17	21	7	YOU SEXY THING—Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	51	56	3	EVERY BEAT OF MY HEART—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1575 (PIP) (Delightful, BMI)	★85	NEW ENTRY	PUTTIN' IT DOWN TO YOU—Jackie Moore (K. Gold, M. Denne), Kayvette 5124 (TK) (Colgems, ASCAP)	
★18	23	7	"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)	52	59	4	IT'S ALRIGHT (THIS FEELING)—Notations (C. Jackson, M. Yancy), Gemigo 0503 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	★86	NEW ENTRY	HOLD BACK THE NIGHT—Trammps (Baker, Harris, Felder, Young), Buddah 507 (Golden Fleece/Mured, BMI)	
★19	27	6	WE GOT TO GET OUR THING TOGETHER—Delis (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)	★53	78	2	SLIP AND DO IT—Betty Wright (J. Thompson, E. Dixon), Alston 3718 (T.K.) (Cachand, BMI)	★87	NEW ENTRY	NURSERY RHYMES (Part 1)—People's Choice (L. Huff, C. Gilbert), TSOP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	
20	20	7	COME LIVE WITH ME—Isaac Hayes (I. Hayes), Hot Buttered Soul 12138 (ABC) (Incense, BMI)	54	46	9	LAY SOME LOVIN' ON ME—Jeannie Reynolds (C.R. Cason), Casablanca 846 (Double Sharp, ASCAP)	88	91	4	DISCO SAX—Houston Person (J. Roach), 20th Century/Westbound 5015 (Bridgeport/Libro, BMI)
21	18	9	GIVE ME YOUR HEART—Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)	★55	87	2	MAKE LOVE TO YOUR MIND—Bill Withers (B. Withers), Columbia 3-10255 (Golden Withers, BMI)	★89	NEW ENTRY	LOVING POWER—Impressions (C. Jackson, M. Yancy), Curtom 0110 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	
22	22	6	IT'S ALRIGHT—Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty-Five, BMI)	★56	68	4	THEME FROM "S.W.A.T."—Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	★90	NEW ENTRY	BABY FACE—The Wing & A Prayer File & Drum Corps (B. Davis, H. Akst), Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)	
23	12	10	CHANGE WITH THE TIMES—Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner- Tamerlane, BMI)	★57	72	3	SHAME ON THE WORLD—Main Ingredient (Dozier, Williams), RCA 10431 (Incredible, BMI)	91	92	3	BABY IT'S YOU—Masqueraders (B. Bacharach, H. David, Williams), Hot Buttered Soul 12141 (ABC) (Dolli/United Artists, ASCAP)
24	13	10	HAPPY—Eddie Kendricks (L. Caston, K. Wakefield), Tama 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	★58	80	3	I DON'T WANT TO LEAVE YOU—Debbi Taylor (D. Jordan, A. Smith), Arista 0144 (Diversified, ASCAP)	92	93	3	LADY, LADY, LADY—Boogie Man Orchestra (D. Marier, K. Marier), Boogie Man 226 (Denure Whistle, BMI)
25	16	14	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)	59	66	9	TONIGHT'S THE NIGHT—S.S.O. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)	93	97	2	ALWAYS THERE—Ronnie Laws And Pressure (R. Laws, W. Jeffrey), Blue Note 738 (U.A.) (Fizz/At Home, ASCAP)
★26	36	5	ONCE YOU HIT THE ROAD—Dionne Warwicke (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)	60	67	4	(ARE YOU READY) DO THE BUS STOP—The Fatback Band (B. Curtis, J. Flippin), Event 227 (Polydor) (Clita, BMI)	94	94	2	A CHANCE FOR PEACE—Lionie Liston Smith & The Cosmic Echoes (L.L. Smith), Flying Dutchman 10392 (RCA) (Cosmic Echoes, BMI)
27	24	8	I'M ON FIRE—Jim Gilstrap (A. Eyers), Roxbury 2016 (Pocket Full Of Tunes, BMI)	★62	85	2	LET'S DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited (E. Drennon), Friends & Co. 124 (Damit, BMI)	95	96	4	WITHOUT YOU—Ruby Winters (Ham-Evans), Playboy 6048 (Apple, ASCAP)
28	25	11	IS IT LOVE THAT WE'RE MISSIN'—Quincy Jones (G. Johnson, D. Smith), A&M 1743 (Kidada/Goulgris, BMI)	63	61	5	HEY THERE LITTLE FIREFLY—Firefly (K. Nolan), A&M 1736 (Sound Of Nolan/Chelsea, BMI)	96	NEW ENTRY	DON'T LET ME BE LONELY—Nancy Wilson (J. Taylor), Capitol 4189 (Country Road/Blackwood, BMI)	
★29	43	4	GOING DOWN SLOWLY—The Pointer Sisters (A. Toussaint), ABC/Blue Thumb 268 (Warner-Tamerlane/Marsaint, BMI)	64	65	9	COME TO MAMA—Ann Peebles (W. Mitchell, E. Randle), Hi 2294 (London) (Jec, BMI)	97	100	2	LOVE EXPLOSION—Bazuka (T. Camillo), A&M 1744 (Tonob, BMI)
30	28	10	KING KONG, Part 1—The Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 45-3295 (Jimpire, BMI)	★65	90	2	INSEPARABLE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	98	98	3	I'LL CARE FOR YOU—Jimmy Briscoe & The Little Beavers (P.L. Kyser, L. Stuckey), Pi Kappa 700 (Wanderik, BMI)
31	29	12	LOVE INSURANCE—Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)	★66	77	3	WHAT'S THE NAME OF THIS FUNK (Spider Man)—Ramsey Lewis (C. Stephy, M. Stewart, D. Raheem), Columbia 3-10235 (Elbur/Pamola, BMI)	99	NEW ENTRY	SUNNY—Yambu (B. Hebb), Montuno Gringo 8003 (PIP) (Portable/MRC, BMI)	
32	32	6	DRIVE MY CAR—Gary Toms Empire (J. Lennon, P. McCartney), PIP 6509 (Macien, BMI)	67	75	6	I'M IN HEAVEN (Part 1)—Touch Of Class (M. Steals, M. Steals), Midland International 10393 (RCA) (Diagonal/Steals Bros., BMI)	100	NEW ENTRY	IN LOVE FOREVER—Whispers (J. Hernandez), Soul Train 10430 (RCA) (Spectrum VII, ASCAP)	
33	33	18	TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	★68	83	3	THE BEST PART OF A MAN—Wilson Pickett (C. Reid), Wicked 8101 (TK) (Sherlyn, BMI)				

Acts Aid Univ. Recruiting

• Continued from page 1

"We would like to instill in these students the attitude that although they may not possess the talents necessary to be a performer, with the proper education they may possibly fill the shoes of a record head," he adds.

"The name of the game is motivation," he continues, "and someone with whom young people can identify, who also happens to be prosperous in areas where these students are familiar, is motivation for them to continue in school."

Jimmy Dockett, a singer and president of Flo-Feel Records, is the first record personality to speak to Slade's group of students who usually number upwards of 50 at a time.

Slade contends that in the past, his position called for him to go to different schools to speak in an effort to bring students into Pace. With his new program, the students will come to Pace in order to hear their favorite recording artist deliver the same message. Only this time, it comes off differently.

Slade, who is in charge of the school's "open classroom" program where these acts will be featured, moonlights as a deejay at Pace's WPBC radio station 8-10 nightly.

His program "Glenn's Den" deals primarily with oldies, however. As new records come in, they are discretely injected into the format.

He says his radio show will tie in

Watkins Jazz Unit Tours South Africa

LOS ANGELES—The jazz troupe headed by Lovelace Watkins which is touring South Africa for the second time this fall is headed by pianist Kirk Lightsey and features Blue Mitchell, Billy "Skoonum" Brooks, Mel Moore and Danny Cortez, trumpets; Steve Galway, Al Hall, Buster Lanier, trombones; Harold Land, Rudy Johnson, Delbert Hill, Charles Black, Doug Sides, reeds; Kent Brinkley and Mel Boldon, guitars, and Louis Stears, drums.

Watkins and the musicians will tour South Africa through December, then move up to the U.K. for additional engagements.

Trombonists For Kansas City Bash

KANSAS CITY—The second in a series of live jazz concerts commemorating the nation's bicentennial is set for Dec. 21 and will spot the city's best trombone players in a session titled "Tailgate Trombone."

The series, under auspices of the Charlie Parker Memorial Foundation, got underway Nov. 16 with a session featuring tenor saxophonists. The organization, with facilities on Troost Ave., proposes to present sizzling instrumental sessions once a month throughout the 1976 centennial year.

to his "open classroom" program sessions, if only to give him an indication of which acts the students would like to have visit.

He cites the students on Pace's campus as being enthusiastic about the new artist invitation program. But he says, "we are not leaving our own students out."

Two weeks ago, Pace opened a Pace Pub on its campus where acts will be invited to perform free to the student body. The pub which accommodates approximately 100 persons will have Slade coordinating its entertainment.

Bowen's Buzzing As a Freelancer

LOS ANGELES—Jimmy Bowen, MGM's former president, now an independent producer, has several freelance projects going plus a deal with his former employer to do four acts over the next two years.

Bowen has just completed an Anthony Newley LP here of original songs Newley wrote about his life. The LP should go to MGM, Bowen indicates.

He has also cut an LP with the British vocal duo of Peters and Lee which is released on Phonogram in the U.K. Recorded here, Bowen isn't sure which label gets this project.

On both projects large orchestras were used.

Bowen plans recording Tom Bresh, a country-pop singer formerly on MGM and let go along with other MGM artists recently on the Coast.

And in January Bowen goes into the studio with Dean Martin to do an LP of contemporary songs, half of which will be familiar melodies, the remainder new compositions. That LP is for Reprise. It's been over a year since Martin was last in the studio.

'Caribbean Night' At Coconut Grove

LOS ANGELES—Warner Bros. Records sponsored "A Night In The Caribbean" at the Coconut Grove in the Ambassador Hotel, Monday (1) at 8:30 p.m.

Featured performers were: Sandy Jules, the Trinidad Music Makers, Del and the Sensations, Pan and Debbie, Rama and her Shango dancers plus special guest artist Van Dyke Parks.

Herman To Board

NEW YORK—Sidney Herman, veteran Famous Music executive, has been appointed to the ASCAP board of directors to complete the unexpired term of Alan Shulman, who resigned in September to return to law practice. Herman also is a member of the board of the National Music Publishers Assn.

'Hallelujah' Gospel Fete On Dec. 18

LOS ANGELES—"Hallelujah," a musical tribute to the country's most outstanding black gospel singers, will be presented at the Forum here Dec. 18.

Three organizations, The Ladies Of Song, Community Care and Development Services and Joe Westmoreland's Interdenominational Choir are sponsoring the event in the 18,000-seat facility.

Scheduled performers include: Alex Bradford, Carol Brice, Rosco Lee Browne, Shirley Caesar, the Caravans which have been reformed for this event, and consisting of Inez Andrews and Albertina Walker and other original members plus James Cleveland, Andrae Crouch, Ella Fitzgerald, Jane Fonda, Marvin Gaye, Bessie Griffin, Edwin Hawkins Singers, the Rev. Jesse Jackson, Gwen Lightner, William Marshall, Zubin Mehta, Thresa Merritt, Denise Nichols, Betty Perkins, Sydney Poitier, Lou Rawls, Wings Over Jordan and Bobby Womack.

Actor Brock Peters will stage and direct the tribute, with Lonnie Elder writing the script.

All participants will perform gospel tunes or spiritual recitals. The sponsors are negotiating with a major network to televise the event.

Tickets for the concert are \$100, \$25, \$12.50, \$8.50, \$6.50 and \$5.

'Selma'

• Continued from page 25

"Selma" deals at length with the black revolutionary group that was a direct outgrowth of King's non-violent organization.

Marcus, head of the revolutionary group, leaves King in favor of an eye-for-an-eye policy, only to return to King's non-violent fold.

Ruth Brown is refreshing in her portrayal of Mahalia Jackson singing "Lift Every Voice And Sing." However, the role of Jackson seems unnecessary as she has no other part in the play.

To add Jackson to the already large cast only gives the audience an additional name to remember, although Brown is a treat.

The music is good, the actors are excellent, the staging is fair, the direction is good and the impact on its audience is tremendous, awarding "Selma" a standing ovation at its conclusion.

Soul Sauce

• Continued from page 40

to West Africa. The Junior Wells/Buddy Guys blues band commenced an eight-week tour of West Africa, Nov. 19.

In addition to the concerts scheduled, Wells and Guy will participate in television and radio broadcasts, workshops and jam sessions with African musicians.

★ ★ ★

I hear that Tulsa's only soul station KKUL-FM has gone to a progressive rock format.

A source reports that the outlet could not maintain an all-soul format and survive financially because of heavy competition in the area.

The source further reports that with the new format came new personnel.

★ ★ ★

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curton CU 5005 (Warner Bros.)	32	32	4	A FUNKY THIDE OF SINGS Billy Cobham, Atlantic SD 18149
2	2	13	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	33	41	4	FANCY DANCER Bobbi Humphrey, Blue Note BN- LA550 G (United Artists)
3	6	4	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	34	46	3	CITY LIFE Blackbyrds, Fantasy F 9490
4	4	7	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639	35	36	26	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)
5	3	17	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	36	38	3	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
6	7	19	PICK OF THE LITTER Spinners, Atlantic SD 18141	37	43	3	WE GOTTA GET OUR THING TOGETHER Dells, Mercury SRM-1-1059 (Phonogram)
7	9	5	MOVIN' ON Commodores, Motown M6-848 S1	38	37	16	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)
8	15	6	JOURNEY TO LOVE Stanley Clarke, Nempcor NE 433 (Atlantic)	39	48	2	WAKE UP EVERYBODY Harold Melvin & The Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)
9	10	4	YOU Aretha Franklin, Atlantic SD 18151	40	50	2	SHAME ON THE WORLD The Main Ingredient, RCA APL1-1003
10	13	5	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916	41	42	3	HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
11	18	9	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	42	21	12	AL GREEN IS LOVE Hi HSL 32092 (London)
12	12	6	YOU ARE BEAUTIFUL Stylists, Avco AV 69010	43	24	19	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876
13	17	6	MAKING MUSIC Bill Withers, Columbia PC33704	44	47	3	SAFETY ZONE Bobby Womack, United Artists UALA544-G
14	14	10	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BDL1-1196 (RCA)	45	45	4	FREE TO BE MYSELF Edwin Starr, Granite GS 1005
15	5	19	INSEPARABLE Natalie Cole, Capitol ST 11429	46	22	11	THIRTEEN BLUE MAGIC LANE Blue Magic, Atco SD 36-120
16	16	4	GREATEST HITS Barry White, 20th Century T 493	47	27	6	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
17	26	3	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	48	58	3	COKE Coke Escovedo, Mercury SRM-1-1041 (Phonogram)
18	8	18	KC AND THE SUNSHINE BAND TK 603	49	NEW ENTRY		WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)
19	25	4	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	50	57	2	TRACK OF THE CAT Dionne Warwick, Warner Bros. BS 2893
20	29	2	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	51	53	3	THAT NIGGER'S CRAZY Richard Pryor, Reprise MS 2241 (Warner Bros.)
21	23	5	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1	52	NEW ENTRY		PASS THE FEELIN' ON Creative Source, Polydor PD 6052
22	11	6	HIGH ON YOU Sly Stone, Epic PE 33835 (Columbia)	53	55	2	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy PB 407
23	30	5	WHO I AM David Ruffin, Motown M6-849 S1	54	51	4	CATCH A FIRE Bob Marley & The Wailers, Island ILPS 9241
24	33	3	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	55	56	3	AFRO-DESIA Lonnie Smith, Groove Merchant GM 3308 (PIP)
25	19	10	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800	56	NEW ENTRY		THE SALSOUL ORCHESTRA Salsoul S2S 5501
26	39	3	PHILADELPHIA FREEDOM MFSB, Philadelphia International PZ 33845 (Epic/Columbia)	57	59	2	SOUTH SHORE COMMISSION Wand WDS 6100 (Scepter)
27	28	5	LUCILLE TALKS BACK B.B. King, ABC ABCD 898	58	60	2	GOOD, BAD, BUT BEAUTIFUL Shirley Bassey, United Artists UALA 542-G
28	35	2	HOUSE PARTY Temptations, Gordy G6 97381 (Motown)	59	52	23	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G
29	20	8	MAN-CHILD Herbie Hancock, Columbia PC 33812	60	40	8	CITY OF ANGELS Miracles, Tamla T6-339 S1 (Motown)
30	31	4	SUPERSOUND Jimmy Castor Bunch, Atlantic SD 18150				
31	34	5	FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044				



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Parton To Preside On a Talk Show

NASHVILLE—Dolly Parton becomes the first female country music artist to host a television series when a new half-hour musical variety show, "Dolly," debuts for the 1976 season next September.

Produced by Show Biz, Inc., Bill Graham, president of the company, says the prime access program series will be shot at Opryland and in other locations in and around Nashville.

The sets are designed by Rene Lagler who is responsible for "Dinah" and the "Tony Orlando & Dawn Show." "Dolly" will open with a large sparkling butterfly, which has become Parton's symbol since she wrote and recorded "Love Is Like A Butterfly," which will also be the opening theme of the show.

A pilot of the show will be shot at Opryland Jan. 12-17 and will feature Linda Ronstadt, Ray Charles, Chet Atkins and Freddy Fender, tentatively. It will be screened by Show-Biz at the National Assn. of Television Programmers in San Francisco in February. Gary Jones, Show Biz vice president for station sales, and Neika Brewer, executive vice president, estimate the program will be seen on approximately 150 stations during the 1976 season.

FULL 4-YEAR PROGRAM OFFERED

Music Business a Belmont Hit

NASHVILLE—Belmont College is the second college to offer a full four-year program leading to a Bachelor of Business Administration with a major in music business. The entire area of study at the college has become one of the most popular departments of the school.

A total of 96 majors is now involved in the study of the industry. With a heavy emphasis on Business Administration, the students are relating this aspect of education to an industry degree.

Music industry leaders have responded well to the need of the college and the program. Some of the faculty for the fall and spring semesters include Bill Denny, president of Cedarwood Publishing; Robert Thompson, former Director of SESAC, copyright; Bob McGraw, recording engineer at Columbia Studios, studio electronics and ad-

vanced electronics; Ronnie Dean, recording engineer at Sound Stage Studios, basic studio techniques taught in the college's 16-track studio. Also teaching are Jay Collins, assistant professor at Belmont, studio musician; Russ Sanjek, vice president of public relations, BMI, New York, history of Commercial Music; Buryl Red, president of BR Productions, New York, advanced studio productions, and Ronnie Bledsoe, vice president of Columbia Records, Nashville, marketing of commercial music. Robert Mulloy, director of the program, will teach survey of music business.

Mulloy sought the involvement of the local industry by organizing a Music Business Council which serves as a board to advise, screen and assist in the continued development of the entire program. All persons serve for a three-year term, gratis, with Frances Preston, vice president of BMI, now serving as chairperson.

An in-depth internship is being developed whereby a student is placed in an industry position with the idea that a job may be forthcoming, provided of course the student has produced during his internship. The placement and internship committee is hard at work with this concept and already a number of companies have expressed an interest in participating in the program.

A new course added this year, studio musician, taught by Jay Collins,

held its first full recording session recently, utilizing local musicians who are constantly in demand as studio musicians for many of the major sessions in Nashville. The class was able to watch, hear and talk with Harold Bradley, guitar and session leader; Steve Chapman, electric guitar and dobro player; Bobby Thompson, rhythm guitar; Bill Pursell, piano and electric piano; Willie Ackerman, drums; Lloyd Green, steel guitar; and Steve Schaffer, electric bass. An added treat was the addition of Jim Foglesong, president of ABC/Dot Records, who produced the session.

Vocalist for the simulated master session was Pat McKinney, country artist.

The college is continually seeking ways of exposing persons majoring in Music Business to industry personnel who are actively involved in recording, production, publishing or other areas of the profession.

Another area of practical value initiated this year is the "Coffee and Donuts" lecture series. Each faculty member teaching in the area of music lines up an outstanding personality in the industry. Some of those include Jim Foglesong, president of ABC/Dot; Marshal Gelfand of Gelfand, MacNow, Rennart and Feldman, public accountants, and Leonard Feist, National Music Publishers Assn., Inc. Students in Mulloy's class have heard Audie Ash-

(Continued on page 45)

14 YEAR OLD SINGING SENSATION
CAROLYN HORTON
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 (Duet with Albert Young Eagle)
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"Brand New Way To Cry"
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Johnson's Highball & Lowball Firms

NASHVILLE—Talent impresario Jack D. Johnson, who recently sold his interest in Pi-Gem Music and Chess Music companies, is forming two new publishing firms, Highball Music (BMI) and Lowball Music (ASCAP).

Johnson is well known for guiding the careers of Charley Pride and Ronnie Milsap, and his newest discovery is Sarah Johns. In recent years he has also been successful as a record producer.

Johnson co-produced the CMA album of the year, "A Legend In My Time" by Milsap. A NARAS Grammy award went to Milsap's recording of "Please Don't Tell Me How The Story Ends" for the best male vocal performance in the country category.

"I'm keeping a nucleus of some of the most productive and talented writers in the business," Johnson comments. Highball's writers are Don Goodman, Mark Sherrill, and Sarah Johns. Bud Reneau will write for Lowball.

DECEMBER 13, 1975, BILLBOARD

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Three Reviews.

One Conclusion.

"If I were to choose one artist whom I'd most like to see pilot the course of country music in the near future, that artist would be Moe Bandy."

Nick Tosches, *Country Music Magazine*.

"Bandy has the flash and feeling of the Texas roadhouse in every note, for my money the best sound in country music."

John Gabree, *Country Music Magazine*.

"His records invariably spend more time on my turntable than anyone else's... a master."

John Morthland, *Country Music Magazine*.

Moe Bandy...
the new country giant.
Now on Columbia Records.
His new single:
"Hank Williams Wrote My Life."

3-10265



Campbell In Burgess Tie

NASHVILLE — Dave Burgess, head of Singletree Music, continues to expand his Nashville operations with the announcement of an agreement with Glen Campbell Music Publishing Co. allowing Singletree to administer all of that company's songs and to seek new writers for the Campbell catalog.

The Burgess-Campbell association goes back to their early rock roots when both played for an instrumental group—the Champs.

Two years ago, Burgess moved his publishing interests from California to Nashville after retaining certain copyrights in a partnership settlement with Four Star Music. Singletree then obtained exclusive administration and management of the Gene Autry Music Enterprises.

Burgess adds that he has closed a deal with Jerry Fuller for sole Nashville representation of Fullness Music. And Singletree has just bought the Sage and Sand catalog, including such evergreens as "Burning Bridges," "Hillbilly Heaven" and "Lorena."

Gary Branson has been hired as professional manager of the expanding Singletree enterprises in Nashville.

Akeman Murders Inspire a Record

NASHVILLE—Rebel Records, based here, will soon release a single record, "Little Did We Know," which is a ballad on the deaths of David "Stringbean" Akeman and his wife, Estelle.

The song was written by Mary Noel, a photographer, whose picture of Stringbean on the set of the "Hee Haw" series was chosen by Quest Publishers to appear in their recently released book, "The Stringbean Murders."

Gary Revel, co-writer and artist of the soundtrack album for the movie, "The Last Of The American Hobos," is the singer and the song is published by Milene Publishing.

Cash Tour Firm; A Family Affair

NASHVILLE—When the Johnny Cash Show hits the road in 1976, it'll definitely be a family act.

Johnny's brother Tommy has been added to the Cash concert package that also features June Carter, Cash and the Carter Family, including Mother Maybelle Carter. Daughters Rosanne Cash and Rosey Lawhead will also appear onstage.

Besides singing, Tommy Cash will emcee the shows. The Tennessee Three continues as the Cash band.

The first tour of the Johnny Cash Show in 1976 begins Jan. 16 at Green Bay, Wis.

They Love Murphey In Lone Star State

NASHVILLE—Honored by Dallas mayor Wes Wise on "Michael Murphey Day," Epic's Murphey garnered kudos and large audiences on a Southern tour through Tennessee, Alabama, Georgia, North Carolina, Louisiana, South Carolina and his home state of Texas.

Ron Alexenburo, Epic's vice president and general manager, flew to Dallas to present Murphey with the news that his "Blue Sky/Right Thunder" LP has gone gold and to give him a gold record.

Billboard Hot Country Singles

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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)		TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee)			TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee)		TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee)		TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee)			TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee)																																																																																																																					
1	2	11	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters, Mercury 73715 (Phonogram) (Pi-Gem, BMI)	34	22	17	ROCKY—Dickey Lee (J. Stevens, RCA 10361 (Strawberry Hill, ASCAP)	69	71	4	I'LL TAKE IT—Roy Head (B. Abshire, Shannon, (NSD) 838 (Screen Gems-Columbia, BMI)	70	57	10	OUR MARRIAGE WAS A FAILURE—Johnny Russell (J. Russell, B. McDill, RCA 10403 (Hall-Clement, BMI)	71	61	13	BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor, Epic 50147 (Columbia) (Al Gallico/Algee, BMI)	72	77	6	I'M A FOOL TO CARE—Donny King (T. Daffan, Warner Bros. 8145 (Peer International, BMI)	73	80	3	BLACKBIRD (Hold Your Head High)—Stoney Edwards (C. Taylor, Capitol 4188 (Blackwood/Back Road, BMI)	74	72	6	WILL YOU LOVE ME TOMORROW—Jody Miller (G. Goffin, C. King, Epic 8-50158 (Columbia) (Screen Gems Columbia Music, BMI)	75	86	2	JADED LOVER—Jerry Jeff Walker (C. Pyle, MCA 40487 (Toad Hall, BMI)	76	81	4	WHO WANTS A SLIGHTLY USED WOMAN—Connie Cato (T. Boyce, M. Powers, Capitol 4169 (Boyce & Powers/Adventure, ASCAP)	77	NEW ENTRY	77	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU—Tanya Tucker (B.R. Reynolds, MCA 40497 (Dnhisown, BMI)	78	85	3	LOVESICK BLUES—Sonny Curtis (I. Mills, C. Friend, Capitol 4158 (Mills, ASCAP)	79	87	3	SHE'S JUST AN OLD LOVE TURNED MEMORY—Nick Nixon (J. Schweers, Mercury 73726 (Phonogram) (Chess, ASCAP)	80	84	2	UNCLE HIRAM AND THE HOMEMADE BEER—Dick Feller (D. Feller, Asylum 45290 (Tree, BMI)	81	NEW ENTRY	81	FEEL AGAIN—Faron Young (J. Virgin, Mercury 73731 (Phonogram) (Cherry Tree, SESAC)	82	79	4	IT'S SO NICE TO BE WITH YOU—Bobby Lewis (J. Gold, Ace Of Hearts 7503 (Interior, BMI)	83	NEW ENTRY	83	LOVE LIFTED ME—Kenny Rogers (Rowe, Smith, United Artists 746 (John T. Benson, ASCAP)	84	89	2	A DAMN GOOD COUNTRY SONG—Jerry Lee Lewis (D. Fritts, Mercury 73729 (Phonogram) (Combine, BMI)	85	NEW ENTRY	85	FLY AWAY—John Denver (J. Denver, RCA 10517 (Cherry Lane, ASCAP)	86	90	2	I DON'T THINK I'LL EVER (Get Over You)—Don Gibson (D. Gibson, Hickory 361 (MGM) (Acuff-Rose, BMI)	87	88	4	IT'S THE BIBLE AGAINST THE BOTTLE (In The Battle For Daddy's Soul)—Earl Conley (M. Howard, J. Wolverton, GRT 032 (A-Gee Jay/Blue Moon, ASCAP)	88	94	4	HE LITTLE THING'D HER OUT OF MY ARMS—Jack Greene (H. Cochran, MCA 40481 (Tree, BMI)	89	93	2	SHADOWS OF MY MIND—Vernon Oxford (E.E. Collins, RCA 10442 (Hermitage, BMI)	90	NEW ENTRY	90	BUMP BOUNCE BOOGIE—Asleep At The Wheel (Preston, Haber, Benson, Capitol 4187 (Asleep At The Wheel/Black Coffee, BMI)	91	NEW ENTRY	91	ERES TU (Touch The Wind)—Sonny James (J. C. Calderon, M. Hawker, Columbia 3-10249 (Radmus, ASCAP)	92	92	2	QUEEN OF TEMPTATION—Brian Collins (J. House) ABC/Dot 17593 (Sawgrass, BMI)	93	NEW ENTRY	93	I'M SORRY CHARLIE—Joni Lee (C. Wittly, MCA 40501 (Twitty Bird, BMI)	94	78	6	YOU'LL NEVER KNOW—Jim Reeves (M. Gordon, H. Warren, RCA 10418 (Bregman/Vocco And Conn, ASCAP)	95	NEW ENTRY	95	MY BABY'S GONE—Jeanne Pruett (H. Houser, MCA 40490 (Central Songs, BMI)	96	NEW ENTRY	96	IF I COULD MAKE IT (Through The Morning)—Tony Douglas (D. Cash, T. Douglas, 20th Century 2257 (Cochise, BMI)	97	NEW ENTRY	97	GOOD MORNING LOVIN'—Larry Kingston (L. Kingston, Warner Bros. 8139 (Owepar, BMI)	98	98	2	BE HONEST WITH ME—Kathy Barnes (G. Autry, F. Rose, MGM 14836 (Western/Milene, ASCAP)	99	100	2	YOU AND ME—Sharon Vaughn (T. Seals, Will Jennings) ABC/Dot 17590 (Danor, BMI)	100	96	4	THE DEVIL AINT A LONELY WOMAN'S FRIEND—Tennessee Ernie Ford (D. Frazier, S. Shafer, Capitol 4160 (Acuff-Rose, BMI)

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	8	ARE YOU READY FOR FREDDY—Freddie Fender, ABC/Dot D05D 2044
2	1	26	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
3	3	9	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
4	4	11	WINDSONG—John Denver, RCA APL1-1183
5	13	5	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
6	6	15	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
7	11	5	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
8	8	34	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot D05D 2020
9	9	8	GREATEST HITS—Don Williams, ABC/Dot D05D 2035
10	10	6	SINCE I MET YOU BABY—Freddie Fender, GRT 8005
11	5	18	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
12	12	19	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
13	16	23	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
14	7	9	CLEARLY LOVE—Olivia Newton-John, MCA 2148
15	17	8	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
16	14	10	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
17	18	9	THE FIRST TIME—Freddie Hart, Capitol ST 11449
18	22	10	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
19	20	7	ROCKY—Dickey Lee, RCA APL1-1243
20	15	10	DOLLY—Dolly Parton, RCA APL1-1221
21	19	14	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
22	24	6	BILLY, GET ME A WOMAN—Joe Stampley, Epic KC 33546 (Columbia)
23	25	19	BEST OF—Dolly Parton, RCA APL1-1117
24	27	9	I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
25	28	4	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
26	30	4	HOLY BIBLE: Old Testament—Statler Brothers, Mercury SRM-1-1051 (Phonogram)
27	33	4	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
28	40	2	TOGETHER—Anne Murray, Capitol ST-11433
29	29	19	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
30	36	5	THE NIGHT ATLANTA BURNED—Atkins String Band, RCA APL1-1233
31	32	7	EVERYBODY'S COUNTRY—David Wills, Columbia PC 33704
32	NEW ENTRY		THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
33	34	5	COUNTRY MALE ARTIST OF THE DECADE—Sonny James, Columbia KC 33846
34	38	3	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612
35	37	3	HEART TO HEART—Roy Clark, ABC/Dot D05D 2041
36	21	14	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
37	39	41	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
38	NEW ENTRY		GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.)
39	26	9	MARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot D05D 2036
40	NEW ENTRY		HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas, ABC ABCDP 912
41	44	2	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
42	43	12	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
43	31	7	ROCK 'N' ROLL MOON—Billy Swan, Monument PZ 33805 (Epic/Columbia)
44	NEW ENTRY		UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G
45	46	7	BILLIE JO—Billie Jo Spears, United Artists UA-LA508-G
46	23	10	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
47	49	2	WORLD'S GREATEST HONKY TONK BAND—Bill Black's Combo, Hi SHL 32093 (London)
48	50	2	REMEMBERING ... The Greatest Hits Of Lefty Frizzell, Columbia KC 33882
49	35	4	FREDDY WELLER'S GREATEST HITS—Columbia KC 3383
50	48	31	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365

Faron Young Bldg. Opens Its Portals

NASHVILLE — Businessman-singer Faron Young is opening the doors to his new office building, the Young Executive Building, near Nashville's Music Row area. Already occupying offices or

suites in the new structure are Young, Playboy Records, Frank and Nancy Music, the Assn. of Country Entertainers, Bonnie Dove Productions and Slim Williamson's Scorpion Productions.

Nashville Scene

By COLLEEN CLARK

Negotiations are underway for a New Year's eve party at the Summit Club in Houston that will feature Waylon Jennings and Willie Nelson. ... Bill Anderson to entertain at North Hollywood's Palomino Club Dec. 23 and 24. ... Loretta Lynn visited with newscaster Harry Reasoner, a country music lover, while taping a Bill Cosby special in N.Y. ... Danny Davis & the Nashville Brass to perform during half-time at this year's Fiesta Bowl (Dec. 26), which will be televised nationally on CBS-TV.

Ray Griff broke all attendance records when he performed at the annual Policeman's Ball in Meridian, Miss. ... Billy Thundercloud was recently named Outstanding Indian for 1975 by the American Indian Exposition in Anadarko, Okla. He and his band, the Chieftones, appeared at the Oklahoma Statehood Festival again this year. ... Sonny James broke an attendance record of

39 years when he appeared at the West Virginia Forest Festival recently. He also taped shows for "Dinah," "Hee Haw" and "The Midnight Special."

Larry Gatlin introduced his new single, "Broken Lady" on Monument Records during his "Tonight Show" appearance. ... Johnny Lee, front man with the Bayou City Beats, Mickey Gilley's house band at Gilley's Club in Houston, has a new single out, "Sometimes."

Simon Train, DJ on WSWN in Belle Glade, Fla., had a number of listeners call in to learn if Margo Smith was a man or if her records were electronically produced, as some of the jockeys in nearby West Palm Beach believed. He called 20th Century Records here while on the air and was reassured that Smith is very much female and real. Her current single is "Paper Lovin'."

Melodyland artist Dorsey Burnette was among artists performing for the City of Hope at the Hollywood Paladium last month. ... Jeannie C. Riley became the first country music entertainer to perform at West Point's Eisenhower Hall at the U.S. Military Academy recently. Riley says "it was one of the most exciting moments of my career. I've never been as warmly received, or performed to a more receptive and gracious audience than at West Point."

Ronnie Milsap taped appearances on "The Tommy Hunter Show," "The Ronnie Prophet Show," "Celebration" and "Country Way," while in Canada for concert appearances recently.

Firms Score In Nashville

• Continued from page 4

sion that it is," says Tannen, who is a 15 year publishing veteran.

"The record industry is realizing more than ever that the song is the single most important element for a successful record, and we find that the artists and A&R men are anxious to work closely with us to find the right song."

Finding the "right song" is a joint effort at Screen Gems, coordinated under the direction of Irwin Schuster, professional manager and vice president.

The New York, Los Angeles, and Nashville offices communicate on a daily basis, and Schuster maintains a close working relationship with the company's London operation headed by Ray Walter.

Mark James, one of Screen Gems' leading writers, has recently moved to Nashville and becomes an important acquisition to the writing staff. Other writers signed to the Nashville office are Bobby Abshire, Paul Harrison and Louisa Cook.

Tannen has spent a great deal of time traveling during the past year, and through his efforts and Danny Davis, vice president of national promotion, the company has signed two new writers from Dallas, David Patton and Michael Martin.

Screen Gems has also entered into a production deal with Capitol Records for a new group. Side of the Road Gang, the leading band in the Dallas area. It has been recording an album here recently.

Having just recently acquired the Chips Moman Press Music catalog which contains the B. J. Thomas recent hit of "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," future plans call for more catalog acquisition and working with several other new writers.

Program Offered

• Continued from page 42

worth, Boudleaux and Felice Bryant, Marijohn Wilkin, Bill Denny, Gordon Stoker, Ralph Emery and others. The series enables the students to touch base with top executives in the industry.

The program was initially developed through the NARAS Institute with the assistance of Henry Romersa.

Park Ramp Okayed For Webb Pierce

NASHVILLE—Webb Pierce has won the latest—and perhaps the last round in the court battle with Ray Stevens over Pierce's plans to construct a parking ramp on his property large enough to accommodate six tour buses.

The Pierce home, with its guitar-shaped swimming pool, is a popular and regular stop on the itinerary of the tour buses which take country music fans past the homes of more than a dozen country music stars. Stevens, a neighbor of Pierce on exclusive Curtiswood Lane, claimed the tour buses created a nuisance and hazardous driving condition on the narrow, winding road where they parked while passengers toured the Pierce grounds.

Last spring a Nashville chancellor ruled Pierce could build a tour bus ramp to accommodate the vehicles and his fans. Stevens appealed the decision to a higher court while a temporary restraining order prevented the ramp's construction.

Now the Tennessee Court of Appeals has upheld the decision. The three-judge panel claims, "It is made to appear by this record that the defendant, in seeking to build the so-called tour bus ramp on his own property adjacent to the street, seeks to do so in order to alleviate the very difficulties that this plaintiff complains of."

There's no word yet on whether Stevens plans to take the case to the Tennessee Supreme Court.

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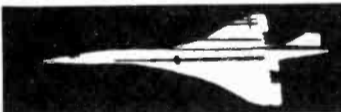
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Talent In Action

• Continued from page 25

Even if one chooses to view this strange act as a parody of some sort, more than a few flaws exist.

The Mael Brothers appear effectively alone on stage (the rhythm section and guitarist take no part in the carrying on and although they act out two completely different characters, it is not clear what point, if any, there is to the characterizations. Granted, the Mael Brothers are superficially comical enough to keep one amused for a few numbers, but I remain bewildered as to any further points to be gotten. For the same effect at half the price, go see 'Day of the Locust' and walk out 15 minutes before the end.

Mott's opening set was quite possibly the finest example of hardedged, driving, all-stops-pulled rock'n'roll that I've seen in years. Although the departure of Mott figurehead Ian

Hunter leaves Mott without a single strong visual focal point, their music was the tightest and cleanest it has been.

Guitarist Ray Major added an appropriate dash of flash and class, while Messrs. Griffin, Watts, and Benjamin pitched in vocal harmonies that fit well with the band's new material.

Older songs—"Sweet Jane," "All The Way From Memphis," and the obligatory "All The Young Dudes"—received a bright, optimistic treatment, which shows that the only quality the new Mott lacks is the pretension of the old one. **JOE BIVONA**

MICHEL LEGRAND

Buddy's Place, New York

Legrand's immense versatility was never more evident than Nov. 15 when he showcased his composing talents alongside his able piano virtuosity. Under the banner of "Michel Legrand And His Friends," the group was composed of the best jazz musicians this city has to offer. These included drummer Grady Tate, bassist Ron Carter, guitarist Gene Bertoncini and alto saxophonist Phil Woods.

Although the incessant noise of the club's rude patrons was far from an ideal setting, Legrand still rose to the occasion with a pleasant cross-section of his top movie scores—each showcasing the musical talents of his sidemen.

For instance, Tate was featured on a drum solo during one set, while during another he displayed his beautiful voice on "Windmills Of Your Mind." Woods, Carter and Bertoncini were also featured soloists on other Legrand selections that included "Pieces Of Dreams," "Summer Of '42" and "Brian's Song."

Each musician had the time to fully demonstrate the wealth of talents they possess, while at the same time showing the beauty of Legrand's pen. As for Legrand, he was perhaps in his greatest splendor during a series of piano excursions including a rousing finale of "I Will Wait For You," that changed tempo numerous times—from a waltz to a march to a bossa nova.

Although Legrand has surrounded himself with this caliber of jazz musician many times, including his "Live at Jimmy's" LP, he was at his ultimate best in the company of this particular quartet. Besides playing beautifully as a unit, the group also displayed great empathy for the musicianship of one another.

While Legrand is known as one of the best contemporary composers, his piano playing is generally overlooked. If this set was any indication, it's a safe bet to say that fact should be a thing of the past soon. This show would have worked just as effectively in concert as in the club setting. **JIM FISHEL**

THE CHIEFTAINS

Avery Fisher Hall, New York

The Chieftains are reputed to be the premier exponents of Irish traditional music and it is a reputation richly deserved judging by their performance before a packed house Nov. 17.

Most non-cognosceri are rarely exposed to this musical genre except for some hastily fiddled Kerry Schields around St. Patrick's Day each year. But traditional Irish music is richly melodic, hauntingly beautiful in its laments and almost always fun-filled. In short, it is Irish with that people's characteristics well-represented in their music.

The chieftains concert did full justice to the music. Led by Paddy Moloney, who is not so much snaggle-toothed as snaggle-faced, with a fine sense of humor and obvious mastery of the Uilleann pipes which are pumped by an elbow bellows rather than blown, the group created so much excitement that they had members of the audience dancing in the aisles in staid old Avery Fisher Hall.

Other standouts included Sean Potts on the tin whistle and Derek Bell, a cherubic leprechaun type, on various instruments but most especially the harp. Moloney and Potts are both former members of the late Sean O'Riada group which virtually exported Irish traditional music to the world. **RUDY GARCIA**

EMMYLOU HARRIS

New Victoria Theatre, London

Harris, through her association with the late Gram Parsons and her much acclaimed "Pieces Of The Sky" album, had already established a reputation in Britain although she's yet to make an impression here in chart terms.

Nevertheless the reputation was enough to draw capacity crowds Nov. 15 with the overflow filling the standing room only spaces.

Commencing with the Louvin Brothers' "Cash On The Barrelhead," Harris worked her way through 90 minutes with a set that rested heavily on country and only occasionally broke away with material from the closely associated

realms of country-rock and the pure sounds of 50s styled rock 'n' roll.

Although it was a concert hall gig—a setting slightly unusual for the group—her haunting vocal work and exciting stage presence, matched with the band's forceful musicianship, soon whipped up an atmosphere befitting a Stateside honky tonk. The titles all added to the illusion—"Queen Of The Silver Dollar," "The Bottle Let Me Down" and "Together Again" while "Hickory Wind" and "Grievous Angel" were among the songs that showed the outfit could keep country in a contemporary framework.

Then there was the Hot Band, indeed a hot band. At one stage Harris referred to them as the "best country band in the world" and, within their own particular context, she could be right. Naturally the attention was immediately cast upon the much idolized James Burton and Glen D. Hardin but the other four members soon established themselves as equally vital, and equally skilled, to the setup.

Rodney Crowell, who did a couple of numbers in his own right, and Emory Gordy provided superb harmonies. John Ware's drumming was a major force throughout, and Hank De Vito came up with steel breaks that well matched those of Burton and Hardin on guitar and keyboards, respectively.

With four standing ovations, three encores and powerful, penetrating versions of "Jambalaya," "Shop Around" and "Rock 'n' Roll Music" to close the proceedings, Emmylou Harris' first British appearance was a triumph of the first order. A full fledged tour of British shores can't—rather, mustn't—be too far away. **TONY BYWORTH**

HOT TUNA

Academy Of Music, New York

There are more exotic bands and there are more pyrotechnic bands, but when it comes to improvisational hard rock, Hot Tuna's Nov. 22 set proved there is certainly no finer band.

Without a rhythm guitarist in the present Tuna lineup to muddy the sound, the intense dialogue between bassist Jack Casady and Lead Jorma Kaukonen was crystal clear. As a powerhouse drummer, Bob Steeler is more tasteful than most and his heavy foot and quick hands filled out the few holes in the band's sound.

Tuna selected its repertoire from its new "Yellow Fever" disk as well as a few of its older albums, and that accounted for a wide variety in the styles of music it played. Much of the diversity should be credited to guitarist Kaukonen, who showcased more moods in this set than ever. "Barroom Crystal Ball" highlighted his crisp electric fingerpicking, while "I'll Be Alright Someday" was a prime example of the characteristically laid-back electric Tuna sound.

Perhaps the climax of the set came during "Serpent Of Dreams," where the interaction between Casady and Kaukonen reached a fury unmatched since Cream did "Tales Of Brave Ulysses" over seven years ago. **JOE BIVONA**

ZULEMA

Broady's, New York

Zulema is an attractive and energetic performer whose biggest asset may be her good taste in material and presentation. Her Nov. 7 show was consistently satisfying to the SRO crowd. If Zulema has a failing it is that she does too much material that is associated with other performers and not enough of the fine material that she has written, or that has been written for her. It is difficult to establish an identity as a performer doing other people's material.

Zulema displayed exceptional stage presence during her 40-minute set that featured a tight, competent five-piece rhythm section and three attractive female vocalists. All songs were creatively-arranged, with "Half Of Your Heart," a song written by Zulema and her producer Carl Mault-By, standing out. If she gives her own songwriting talents a chance, Zulema should be more successful in building her own following. **ROBERT FORD JR.**

HERBIE HANCOCK

Carnegie Hall, New York

This sold-out concert was like a well-timed uptown celebration lending a little booster power to Hancock's already rocketing new album "Manchild."

Herbie's current tour backs up the new LP, third in a series beginning with the unprecedented crossover success of his classic "Head Hunters." But despite "Manchild's" selling more than 300,000 units within eight weeks of release, Herbie's itinerary has seen relatively few sellouts, Carnegie being a notable exception, Nov. 7.

Onstage Herbie has added the guitar of Blackbird McKnight, a young self-taught virtuoso from Los Angeles whose volatile style and raw ability come closer to filling Hendrix's expanding shadow than that of any guitarist this reviewer has seen. Blackbird's solos and funk-fills have become as essential as Bennie Maupin's reeds to Hancock's live sound.

The concert began with a notably subdued and balanced sound, but quickly accelerated in volume till the encore of "Chameleon" in cacophony, with decibels seeming to approach 200 as even the feedback was feeding back. The sound was generally good, with the annoying exception that Michael Clark's drums continually drowned out Bill Summers' expert percussion.

The 75-minute set (brief for Hancock) was half new stuff from Manchild ("Bubbles," "Steppin' In It") and half Hancock oldies like "Watermelon Man," reworked through many layers of orchestrated funk till only shorthand references to the original remained.

Aside from his mainstay Fender Rhodes and several synthesizers, Herbie is now jumping from his cosmic piano bench to experiment roaring and growing pantheresque expletives through a vocal synthesizer (Stevie Wonder has no worries about competition yet).

Hancock combines many of the hippest elements of James Brown and Sly Stone with his own uncanny knack of building jazz harmonies into cliffhanging, perpetual suspensions—with which Herbie painlessly educates jazz-deaf, rock-hewn ears to more sophisticated musical changes.

A few more quiet, meditative solos of the beautiful "Maiden Voyage" vintage would be welcome, but it's impossible to sit still to Herbie's present brand of fantastically intricate jazz/funk. **CONRAD SILVERT**

JOHNNY RIVERS

Other End, New York

Jans did the front end of a two-part show Nov. 14 with Rivers, presenting the best part of the show at the other end.

Jans was suffering from a bad cold which affected his throat. That is pure death for a "blues shouter" type like Jans who writes all his own material. However, like the name of a former club, he went on singing until "the bitter end." What saved his act show as the driving sound of his musical group.

Rivers, on the other hand, appeared to be in the best of form. There was a casual maturity about his handling of mostly familiar material, including rock 'n' roll golden oldies. But more than that he fully enjoyed what he was doing and had the audience grooving right along with him. He has lost, gratefully, some of the frenetic quality of his early years and is considerably more structured without being stagnant with his music.

The result was that what started out to be a less than satisfying night with the Jans struggle ended by being quite pleasurable although not "goose-pimply exciting." Jans leaves on tour now with Janis Ian and Rivers continues on club and college dates. **RUDY GARCIA**

GERRY MULLIGAN

Chico Hamilton

Chet Baker

Carnegie Hall, New York

These three musicians, now leaders of their own groups, once formed three-fourths of the quartet that gave birth and credence to the West Coast jazz movement. Their concert Nov. 1 featured several reunion numbers from those days in the early fifties as well as efforts by each of their present units.

The evening opened with one number by the trio in the languid, emotionless style they popularized. What followed showed that of the three, Mulligan has gone the furthest in his development as a consummate modern musician. Mulligan's sextet, responsible for the second half of the concert, went through several of his new compositions like "A Walk On The Water," "Williams And The Reaper" and "Fertile Lands." The songs were vital and alive in a way that was a complete departure from those West Coast days.

Mulligan's playing on baritone sax and curved soprano sax, displayed the finesse and facility of the jazz master he is today. While Mulligan was slipping in and out of moods and textures his band was right behind him. Jack Six on bass and Dave Samuels on vibes particularly provided the kind of support any musician would be glad to have behind him.

Chico Hamilton's group took on the opening chores and produced a fine set of up-to-date music. Hamilton, like so many other jazz veterans, has surrounded himself with younger men.

On the one hand this gives new musicians exposure and on the other hand it gives Chico an impact that keeps his music as fresh and new as possible. Hamilton's drumming faded in and out in his characteristic way that first puts all the attention on himself and then permits his sidemen to display their talents. Arthur Blye on tenor sax took ample use of the opportunity and came up with some of the best licks of the entire evening.

The fact that Chet Baker is still able to pursue his career actively indicates he can still attract an audience. Perhaps this is in difference to the incredible dues Baker has paid over the years because his playing recently, as it was this night, has been almost lifeless and sadly not worth very much attention. Baker displayed dissatisfaction with himself and his group and at one point turned to them in disgust and snapped his fingers sharply to put them back on the track. Young alto saxophonist Bob Mover was the only one to remain on the track for the entire set and in fact it is Mover not Baker who is truly the star of the quintet.

The concluding numbers by the trio, like "Freeway," only proved that West Coast jazz received a death it richly deserved. Despite the intricate intertwining between Mulligan and Baker, the music's cold aloofness represents a response to society that is not only no longer viable or productive but one that leads to an emotional dead end. **LAWRENCE FROST**

JOHN HANDY AND

Ali Akbar Khan

Jon Lucien

Keystone Korner, San Francisco

In his first extended club engagement, the Indian master of sarod teamed with another teacher, saxophonist Handy, to create a sensitive and provocative musical interplay displaying not only the contrast of two completely different instrumental sounds, but also two disparate cultures—ancient Indian music as opposed to jazz forms no older than the 20th century.

The bold pairing worked because neither musician attempted to stray too far from his own idiom, though they engaged in several lyrical duets in unison, and traded fours in a rousing closing flourish to their second set, Nov. 28 (for which an SRO audience waited one hour in 45 degree weather outside the club).

Handy and Khan were brilliantly assisted by Zakir Hussain, a tabla player only 27 years old who has played with Khan some 20 years.

Handy is an exceptionally pure and articulate player who would please many by playing more often.

Lucien, a singer/songwriter from the Virgin Islands, also performed with an excellent quartet. Lucien sang suave, sometimes mushy ballads in a pleasant high baritone, ending most songs with "hip" but unremarkable scatting. His arrangements are imaginative, but he's too concerned with his image as the Belafonte of the '70s. **CONRAD SILVERT**

Vox Jox

• Continued from page 22

Jack Gales reports in from Pismo Beach, Calif. No, he's not digging clams a la Gene Taylor; he now owns KPGA, an adult contemporary FM station ("if anyone can whistle a song, we'll play the record"). Gales previously owned a station in Fredericktown, Mo., but my fondest memories of him go back to the five years he programmed WAYS in Charlotte, N.C., and was its hectic morning jock.

Jack asked me to remind George Wilson about "the curtain" next time I see him.

★ ★ ★

Dave DeHart and several other guys working at K224AG-FM at Ft. Chaffee, Ark., will be out of work just about the time you read this; the whole staff. The refugee camp is closing down and thus the station will go off the air; they're all looking for work and all have considerable experience prior to working at the camp station. Call Dave at 501-484-2053 or 501-484-2071 if you have need of a program director, air personality, or engineer.

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Its Toughest Year

EMI Electrola Cites Two Areas Decline

COLOGNE—EMI Electrola managing director Wilfried Jung has described the financial year 1974-75 as the toughest in the company's history.

The company's year dates from July 1 to June 30. In the home market, the German companies of EMI (EMI Electrola Schallplatten, EMI AV Programm, EMI-Mfp Deutschland and Edition Accord) produced a 12.5 percent increase in sales.

But against this, exports decreased by approximately 10 percent. Whereas singles sales in the Federal Republic decreased by 4.2 percent in the German record industry between July 1974 and April 1975, EMI Electrola's singles went down by only 2 percent.

Album sales continued to flourish. In the same period, German record manufacturers reported a 10.8 percent increase in LP sales, but EMI Electrola's went up by 16.2 percent.

The strongest sales increase was in the medium-price album sector—a figure of 90.9 percent. This figure includes sales via the TV Merchandiser, the television sales device. EMI Electrola achieved a 34.9 percent increase in this sales area.

As far as low-price albums were concerned, EMI Electrola had a 0.5 percent increase, compared with a 0.2 percent increase recorded by the German record industry as a whole.

While the entire industry suffered a 10.8 percent decrease in the sales of full-price albums, EMI Electrola improved in this area, with albums at a recommended retail price of more than \$8, or DM 20, by the "remarkable" rate of 23.3 percent.

Only with regard to cassette sales did the Cologne-based company's increase rate of 15.5 percent fall below that of the total industry, who reported a 34.2 percent boost.

Through statistics from the German Phonographic Assn., German record sales totalled Deutsch Mark 1,196.2 million during the calendar year 1974. Sales of serious music went up by 15.5 percent, other types by only 10.4 percent.

With a 12.5 percent increase of net sales compared with the previous financial year, the German companies of EMI achieved total sales of Deutsch Mark 188 million in 1974-75. Profit before tax was not in-

Musikvertrieb Names Board

ZURICH—Following the death of Maurice Rosengarten, founder and chairman of Musikvertrieb, the company's new board of directors comprises Mrs. Sarah Dimenstein-Rosengarten, daughter of the founder, and Dr. Jack Dimenstein.

The latter was for many years executive assistant to the founder and is named chairman of the board and president of the company. The new directors will sign individually.

Operation of the company carries on as before, under the management control of Ludwig Schmucki (records), Ernst J. Berchtold (radio and television, Telefunken) and Ernst Mulhaupt, personnel and administration. Chief accountant Wilhelm Zurschmiede heads the bookkeeping and accountancy division.

creased by comparison with 1973-74.

Says Jung: "The main reason for such stagnation of profits are the loss of income caused by the so-called parallel imports and the royalty rates, which went up considerably for artists and repertoire alike in the period under review.

"Though the German market still offered growth chances during the last financial year, and in spite of the sales increases achieved, profit results were, this way, not up to the board's expectations."

Jung announces that sales of the German companies of EMI grew by 121 percent between 1971 and 1975. Within the last five years, EMI Electrola has increased its profit before tax by some 87 percent.

"In 1974-75, EMI's German subsidiary was able to maintain its top position in the market with a share of 22 percent. This rate is to be extended to 23 percent in 1976 and to 25 percent by 1980," he says.

Romania Holds Youthfest

BUCHAREST—The first production of the Songs For Youth And Students Festival was held here over three days in the various concert halls of the Romanian Radio-Television set-up.

This vast musical event was dedicated to the Tenth Congress of the Union of Communist Youth (UTC) and to the Tenth Conference of the Communist Students Association.

Altogether 250 songs were submitted for the two sections, choral and light music. In the finals, there

Promoter Buys Theater; Shifts To Rock Fare

LONDON—Having taken over the New Victoria Theater here on a 10-year lease from the Rank Organization, promoter Danny O'Donovan is looking to consolidate his interests before possibly expanding to take in other venues in London.

"My primary aim," he says, "is to establish the New Victoria as a permanent live rock venue, with a seven-nights a week policy in mind."

Immediate plans include installation of a new lighting system, a permanent JVL sound system and the building of a special back-stage bar for press and performers.

O'Donovan, who took over two weeks ago, says he sees no signs of economic depression among rock fans. "The Emmylou Harris concert was sold out, as was Nils Lofgren, and the Melanie gig was 95 percent full. And the fans are enthusiastic about the venue, which has the advantages of being very accessible."

He says his main reason for the takeover was the lack of a permanent rock venue in London. Since the Rainbow closed, performers have turned to the Odeon at Hamersmith and the London Palladium. The Palladium, he says, is better for the Jack Jones-Frank Sinatra type of artist.

O'Donovan has John Cale, Fox, Mud, Alex Harvey, Tammy Wynette, Chris Farlowe and Max Boyce booked for the New Victoria, showing, he says, his intention of getting away from the idea of rock venues being "one-dimensional."

Dept. May Sponsor U.K. At Musexpo

LONDON—The possibility of the Department of Trade here subsidizing British participation in next year's Musexpo, the U.S. counterpart of MIDEM, is under consideration.

Musexpo president Roddy Shashoua, in London, had several meetings with Scott Robinson, of DTI's fairs and promotions division, and says he is confident the DTI would back the event, provided sufficient U.K. companies showed intention of taking part as exhibitors.

A number of companies here have received a questionnaire circulated by the Music Publishers' Assn., aimed at assessing potential support.

Shashoua says that any DTI support would be based on a solid response by companies ready to support Musexpo as exhibitors, rather than as observers. And the subsidy, if approved, will cover some 90 percent of the cost of the stand and some 50 percent of the cost of travel for two people.

were 24 in the choral section and 26 in the light-music division, presented to live audiences and to the watching television millions. The jury comprised critics and composers, with honorary president Ion Dumitrescu, a composer and president of the Romanian composers' union; and president, composer Dumitru D. Botez.

Awards in the choral section: 1, "Spre Comunism In Zbor," (Flying Toward Communism) by Mircea Meagu; 2, "Ani Frumosi De Aur" (Beautiful Golden Years) by R. Paladi, and "Marsul Tineretti Noastre" (Our Youth March), by V.V. Vasilache; 3, "Utecistii De Azi, Comunistii De Miine" (Today UTC Members, Tomorrow Communists) by T. Popa and "Strins Uniti, Utecisti" (Very United UTC Members) by L. Ionescu.

Awards in the light-music section: 1, "Portile Soarelui" (The Sun Gates) by Marius Teicu; 2, "Pentru Fiii Tarii" (For The Country's Sons) by D. Stefanica; 3, "Tinerii" (The Young Ones) by C. Dascalescu and "Cintec Pentru Voi" (Song For You) by I. Cristinoiu.

Radu Enache, secretary of the Central Committee of the UTC, said at the prize-giving that it was a political festival and had launched several really valuable songs. In the future, the festivals will be held every two years, alternating with the "Soldier Song Festival."

He adds that the festival had also launched some talented young singers and composers. But he honored "important artistic forces" which contributed to the success of the 1975 festivals: the chorus and orchestra of the Ciprian Porumbescu Bucharest Music Academy; the light-music Romanian Radio-Television big band; the Horia Moculescu vocal and instrumental group; and well-known singers Corina Chiriac, Margareta Pislaru, Angela Similea, Adrian Romescu and others.

BILLBOARD IS BIG INTERNATIONALLY

Cinedisc in U.K. Gets An 'F' (Failure) Rating

LONDON—Continual losses and a "wait and see" attitude by major record companies were blamed here for the death of Cinedisc—the Pearl and Dean scheme to promote new records in cinemas.

News of the failure came in a brief statement and the company ceased operations immediately.

The demise comes only four months after the launch and, according to the statement, there had been general enthusiasm and optimism about the future, despite the scheme operating at a loss.

But, it ended: "Many of the companies were adopting a wait-and-see attitude towards the new medium. It is regrettable that the company has had to close down so quickly but the pressure on a sizable investment to create a profit has been severe in the current economic climate."

Cinedisc executive director David Prosser says: "Quite a few record companies who had used the scheme were coming back to us and saying how they were selling more records as a result of it. And in recent weeks Cinedisc had become an integral part of the cinema program.

"Unfortunately, though we had early support from majors like EMI, Pye and CBS, they didn't use us later. I think they were waiting to see how the idea went before becoming more involved themselves.

"Certainly the smaller companies, like A&M, which recently booked the whole tape to promote the new Supertramp album 'Crisis, What Crisis?', along with Bell and Bronze gave us their support."

Though some cinemas had been apprehensive about the idea, he felt Cinedisc had generally gone down well. "The cinema is a natural media for promoting records and the fact that one-and-a-half people a week heard Cinedisc brought the scheme some comparison with radio promotion.

"This kind of audio entertainment

Dealer-Pirate Gets One Year

LONDON—A record dealer, Kishoria Narshi Pandit, previously found in a civil action suit to have dealt in Pirate tapes of Indian music, was sent to prison for a year for perjury and issuing a forged document.

It was said at Leicester Crown Court that Pandit, who pleaded guilty, had after the civil hearing produced a letter apparently from the Gramophone Co. of India (EMI) giving permission for his Hindustani music to market tapes.

The letter was, in fact, a forgery and, the judge was told, Pandit had also given false information in a sworn affidavit regarding his source of supply.

The court was told that Pandit, a man of previously good character, had wanted to start a business in Britain selling pre-recorded tapes of Indian and Pakistani soundtracks. He had advertised in the Times of India for rights and had written to the Gramophone Co. but was told it was not possible for him to reproduce the music on tape.

Pandit had purchased a duplicating machine and a large quantity of tape. He had also arranged for a local printing works to supply 30,000 inlay cards copied from 16 EMI and Polydor sleeves, after claiming that he had been to India to obtain copyright in the artwork. From January to May last year 7,000 cassettes had been recorded.

will be hard to replace because Pearl and Dean do have exclusive rights to advertising time in 750 EMI, Star and Classic cinemas, plus some independents."

Cinedisc cost to the record companies was roughly \$1.25 a week per cinema and the tapes were played during intermissions. Each tape ran for some 20 minutes, with no more than eight different titles.

Market research at the time of the launch showed that 66 percent of cinema-goers in Britain were between 12 and 24 and accounted for 75 percent of total record business. And the British Market Research Bureau reported that 70 percent of singles buyers and 68 percent of album buyers were also cinema-goers.

BBC Looks To Cutting Loss To \$20 Million

LONDON—The British Broadcasting Corp. annual report shows that the corporation hopes to reduce its \$36 million deficit to \$20 million during this financial year.

And though not mentioned in the report, the feeling is there will be no further cuts in the output of Radio 1 and 2 this year, though other measures will be taken in BBC Television.

Apparently the cuts to the radio network earlier this year, such as the temporary axing of late-night rock shows on Radio 1, and the combining of Radio 1 and 2 in week-day afternoons, saved only a small amount and were regarded by BBC people as simply a token gesture. The rock shows were restored in the summer.

The annual report says that listener response to BBC local radio has been good, despite the growth of commercial radio. During the last quarter of 1974, the daily audience of BBC local stations was 1.8 million on average and at the start of 1975 the figure peaked two million. These figures represent a 50 percent increase over the same period a year earlier.

Disk-jockey Ed Stewart children's request shows on Radio 1 "Junior Choice" had the biggest audience of all BBC programs during the year, averaging 6.5 million for the Saturday edition and 5.5 million on Sundays.

French Entry For Eurovision Up To Public

PARIS—It has been decided here that in future French entries for the Grand Prix de Eurovision—the Eurovision Song Contest—will be decided by public competition.

This follows the disappointing results of previous years. A real competition, it is hoped, will find not only the best song but also reflect popular choice and taste.

Certainly the audience will be wide, because the competition will be in the hands of the top French television program, Air Inter, and the copyright organization SACEM.

Entries will be limited to members of SACEM, and the original selection will rest with that organization. Then there will be two semi-finals both of which will be seen on television, and heard over France Inter. The final itself will be judged by the audience of viewers and listeners.

Pubs, Artists Turn 'Wasteland' Of Oldies Into Chart Riches

• Continued from page 3

tion." And they come from the soul area, like "This Old Heart Of Mine" and "Higher And Higher" and from country circles, such as "Green Green Grass Of Home" and "Last Date."

The Everly Brothers' repertoire has been particularly plundered. Apart from "Love Hurts," currently a big hit for Jim Capaldi, "All I Have To Do Is Dream" has been given a newstyle treatment by Al Matthews and "Let It Be Me" by the Pointer Sisters.

The revival statistics break down into four broad categories. There are the standards from 20-50 years ago; then pop items from the late 1950s and the 1960s, and soul and country tunes from the last 15 years. The second of these categories provides the greatest number of titles.

Included: the Beatles' "Let It Be;" Dusty Springfield's "I Only Want To Be With You;" and Connie Francis' "Where The Boys Are." The new recordings are by Leo Sayer, David Cassidy, Papa Do Run Run, the Johnson Family and Donna Marie Newman respectively and are additional to those mentioned earlier.

Discotheque and club interest in the old "twist" dance saga has sparked off two versions of Chubby Checker's "Let's Twist Again," by John Asher and by Winston and the

Dominos, with Checker's original also back on the market, along with Sam Cooke's "Twistin' The Night Away."

Soul emerges a close second in the revival breakdown, with Rod Stewart's version of the Isley Brothers' "This Old Heart Of Mine" leading the way, followed by "Higher And Higher," "Crackin' Up," "You Better Come Home," "Heat Wave" and "It Should Have Been Me"—recently updated by Martha Reeves, Tommy Hunt, Johnny Rivers, Linda Ronstadt and Yvonne Fair, respectively.

Apart from the current Esther Phillips and Art Garfunkel hits, standards in vogue include "Deep Purple," from Donny and Marie Osmond, who earlier this year scored with the new version of "Morning Side Of The Mountain;" "True Love," Harvey Smith's disk debut; "I Could Have Danced All Night," Biddu's followup to his "Summer of '42" revival; and, predictably enough at this time of the year, "White Christmas," with new offerings by the Tonics and Freddie Starr.

Additionally Bing Crosby's original has been resericed.

And the country catalog weighs in with items like "Green Green Grass Of Home," freshly recorded by Elvis Presley, and "Last Date" through a reggae version by T.T. Ross.

The song revival bandwagon has been gathering speed all year, of course—since January, no fewer than 24 old songs have made the top 10. They include rock 'n' roll favorites like "Oh Boy," "Three Steps To Heaven" and "Heartbeat." Plus 1960s pop and soul titles like "Sherry," "It's In His Kiss," "The Proud One," and "Please Mr. Postman."

Easy listeners from the past couple of years like "The Way We Were," "Help Me Make It Through The Night" and "I'm Stoned In Love With You" add to the list. And there were the decidedly vintage mavericks like "The Ugly Ducklin" and "Whispering Grass."

The publishers understandably attribute much of this situation to their promotional efforts on behalf of back catalog.

Essex Music here recently put together a portfolio of U.S. compositions which weren't hits for the artists who originally recorded them, but which the publisher feels could provide success for someone today.

David Platz, the managing director, points to the Walker Brothers' new single "No Regrets" as an example of this line of thinking. It was first cut, without significant U.K. impact, by composer Tom Rush years ago but, Platz says, it turned out to be ideal for the re-formed Walkers.

Platz also believes that more people in the business are recognizing how swiftly new generations of record buyers come along, who equally swiftly accept recordings of songs which though old are new to them.

Roland Rennie, creative director of Chappell, makes the same point: "Good songs are good songs, no matter what vintage." But, he adds, songs revivals tend to happen in phases and that some old compositions, no matter how good, simply could not be revived at this point in time.

"They would essentially be out of tune with the public mood," he says.

Paul Rich, vice president of Carlin Music, feels that what is happening currently is a constant recurrence every year. "It may just be a little more noticeable now because of the chart success of some revivals. There is always dearth of good and new songs, and this is partly because many contemporary artists write their own material.

"Composing is not as easy as it may sometimes appear. It's a profession unto itself. Therefore publishers would be made not to work back catalog thoroughly and constantly. It's very much part of their normal function."

But at the same time it is recognized that the number of revivals on the market today is not purely attributable to the publishers' efforts, staunch through they are. There are no set rules in the recording of repertoire and often a series of artistic accidents or coincidences lead to the resurrection of old songs.

One influential factor may be the sales success that reissues have registered in the charts this year, of which David Bowie's "Space Oddity" is the most conspicuous now.

Many artists may reason that if records first released anywhere up to 13 years ago can make it once more—this year's big reissues have included Brian Hyland's "Sealed With A Kiss," Desmond Dekker's "Israelites," Bobby Goldsboro's "Honey" and Tammy Wynette's "Stand By Your Man"—so why not songs of the same vintage?

Boyden Out At LSO—Cuffed For Off The Cuff?

LONDON—An "explosion" inside the London Symphony Orchestra management last week resulted in the sudden dismissal of \$25,000-a-year managing director John Boyden after six months.

Boyden, former a&r director of Classics for Pleasure label, a branch of Music For Pleasure since 1967, became the center of a storm over an interview printed in the daily newspaper the Guardian.

This, he asserted without withdrawing allegations of intemperance and lack of musical dedication among some LSO musicians, was tape-recorded during what he understood to be an off-the-record talk with the woman reporter during a break at Anchorage, Alaska, on the return journey after the LSO tour of Japan.

Boyden says he had at no time knowledge that the conversation was being recorded or would be printed.

But the LSO board of directors, consisting of nine members elected by the self-governing players, met

and it is understood made an offer to Boyden of what has been described as "a derisory sum" if he would offer his resignation. Boyden refused and thereupon was dismissed.

With his departure, interim administration of the orchestra is in the hands of concert administrator Mrs. June Hall.

It is understood that Boyden's three-year contract as managing director contains no "break" clauses and that he has been advised he has a watertight case for possible legal action. Boyden himself will not comment beyond saying: "My sole aim is to have a little justice done."

John Perry, Boyden's solicitor for 13 years, says: "We want to reach an amicable solution of this situation." And he suggests the way is still open for further discussion.

Boyden says: "Whatever happens, I would like to stay in the music business. I've been involved for 18 years and feel I have something to give to it."

From The Music Capitals Of The World

LONDON

Fully-networked television series here for RAK group Arrows, and produced by Muriel Young, seen as a chance to break the bank in the same way as happened to Bay City Rollers... Allan Clarke, lead singer with the Hollies, signed to exclusive disk contract by Elektra/Asylum's David Geffen, to cover solo product for the U.S. and Canada.

RCA has entered an agreement under which Tony Visconti will produce a number of artists for the company on a worldwide basis, but in the U.K. his product will be on his own Good Earth label. ... DJM signed a production deal with Steve Rowland, through Smoke Records, for two artists, Bob Wright and Colm Wilkinson, the former previously lead singer with Los Bravos.

Farewell gift of portable typewriter to EMI classical general manager John Whittle at a party organized by Gramophone magazine editor Malcolm Walker. ... Canadian singer-writer Bill Amesbury in for promotion on his single "Every Girl In The World Tonight" and for television in Holland.

Intensive Bronze Records campaign for new Uriah Heep album "The Best Of..." including flying in licensees from all over Europe for the start of the band's 16-gig U.K. tour (Dec. 13). ... Chart girl Lena Zavaroni, just 12, off for a series of concerts at British Forces bases in Germany. ... Flamenco guitarist Paco Pena in for short tour (Dec. 26-Jan. 3) for promoter Derek Block.

Chappell here has long-term publishing deal with Charisma, to represent all product from Charisma, Love Music, Esedra, major writers involved including Van Der Graaf Generator, String Driven Thing, Bo Hansson, Refugee and Howard Werth. ... Nana Mouskouri's album "Songs Of The British Isles" to be supported by a book of the music and lyrics, through Chappell. ... Four-day Great British Music Festival, opening Dec. 31, first rock event at Olympia since Jimi Hendrix was there ten years ago.

Revealed: composer-producer-musician Herbie Flowers paid \$12 for original session for Bowie's two-times-around No. 1 hit "Space Oddity." ... New link between EMI Mu-

sic Publishing in London and New York Times Music is Ellis Rich, who replaces Arthur Cook. ... Marc Bolan and T. Rex going out on the road again in the New Year. ... Concert tours next year for Helen Reddy (in the spring) and Joni Mitchell (probably May).

New group Glyder, seven-piece from near London, having re-mix of its "Pick Up And Go" single by Jerry Lieber and Mike Stoller in New York. ... Recent album chart showed Perry Como's "40 Greatest Hits" top and Jim Reeves' "40 Golden Greats" second, with the "greatest hits" of Elvis Presley, Elton John and Simon and Garfunkel, not to mention "All-Time Party Hits."

Johnny Mathis back for a tour of 26 days at the start of March, next year, including a week-long cabaret gig at both the Wakefield Theatre Club, plus the Caesar's venue, Luton. ... Granada television invited George Melly, plus ex-Beatle publicist and now Warners' U.K. managing director Derek Taylor to their home town, Liverpool, to offer reflections on life in "1955" in Merseyside parts.

Andy Williams here for a holiday. ... Taj Mahal available for gigs in the U.K. from May 17, 1976, after opening a two-week season at Ronnie Scott's from May 3.

PETER JONES

HAMBURG

U.K. group Brotherhood of Man in for the television show Musikladen, projecting their hit single "Kiss Me, Kiss Your Baby." ... Swedish chart-toppers Abba promoting new single "Mamma Mia" on Polydor. ... U.K. band Green-slade touring Germany.

In January, Polydor artist Freddy Quinn to have his TV show "Freddy Live," along with the Bert Kaempfert orchestra appearing for the first time in years. ... Polydor singer Wencke Myhre produced her second show for the television second channel.

Big success here for Hermann van Veen, from Holland. ... Karel Gott, another Polydor big name, presenting two television shows in January. ... James Last back from a worldwide tour which took in Japan, Australia, New Zealand, Hong Kong,

(Continued on page 50)

Multimedia Show Set In Vienna On Life Of Stolz

VIENNA—A Multimedia show on the life of the late Viennese conductor and composer Robert Stolz will be produced at the Opera in Graz next year. This was announced by Egmont Lueftner, director of Ariola-Eurodisc, Munich, and chairman of the Robert Stolz Foundation.

Lueftner was in Graz to present the Robert Stolz Prize to Anneliese Rothenberger and the United Theaters of Graz. Lueftner said that a Robert Stolz musical will be produced in London next year.

The Robert Stolz Foundation was instituted in 1970 on the occasion of Stolz's 90th birthday and on the initiative of Ariola-Eurodisc and the Bertelsmann book and record clubs.

Lueftner recalled that Stolz was responsible for about 2,000 songs,

more than a hundred film scores, 50 light operas and numerous ice shows. "His work was an inspiration to many young composers and there can scarcely be a singer of repute who has not performed a Stolz song during his or her career," said Lueftner. "Until his death in the summer of this year he was the last surviving representative of the golden age of Viennese music."

The Stolz Foundation sponsors projects in various fields of art and is also dedicated to the continuing propagation of the Stolz repertoire.

The decision to divide the 1975 award between Anneliese Rothenberger and the United Theaters of Graz was made by the board of curators of the Foundation. Both prizewinners received 10,000 marks and a silver bowl.

CONTROLS LISTED

Pathe-Marconi Rebuttal

PARIS—Michel Bonnet, director of Pathe-Marconi EMI here, has answered charges and accusations levelled against French disk manufacturers, of which his company is one of the most important.

As previously reported in Billboard, Le Figaro launched a campaign destined to draw attention to "bad quality" of records manufactured in France. The campaign created a big response, members of the public naming a whole string of alleged production faults.

By way of reply, Bonnet listed controls and precautions taken by his own company. They include electronic control, microscopic control groove by groove, a kind of "electrocardiogram" control of disks and, finally, for the HMV series a super-control system.

In the event of a fault, the disk is thrown out. And if, for whatever rea-

son, a whole series is faulty, then it is destroyed. Wrote Bonnet: "We do not play about with quantity or quality."

Referring to the care generally taken by manufacturers, he said the public should bear in mind that it also has a responsibility for record care and should handle disks with the greatest awareness of possible damage.

He says disks should always be returned to their sleeves after use. The surface should be cleaned only with specially prepared materials, available in retail shops. And the arm and positioning of the record-player should be correctly adjusted.

But how many music-lovers, he asked, take care to store disks correctly? Left around and packed horizontally was an inevitable cause of damage. His parting shot: there are always two sides to a story.

From The Music Capitals Of The World

• Continued from page 49

Singapore and Kuala Lumpur. . . . RCA here now has its own import service with the RCA jazz catalog Black And White from France.

Joachim Bobsin is new production chief of EMI in Cologne. . . . Rock star **Klaus Schulze** has left Virgin and set up a new contractual deal with Metronome. . . . British-based **Pasadena Roof Orchestra** appearing in the German TV New Year show spectacular. . . . **Roger Whittaker**, with his single "The Last Farewell" in the German charts, to have his first German concert, in Hamburg, Jan. 16. . . . **Billy Swan** was in for the Starparade television show last month.

New album "Caastelbekk" from composer **Peter Moesser** for UFA Musikverlage and Intercord. . . . **Klaus Doldinger**, and his "Doldinger Jubilee," with **Les McCann**, **Buddy Guy**, **Johnny Griffin** and **Pete York** on a European tour. . . . Baritone **Allan Evans**, from the U.S., out with his first album "Fremde Straben" for Decca. . . . Actress and singer **Heidi**

Bruehl, who now lives in Los Angeles, had a German television show called "Meine Schwester Und Ich."

Eddie Constantine from Paris released a single in Germany. . . . Folk group **Slavko Avsenik** and his **Original Oberkrainer** celebrated its 20th anniversary with a Munich-staged concert. . . . The radio network in the American Sector in Berlin (RIAS), supported by the U.S. Government, had 736,230 minutes of needle-time in 1974, split up into 27,381 of light music, 270,330 of pop and dance music and 7,846 of jazz.

Wim Schut, director of United Artists since 1972, left the company early November and so far no replacement has been named. . . . Global Music in Munich report a comeback by **Desmond Dekker** with his Ariola single "Sing A Little Song." . . . Melodie der Welt has a hit "Ich Habe Noch Sand In Den Schuln von Hawaii," sung by **Bata Ilic** on Polydor. . . . EMI-Electrola working on five newcomers: **Gaby Baginsky**, **Elke Best**, **Daniel David**, **Lino Moreno** and the group **Gina, Lilly, Pit and Willy**. **WOLFGANG SPAHR**

STOCKHOLM

Former **Blood, Sweat & Tears'** guitarist **George Wadenius** now back in Sweden rehearsing a new group **Made In Sweden**, the personnel comprising: **Tommy Korberg**, former singer with **Solar Plexus**; pianist **Wlodek Gulgosky**; **Pekka Pohjola**, Finnish bassist from **Wigwam**, who played on the last **Frank Zappa** album; and drummer **Vesa Aaltonen**, formerly with **Tasavallan Presidentti**, also from Finland; and a Scandinavia tour comes soon.

Electra Grammfon running a **Jim Reeves** campaign with the 32-track double album from RCA "Jim Reeves Forever" retailing at a specially reduced price. . . . Sonet released an album with leading jazz guitarist **Rune Gustafsson** playing songs by **Stevie Wonder**.

New jazz label Phontastic released its first album "One Morning In May" with the **Ove Lind Quartet**, featuring **Ove Lind** (clarinet), **Bengt Hallbert** (piano), **Lars Erstrand** (vibes) and drummer **Egil Johansen**, the label being distributed here by

CBS. . . . Electra just out with the new **Sweet** double album "Strung Up," the U.K. quartet being particularly strong here with their last three albums all going gold.

First solo album by **Agneta Munther**, member of the **Family Four Singers**, is "Tva Sidor," out on Polydor. . . . Disco music is becoming more and more popular here and all major companies are releasing special disco albums, with CBS out with "Disco Pack," featuring soul artists **Labelle**, **Isley Brothers**, **Earth, Wind & Fire** and **Kokomo**, the collection compiled by **Thomas Witt**. . . . MCA album "The Stars Of The Silver Screen," featuring 28 tracks of Hollywood stars, compiled by **Carl-Erik Hjelm**, at Grammfon AB Electra.

As reported earlier, the Swedish Television will not take part in or transmit next year's Eurovision Song Contest, but Swedish radio is to air the final from Amsterdam, April, even though Sweden is not competing. . . . **Billy Swan** in for a television appearance, and to receive a gold disk for his latest album "Rock 'n' Roll Moon," which has sold over

50,000 copies in Sweden, following his first album "I Can Help," one of this year's biggest sellers.

The album "**Abba**" still breaking all local sales records. Since release six months ago, it has sold over 360,000 albums and cassettes in Sweden alone, an all-time local record, matched only by the group's previous album "Waterloo." **Abba's** follow-up to the "S.O.S." single is probably "Mama Mia" and "Abba's Greatest Hits," with 14 selections, is just out.

Anna and **Frida** from **Abba** each has a solo album out, **Anna's** including 10 self-penned songs and a Swedish version of "S.O.S." and this is her album on CBS, her contract expiring in January. **Frida's** "Ensam" album is her first on Polar. . . . Stockholm concert included in **Bruce Springsteen's** three-town European tour.

"Windsong" is the album which finally broke **John Denver** in Sweden. . . . **Janne Schaffer**, Swedish pop guitarist who has recorded two gold albums on the Europa Film label, has signed a worldwide pact with CBS, the first album to be released in March. . . . **Barney Kessel** just finished a short tour here which also included a television appearance.

Metronome has released three more albums in the series of jazz recordings made on the label between 1949-1974, with "Manchester Fog," featuring **Lars Gullin** (recorded 1954-56); "Swinging In Sweden," recorded in 1951 with **Roy Eldridge**, **Teddy Wilson**; "The Midnight Sun Never Sets," with **Harry Arnold**, **Quincy Jones** and the **Radio Band**, from 1958.

The **David Essex** movie "Stardust" is currently running here and EMI has released the Arista soundtrack albums. . . . First Swedish Top 50 album and Top 20 singles sales charts released here by GLF, with 24 of the listed 50 albums of Swedish origin, but only four of the top 20 singles of local origin.

LEIF SCHULMAN

ABIDJAN, IVORY COAST

Manu Dibango, A/K/A **Makossa Man**, arrived in the Ivory Coast for a four-concert tour, accompanied by the local television band. All shows sold out with seats at \$7.50, truly a pop-show return of the prodigal song here.

Newly-created Societe Ivoirienne du Disque in the charts at number one with its first record by the **Nawa National**. . . . Motown has set an office here headed by **Gerald Theus**, the department dealing with public relations and market studies for the whole of West Africa.

The government of the Ivory Coast has set up a "patriotic" song contest, with the first prize of around \$50,000, and there was an entry of more than 1,000 writers. . . . EMI rumored here to be looking for a suitable place to set up a pressing plant, notably through discussions with S.I.D. . . . Noted guitarist **Yves Beugre**, who played with many of the big names in jazz circles in Europe, died here having recently been teaching music at the Ivorian National Institute of Art, and many local bands put on street concerts to mark his death.

Decca's director of African product was in Abidjan for a week, supervising the **Manu Dibango** tour, but also contacting local distributors and in search of local pressing facilities. And the director, **Mrs. Le Couvreur** was also on the trail of certain pirate recordings of Decca product through Africa. **A. MICHAEL**

DURIUM ITALY

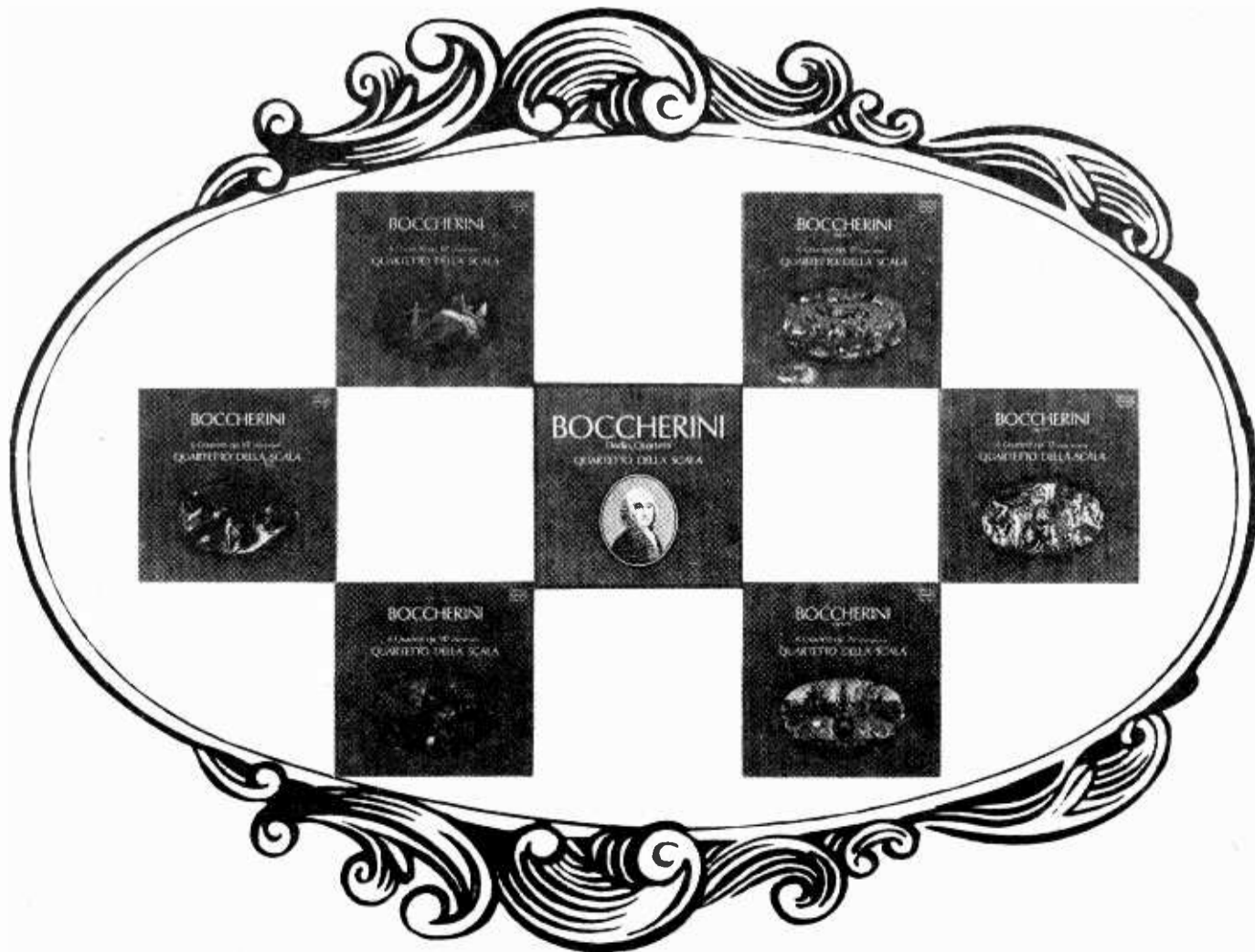
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Carrion's Talents Are Paying Off

SAN JUAN—"It cost me a lot of work to convince record companies here that my music had a market," says 25-year-old singer and composer Alberto Carrion, one of the hottest names in entertainment here.

Two years ago Carrion had trouble finding a recording company that would back his first record. "They said my music was good but it was not commercial," he muses.

To their surprise Carrion's first LP sold. "Amanecer Borincano," which he wrote and produced entirely on his own and was subsequently purchased by the local Flamboyant Discos, has already sold around 40,000 copies, Carrion says with satisfaction. "Over 30,000 is a success considering the island's limited market."

The figure is a double success when one considers that up until the summer of 1974 Carrion was relatively unknown, even though top singers like Danny Rivera and Lucecita Benitez had incorporated some of his songs in their repertoires.

Despite his obscurity, Carrion had nonetheless been musically active in small bands here since he was 16. In the late 1960s he teamed up with the New Zealand Trading Co., a rock group, and toured all over the U.S.

Carrion played with the group for two years, then decided to return to Puerto Rico and study music "more seriously" at the P.R. Conservatory of Music.

He also began composing songs in Spanish (his songs before were always in English) and performed them in Old San Juan's small nightclubs like La Tahona, La Tea and Ocho Puertas.

Through his sister, actress Camille Carrion, he met Danny Rivera and Lucecita. Both liked his songs and recorded a few.

The big jump for Carrion, however, was a concert he did at the Sylvia Rexach theater last year in August. Teaming up with Raices, a group of talented young musicians whose music is a blend of salsa, rock, jazz and Latin sounds, Carrion dazzled audiences with his poetic songs.

Today, Carrion's musical career is on the rise. His songs can be heard over most radio stations, like KBM, Radio Rock and La Gran Cadena.

This year may have been one of Carrion's busiest. He traveled to Peru for a series of concerts, had the lead role in a recent production of "Jesus Christ Superstar," cut another LP which came out around three months ago and is at the moment delighting audiences at the Ocho Puertas club.

Santanera Being Feted In Mexico

MEXICO CITY—One of Mexico's greatest longevity groups, Sonora Santanera, was honored here at a special gathering recently for its 15 years in the recording business. CBS hosted the affair which attracted more than 100 local newspaper and radio representatives.

Besides the usual brief speeches and music by Sonora Santanera itself, color footage of the long-time tropical combo (12 pieces) during a recent tour of the U.S. was shown. It is part of three video specials to be distributed independently throughout Latin America next year, reports Carlos Colorado, director of the top selling CBS group.

Latin Scene

NEW YORK

Renel Sousa, Caytronics vice president for international productions, thrilled over accomplishments by labels' artists in recent song festivals held in Puerto Rico. **Manuela Torres** (CBS-Caytronics) representing Mexico although she was born in Puerto Rico, took first place in the Third International Song and Voice Festival of Puerto Rico held in San Juan in early November, with her interpretation of "El Rio." This was followed by **Joalberto Castro** (also CBS-Caytronics) copping top prize in prestigious OTI festival with the song "La Felicidad." This featival too, was held in San Juan but in mid-November. The OTI second prize went to Spain's entry **Cecilia** (CBS-Caytronics) and the song "Amor De Media Noche." That's two firsts and a second which explains Sousa's elation. Another happy man is Mexican composer **Felipe Gil** who wrote both first place songs. **Juan Carlos Calderon** wrote "Amor De Media Noche."

Lou Ramirez, Tico label chief, and **Jerry Masucci**, president of Tico's parent company, Fania, at Media Sound studio the other day putting finishing touches on mixes for Lou's new Latin disco sound LP. Decided to change approach to one song and Lou had to sit down at the piano and record another track. . . . Some of the cuts on new **Eddie Palmieri** (Cota) LP are outstanding and among best he's ever done. Others sound strangely different in technique. . . . **Charlie Palmieri's** arrangements for one side of **Bobby Capo's** (Mericana) new LP after five years without recording are dynamite. One or two could make it without vocal.

Famed Spanish singer **Lola Flores** and her husband, **Arturo "El Pescadilla"** have just signed with CBS (Spain) after ending contract with Belter. . . . They thus join daughter, **Lolita**, who has top hit on Spanish charts, "Amor, Amor." . . . **Rafael** completing two LPs for release in February after his new deal with Hispavox goes into effect. One was done with the **Gomelos Del Sur**. The other, which is causing some excitement at the home office, will be called "Con El Sol De La Manana" and features arrangements by **Juan Marquez**, **Bebo Silvetti** and **Agustin Serrano**.

El Gran Combo (Rico) report recent Mexican personal appearance highly successful. . . . **Ricardo Cartagena**, Rico chief, gloating about their success while looking over the packed crowd at Bronx's Hipocampo Thanksgiving Friday night at Gran Combo's first dance engagement here in a while.

Marcos Lazaro and **Hugo Lopez**, personal representatives for **Roberto Carlos** (Caytronics) were here to sign with label prexy **Joe Cayre** for personal appearances by singer here in 1976 and 1977. . . . Carlos also set to release English-language LP in February hoping to achieve market crossover success.

Ray Avilos, **Rafi Mercado** and **Paquito Navarro** report Latin nostalgia concert at Madison Square Garden (Nov. 30) not a financial success but artistically very satisfying. . . . Avilos expresses no regrets. "It could have just as easily gone the other way and we could have sold out in two days. But it was my idea and I'll live with it," he says. Same production group may have big news announcement in January.

RUDY GARCIA

Latin Salsa Boosting N.Y. Economy

• Continued from page 1

for just a few weekend gigs they now work five and six nights a week.

"Scale for sidemen averages around 35 or 40 bucks but most of us pay better than that so that we can keep our guys together," he says. "Of course, it's easier than before when the boys would get discouraged and go into some other line of work."

The groups average about eight pieces and get around \$500 per date depending on the night of the week. Some groups are smaller or less well known and play for slightly less but with the frequency of engagements and recording sessions the individual musicians seem to do quite well.

The increased market for live salsa music for dancing has also reflected in increased record sales. Alex Masucci, promotion director for the Fania labels which dominate the Latin rock field, says personal appearances have had a marked effect in introducing new groups and stimulating formation of spin-off bands, as new favorite sidemen gain popularity.

"Those of our bands that are based in New York do a lot more personal appearances than those based in Puerto Rico where it is mostly weekend work," Masucci says.

However, despite the apparent boom period for live Latin rock music, it is not universally appreciated. Some of the larger, long-established well-known aggregations have been hard put to maintain previous years' income levels.

"I guess part of it is the economic recession," says Larry Harlow, leader of Orchestra Harlow which celebrates its 10th anniversary this month. "You see, we have to get a certain minimum to meet our nut and it is usually higher than what the clubs pay these younger, newer groups. We'll be lucky if we end up working as much this year as we did last."

CBS Plugging Festival Disk Sung By Castro

MEXICO CITY—Following its first place selection in the fourth OTI music festival in Puerto Rico Nov. 16, CBS de Mexico has started a massive distribution campaign for Felipe Gil's "La Felicidad" ("The Congratulation") sung by Gualberto Castro.

Since the song also placed first in the national OTI contest here in late October, "We thought we would get prepared for the possibility then of its winning," says Armando De Llano, long-time vice president of the label. The quick-breaking disk should be in full saturation right into and through the Christmas season, he adds.

One of the reasons for a "no delay" policy with the Gil-Castro entry is because "no matter how good a record is today they do tend to burn up fast," De Llano implies. Besides the single, CBS is poised to release an album of the same title.

"La Felicidad" won over 19 other Latin American countries plus Spain. It is published by Palasa, which was set up by the OTI sponsors, Telesistema De Mexico, in the early 1970s.

Gil and Castro many also do some brief promotional tours over the next three weeks in order to hype the demand for the record. It is backed by "Esa Mujer Y Yo" ("This Woman And I"), another Gil entry with Mario Arturo which was an also ran in OTI.

The Harlow orchestra makes most of its personal appearances in the New York area, which the leader feels is a mistake. He believes less frequent engagements in New York and more tours elsewhere would allow him to raise his price and get it whenever he comes to town.

He would appear to be right judging by the fee schedule charged by El Gran Combo for its infrequent New York gigs. One recent Friday night at a Bronx club, El Hipocampo, the group got \$3,000 for its four hours during which it alternated with another local favorite band, Tipica Novel.

In order to make the nut for El Gran Combo, Hipocampo, a medium-sized establishment located in a somewhat run-down, largely crime-infested neighborhood, charged \$8 a head at the door, drinks extra. Owner Jose Ramos notes that despite the high tab he had to turn them away from the doors.

"The people we get here are mainly interested in dancing and they know their music," he says. "There's no way we can get the best music up here and also keep the rowdy type of client out unless we charge a stiff price at the door. Of course, once they're in we don't hassle them about buying drinks. If we had a fancy place where we had to pay heavy rent we couldn't make it."

The fancy places for the most part use the less costly acts and charge less at the door. However, \$4 or \$5 is about as low as the better places go even during the week. Hipocampo, which only uses one band on Wednesday nights, alternating with recorded music, gets by with charging only \$1.

Whatever the admission charge, the clubs all report doing good business and more seem to be opening every day. The musicians couldn't be happier.

Billboard SPECIAL SURVEY for Week Ending 12/13/75

Billboard Hot Latin LPsTM

Special Survey

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	8	VICENTE FERNANDEZ Hijo del Pueblo, Caytronics 1441
2	JULIO IGLESIAS A Mexico, Alhambra 21	9	LOS BABYS Como Sufro, Peerless 1769
3	LOS FREDDYS Epoca De Oro, Peerless 1041	10	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
4	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	11	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420
5	CELIA & JOHNNY Tremendo Cache, Vaya XVS 37	12	HECTOR LAVOE La Voz, Fania XSLP-00461
6	NELSON NED Nelson Ned, United Artists 1550	13	LOS ANGELES NEGRO A Ti Arcano DKL-1-3271
7	LUCHA VILLA Los Discos De Oro, Musart 1636	14	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027
		15	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX

IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMILIO JOSE Mi Barca, Alhambra 6002	8	JUNTO BETANCOURT Lo Sabemos Fania 483
2	PUPI LEGARRETA Pupi Y Su Charanga, Vaya 598	9	RUMBA TRES Rumba Tres, Alhambra 6001
3	JULIO IGLESIAS El Amor, Alhambra 23	10	JOSE ANTONIO Para Ganar Tu Corazon, Oro Sound 1980
4	LISETTE Lisette, Borinquen 1282	11	SOPHY Sentimientos, Velvet 1494
5	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	12	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439
6	ALICIA BRUNI Un Canto El Amor, Mate 050	13	DANNY DANIEL Danny Danie, Miami 6116
7	MORRIS ALBERT Dime, Audio Latino 4085	14	YOLANDITA MONGE Yolandita Monge, Coco 123
		15	HECTOR LAVOE La Voz, Fania 598

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Inking Acts Under a Worldwide Accord Is Mistake: Mgt. Firm

By MARTIN MELHUIH

TORONTO—"The responsibility at this point is on management in Canada not to allow their acts to get into a situation where they sign to a Canadian-based company for world representation."

That is the contention of Bernie Finklestein, a partner in the Toronto-based management firm Finklestein-Fiedler, which handles Murray McLauchlan, Bruce Cockburn and Dan Hill. Finklestein is also the president of True North Records. Cockburn and McLauchlan record for True North, which is distributed in Canada by Columbia.

Continues Finklestein, "Many Canadian acts have made the mistake of being tied worldwide to a record company with a Canadian base which also has the responsibility of promoting the act worldwide. One of the important points is that you have to deal directly with the principals of a company in the

U.S., England or wherever the deal is made."

Finklestein has noticed a gradual change in the relationship between the U.S. and Canada in the music industry. "As the two countries draw apart, if they are indeed drawing apart, the similarities that they once shared are going to be less, therefore, there is going to be less cross over of artists from Canada into the U.S. for some time. But if you look at the similarities that existed between the American market and the English market prior to the Beatles, which were a lot less than the similarity of culture shared by Canada and the U.S. now, that difference accounted for a healthy 'clean-up-your-own-back-yard' policy.

"The question of the lack of Canadian records breaking into the U.S. this year is a two-sided coin. It's very easy to look at the Billboard chart and say that there's less Canadian

records and therefore things aren't working. On the other hand, if you look at the charts in Canada maybe you'll see more Canadian records. But, being realistic, if you have to look at the American market to make your profits then getting on the American charts is the bottom line."

What about the great music explosions that people have predicted will happen next in Canada? "I don't know if there is ever going to be a great music explosion from here, says Finklestein. "It's happening so much every day, there already has been an explosion really. It has been going on all along. People just can't see the explosion for the smoke."

The Finklestein-Fiedler company is unique to the music industry, involving themselves not only in management but also concert promotion, records and the management of the Riverboat Coffee House, which Bernie Fiedler has run for many years.

Fiedler got into concert promotion from his involvement with the Riverboat. In its years of operation most of the top acts in the folk world have passed through the club and, as Finklestein points out, "The acts that sell out the Riverboat have just made it or are just going to. It's a small place but it has established a market for a lot of artists." When the acts do become big and return to Toronto, many of them remember Fiedler and ask him to present at a larger venue, usually Massey Hall. This year Finklestein-Fiedler presented such acts as Leonard Cohen, Kris Kristofferson, John Prine, Janis Ian and Donovan. They didn't have an unsold ticket at Massey Hall for any of their concerts this year. They also toured Prine through a number of cities in Ontario.

Finklestein's background was always management and records. In the past, he has managed such acts as the Paupers, and the Kensington Market and still manages Bruce Cockburn and Murray McLauchlan. Lately, Dan Hill was added to the roster. Finklestein had also formed his True North label before he and Fiedler started talking seriously about putting their talents together close to two years ago.

About five months ago True North's American distribution contract with Epic lapsed and now the company is negotiating new deals throughout the world for Cockburn and McLauchlan. True North is also recording material by Ronney Abramson with an eye to releasing product by her in January. True North recently renewed its contract with Columbia in Canada.

Bruce Cockburn, whose current album "Joy Will Find A Way" has just been released, will go on his first tour of Canada in almost two years at the Place Des Arts in Montreal on Feb. 5. That tour will run until the end of March. Cockburn has three songs on the new Mary Hopkins album. One of the people showing interest in Cockburn was Chris Blackwell of Island Records. He took a copy of the song "Burn" from the album to the Caribbean to play it for a number of reggae acts there.

McLauchlan's current album was recorded live in Halifax and is a two-record set.

HILL ON TOP Meteoric Rise For Singer/Songwriter

TORONTO—Canadian singer-songwriter Dan Hill, signed to GRT Records in Canada and to 20th Century-Fox in the U.S., has come virtually out of nowhere to appear at 180 with a star the first week on the Billboard album chart with his LP "Listen with Your Heart."

Hill had recorded an album almost a year ago with producers Matt McCauley and Fred Mollin and took it to GRT in Canada. GRT didn't want to commit to an album but indicated that they would release a single, "You Make Me Want to Be." The single sold so well they decided to release the album. Hill's current single from the LP is "Growing Up."

Hill, and McCauley his producer, grew up together, and it is interesting to note that the financing for the album came from McCauley's parents. Hill had been signed to RCA three years ago, when he was 18.

According to one of Hill's managers Bernie Finklestein, Hill has an unusual knowledge of the inner workings of the music business.

Hill explains, "I'm a person who has a fascination and curiosity about the whole machinery of what seems to be on the one side such a personal effortless communication and on the other hand such a scientific machinery. I find that absolutely fascinating, and it's almost become a hobby of mine to figure out how it works, how the personalities work and how the fears, the emotions, and challenges of the whole organization behind it work. On the other hand, I don't want to get in too deep. I might forget what I'm doing all this for in the first place.

"I've learned not to become too impressed with it all. I've learned what is really important to me. I can be stimulated by what's going on around me but I can hear a song on the radio that I like and still get this feeling inside me that I still haven't written my best songs. That's one of the greatest feelings around.

A tour of the U.S. is planned for early February for Hill with 20th Century's support. He is scheduled to play the Riverboat in Toronto from Dec. 16-21, and the Troubadour in Los Angeles in mid-February.

CJRT-FM In Fund Pitch

TORONTO—CJRT-FM, the non-commercial Toronto radio station which has minority audience programming, is in the midst of a fund raising campaign that could mean life or death to the station.

CJRT, which was originally a station affiliated with Ryerson College in Toronto, receives 80 percent of its budget from government grants from the province of Ontario.

The station which acquired a new board of directors last year committed itself to raising \$150,000 needed to stay on the air. Since June only 36,000 has been raised.

Billboard To Open Office In Montreal

TORONTO—To cover the French and English scenes in Quebec more comprehensively, Billboard will open an office in Montreal on Jan. 1.

In Toronto, Billboard has moved to 89 Rainsford Road, Toronto. The phone number remains the same. (416) 690-0512. Martin Melhuish, Billboard's Canadian editor, will commute between Montreal and Toronto regularly. In his absence, Chris Blok-Andersen will accept information for the Toronto Music Capitals of The World column at the Toronto office.

The address and phone number for the Montreal office will be announced shortly.

International Turntable

David Domleo, who has been with Island for the past five years, has been appointed assistant to company chairman Chris Blackwell.

Primary responsibility of his new job is the development and direction, both in the U.K. and Europe, of the artists closely associated with Blackwell. He will also be responsible for the acquisition of U.K. acts for the label in the U.S., and general management of the office of Island Artists in London.

Domleo has been previously involved in managing Island's sales, marketing and promotion departments. Most recently he has been assistant to Island managing director, David Betteridge.

Lesley Hamilton has been named assistant to Ember Concert Division chairman Jeffrey S. Kruger. She will be responsible for all promotional activities in the concert field, as well as co-ordinating artist appearances and tours put on by Ember in the U.K. She was formerly assistant to Stu Dingley, the former head of the Ember Concert Division.

Seiichi Kizu resigned as manager of international a&r division of Philips Records, Japan, to become copy-right manager of Shinko Music Publishing Co. Kizu succeeds Jiro

Nishida, who is entering private business.

Dave Beeching has a new position within CBS in the U.K. as field artist relations officer, reporting to David Sandison. Beeching is to provide extra support to the artist relations department, enabling them to give full attention to all visiting and touring artists. He will also attend television and radio recording sessions. He previously worked on custom label promotion.

Maggi Pryce has been appointed operations manager of the new Thunderbird Record company which this week released the first single by new signing, Champagne, multi-winners of the TV talent-projection show "Opportunity Knocks." She will be responsible for coordinating releases with the U.K. distributors, CBS and international releases under overseas licensing agreements currently being negotiated.

Dave Gregory, the former Radio I disk-jockey for the BBC, has joined Radio Tees, the commercial radio station serving the Northern Stockton area. Until recently he was with Metro Radio, the Newcastle station, but left to do relief work for Tees. He is replacement for Steve Gordon, who left the station last week.

DECEMBER 13, 1975, BILLBOARD

SUZANNE STEVENS

No other artist can do what Suzanne Stevens can. And what Suzanne Stevens does, she does best on her new album for Capitol Records — "Love's The Only Game in Town". Fresh, evocative songs from a beautiful, evocative lady — Take the time . . . to listen.





Maneige and friends at Montreal reception for "Les Porches."

Maneige's "Les Porches" is the second album on the Harvest label to have its origins in Canada. The first was an album titled "Maneige." The group hails from Montreal, where the six members grew up to study classical and jazz techniques at various colleges of musical knowledge, and where they finally came together as Maneige in 1973.

They are, and have always been, at the forefront of Canada's avant-garde. In Quebec they were often called upon to open for such innovators as King Crimson, Frank Zappa and Gentle Giant, until they

had carved out a loyal following for themselves. Their music is well described by Gary Tannan of the Star-Phoenix as "a collage of sounds, impressions and moods, all done in a jazz fashion. Yet the band does not sacrifice melody, rhythm or taste in their quest for a novel sound."

Like their first album, "Les Porches" was produced by Lee De Carlo at Manta Sound in Toronto. Its grooves conceal a stunning panorama of sonic images that will alternately delight and mystify those with the freedom to listen.

LOVE'S THE ONLY GAME IN TOWN Suzanne Stevens

The split personality of the Canadian market must be a source of frustration to some people, but Capitol Records—EMI has learned to thrive on the status quo. On the one hand there is the compact, vital, and self-sustaining Quebec scene; and on the other is a widely-scattered English population, among whom trends are hard to discern, and where Toronto's meat is often Vancouver's poison. How-



ever, Capitol plans to score an important first in Canadian unity by revealing a country-wide shared taste for good music; and to do this they are employing a not-so-secret weapon called Suzanne Stevens.

Suzanne has already received the national vote of confidence that comes with a Juno Award. Music users from all parts of the country named her the Most Promising Female Vocalist in March this year, and she has been busily commuting back and forth between Montreal and Toronto every since to create the product to fulfill those expectations. Two separate albums in two different tongues.

In French, Suzanne was working on her second LP for the Quebec market, where she is already a major star. This time, however, she decided to change her approach and she chose a new producer, Yves Lapierre, to help her achieve it: "The second French album really moves" she says. "I've always wanted to do some real uptempo numbers. We wanted to experiment, and had heard Yves' work with Patsy Gallant and decided to give it a try."

By the beginning of November the album, "Moi, De La Tete Aux Piedes," was riding high on the tails of another in a long line of Suzanne Stevens hit singles. "Viens T'En, Viens T'En" reached the number two position on Quebec's leading radio chart at the same time as Suzanne's new English single was snowballing across the rest of Canada.

"Make Me Your Baby" was the first issue from Suzanne's sessions at Toronto's Phase One studios with producer Milan Kymlicka, and again—in contrast to her previous English language outings—this song hustled along on an infectious rhythmic base. By mid-November "Make Me Your Baby" was a chart hit on major Top 40 stations in Vancouver, Toronto, and most large



cities in between, giving Suzanne two concurrent hits in both of Canada's official tongues.

In itself, that is an unique achievement. At the same time, the record has earned Suzanne another important award—the much-coveted "U.S. Release"—and now Capitol is working together on three fronts to bring Suzanne the international attention she unquestionably merits.

There has rarely been such a strong feeling of certainty about a 'new' artist as now exists at Capitol Canada about Suzanne Stevens. Her debut English album is out this week with the title "Love's The Only Game In Town," and, if that's the case, Suzanne is sure to be the winner.

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	BOHEMIAN RHAPSODY	Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)
2	2	YOU SEXY THING	Hot Chocolate—Chocolate/RAK (Mickie Most)
3	5	MONEY HONEY	Bay City Rollers (Bell)—Bay City Music/Carlin (Phil Wainman)
4	7	THIS OLD HEART OF MINE	Rod Stewart (Riva)—Jobete London (Tom Dowd)
5	12	ALL AROUND MY HAT	Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Mike Batt)
6	15	NA NA IS THE SADDEST WORD	Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
7	3	D.I.V.O.R.C.E.	Billy Connolly (Polydor)—London Tree (Phil Coulter)
8	4	LOVE HURTS	Jim Capaldi (Island)—Acuff-Rose (Steve Smith)
9	21	THE TRAIL OF THE LONESOME PINE	Laurel & Hardy (United Artists)—Francis Day & Hunter
10	6	IMAGINE	John Lennon (Apple)—Northern (John Lennon)
11	19	IN FOR A PENNY	Slade (Polydor)—Barn (Slade) Ltd. (Chas Chandler)
12	9	SKY HIGH	Jigsaw (Splash)—Leeds (Chas Peate)
13	8	RIGHT BACK WHERE WE STARTED FROM	Maxine Nightingale (United Artists)—ATV/Universal (P. Tubbs/J.V. Edwards)
14	42	LET'S TWIST AGAIN/THE TWIST	Chubby Checker (London)—Carlin
15	26	SHOW ME YOU'RE A WOMAN	Mud (Private Stock)—Utopia/DJM (P. Wainman)
16	20	WHY DID YOU DO IT	Stretch (Anchor)—Fleetwood (Hot Wax Prod.)
17	18	DARLIN'	David Cassidy (RCA)—Rondor (D. Cassidy/B. Johnston)
18	16	LET'S TWIST AGAIN	John Asher (Creole)—Carlin (R.W.P. Prod.)
19	27	HAPPY TO BE ON AN ISLAND IN THE SUN	Demis Roussos (Philips)—EMI (George (Patsilas)
20	10	SPACE ODDITY	David Bowie (RCA)—Essex (Gus Dudgeon)
21	13	RHINESTONE COWBOY	Glen Campbell (Capitol)—KPM (Dennis Lambert/Brian Potter)
22	29	FIRST IMPRESSIONS	Impressions (Curton)—(Ed Townsend)
23	14	NEW YORK GROOVE	"Hello (Bell)—Island (Mike Leander)
24	39	GOLDEN YEARS	David Bowie (RCA)—Bewlay/EMI/Chrysalis/Mainman (David Bowie)
25	24	ROCKY	Austin Roberts (Private Stock)—ATV (Bob Montgomery)
26	23	LYIN' EYES	Eagles (Asylum)—Wamer Bros. (Bill Szymczyk)
27	48	CAN I TAKE YOU HOME LITTLE GIRL	"Drovers (Bell)—Cookaway/Barry Mason (R. Greenaway)
28	28	FLY ROBIN FLY	Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly/Jupiter)
29	11	LOVE IS THE DRUG	Roxy Music (Island)—E.G. (Chris Thomas/Roxy Music)
30	38	LITTLE DARLING	Rubettes (State)—Pamscene/ATV (Wayne Bickerton)
31	30	PART TIME LOVE	Gladys Knight & the Pips (Buddah)—Kipahulu (K. Kerner/R. Wise)
32	49	ART FOR ART'S SAKE	10c.c. (Mercury)—St. Annes (10c.c.)
33	44	GREEN GRASS OF HOME	Elvis Presley (RCA)—Burlington
34	17	BLUE GUITAR	Justin Hayward/John Lodge (Threshold)—Justunes (10c/Tony Clarke)
35	35	HEAVENLY	Showaddywaddy (Bell)—Biley/DJM (Mike Hurst)
36	—	RENTA SANTA	Chris Hill (Philips)—Various (Chris Hill/John Staines)
37	45	ALRIGHT BABY	Stevenson's Rocket (Magnet)—Magnet/Screen Gems-Columbia (P. Shelley/P/Waterman)
38	43	GAMBLIN' BARROOM BLUES	Sensational Alex Harvey Band (Vertigo)—Southern (D. Batchelor)
39	32	I'M STILL GONNA NEED YOU	Osmonds (MGM)—Chappell (Mike Curb)
40	—	I BELIEVE IN FATHER CHRISTMAS	Greg Lake (Manticore)—Manticore
41	36	HOLY ROLLER	Nazareth (Mountain)—Naz Song/Panache (Manny Charton)
42	41	SUPER LOVE	Wigans Ovation (Sappark)—Gamble Huff/Carlin (B. Kingston)
43	—	WIDE EYED AND LEGLESS	Andy Fairweather Low (A&M)—Rondor (Glyn Johns)
44	—	GLASS OF CHAMPAGNE	Sailor (Epic)—Chappell/Morris (J. Asser)
45	34	I'M SO CRAZY	K.C. & the Sunshine Band (Jayboy)—Sunbury/K.C./Finch (K.C./Finch)

46	47	(THINK OF ME) WHEREVER YOU ARE	Ken Dodd (EMI)—Leeds (Nick Ingman)
47	—	CHRISTMAS IN DREADLAND/COME OUTSIDE	Judge Dread (Cactus)—Alted/Warner Bros./Southern (Alted Prod.)
48	—	DO THE BUS STOP	Fatback Band (Polydor)—Clita (Fatback Band)
49	46	PAPA OOM MOW MOW	Gary Glitter (Bell)—Ardmore/Beechwood/KPM (B. De Coteaux/T. Silverster)
50	—	IF I COULD	David Essex (CBS)—April/Rock On (Jeff Wayne)

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	9	MAKE THE PARTY LAST	James Last (Polydor)
4	3	FAVOURITES	Peters & Lee (Philips)
5	12	DISCO HITS '75	Various Artists (Arcade)
6	—	GET RIGHT INTO HIM	Billy Connolly (Polydor)
7	—	ROLLED GOLD	Rolling Stones (Decca)
8	11	SHAVED FISH	John Lennon/Plastic Ono Band (Apple)
9	6	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
10	7	ALL AROUND MY HAT	Steeleye Span (Chrysalis)
11	4	OMMADAWN	Mike Oldfield (Virgin)
12	8	WE ALL HAD DOCTORS PAPERS	Max Boyce (EMI)
13	13	ALL THE FUN OF THE FAIR	David Essex (CBS)
14	5	SIREN	Roxy Music (Island)
15	18	THE BEST OF THE STYLISTICS	(Avco)
16	37	20 SONGS OF THE NIGEL BROOKS SINGERS	(K-Tel)
17	17	BLAZING BULLETS	Various Artists (Ronco)
18	16	ONE OF THESE NIGHTS	Eagles (Asylum)
19	24	GOOFY GREATS	Various Artists (K-Tel)
20	—	CRISIS? WHAT CRISIS?	Supertramp (A&M)
21	26	GREATEST HITS	Barry White (20th Century)
22	10	ROCK OF THE WESTIES	Elton John (DJM)
23	48	ALL TIME PARTY HITS	Various Artists (Warwick)
24	14	THE VERY BEST OF ROGER WHITTAKER	(Columbia)
25	31	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
26	—	BEDTIME STORIES	Judge Dread (Cactus)
27	15	WISH YOU WERE HERE	Pink Floyd (Harvest)
28	21	MOTOWN GOLD	Various Artists (Tamla Motown)
29	27	THE SINGLES 1969-1973	Carpenters (A&M)
30	25	THE NEW GOODIES LP	Bradley's
31	38	TUBULAR BELLS	Mike Oldfield (Virgin)
32	28	FOREVER & EVER	Demis Roussos (Philips)
33	—	24 ORIGINAL HITS	Drovers (Atlantic)
34	44	HOT CHOCOLATE	(RAK)
35	—	SUPERSONIC	Various Artists (Stallion)
36	—	THE LAST RECORD ALBUM	Little Feat (Warner Bros.)
37	22	ELVIS PRESLEY'S 40 GREATEST HITS	(Arcade)
38	—	30 SMASH HITS OF THE WAR YEARS, Vol. 2	Band & Chorus H.M. Guards Division (Warwick)
39	33	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
40	20	THE BEST OF ROY ORBISON	(Arcade)
41	40	ONCE UPON A STAR	Bay City Rollers (Bell)
42	19	COME TASTE THE BAND	Deep Purple (Purple)
43	23	BREAKAWAY	Art Garfunkel (CBS)
44	—	YOU ARE BEAUTIFUL	Stylistics (Avco)
45	42	BORN TO RUN	Bruce Springsteen (CBS)
46	—	GLEN CAMPBELL'S GREATEST HITS	(Capitol)
47	30	GOOD, BAD BUT BEAUTIFUL	Shirley Bassey (United Artists)
48	36	DOWN THE DUST PIPE	Status Quo (Golden Hour)
49	—	HORIZON	(A&M)
50	39	BEGINNINGS	Steve Howe (Atlantic)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	LADY BUMP	Penny McLean (Jupiter/Ariola)—Meridian/Siegel/Butterfly
2	—	DOLANNES-MELODIS	Jean-Claude Borely (Telefunken)—Prisma/Budde
3	—	TORNERO	Santo California (Ariola)—Sugar Music
4	—	I'M ON FIRE	5000 Volts (Epic)—Intersong
5	—	MORNING SKY	George Baker Selection (Warner)—MUZ
6	—	WENN DU DENSKT ETC.	Juliane Werding (Hansa/Ariola)—Intro

7	—	SAILING	Rod Stewart (Warner)—Melodie der Welt
8	—	S.O.S.	Abba (Polydor)—Schacht
9	—	TU T'EN VAS	Alain Barriere, Noelle Cordier (Ariola)—Montana
10	—	WART AUF MICH	Michael Holm (Ariola)—Sugar Music
11	—	MOVIESTAR	Harpo (EMI)—Melodie der Welt
12	—	NEW YORK GROOVE	Hello (Bell)—Melodie der Welt
13	—	DER ZAR UND DAS MAEDCHEN	Mireille Mathieu (Ariola)—Siegel/Abilene
14	—	GUITAR KING	Hank The Knife & The Jets (EMI)—Hanseatic/Intersong
15	—	JULIE ANNE	Kenny (RAL/EMI)—Melodie der Welt

This Week	Last Week	Title	Artist
1	—	POP EXPLOSION	Various Artists (K-Tel)
2	—	20 POLYSTAR HITS	Various Artists (Phonogram)
3	—	MEIN GOTT, WALTHER	Mike Krueger (Philips)
4	—	K-TEL'S HITPARADE	Various Artists (K-Tel)
5	—	TREFFPUNKT HERZ	Various Artists (Ariola)
6	—	WISH YOU WERE HERE	Pink Floyd (EMI)
7	—	WIM THOELKE PRAESSENTIERT: DER GROOSE PREIS	Various Artists (Ariola)
8	—	DIE EMI SUPER HITPARADE	Various Artists (EMI)
9	—	OH, OTTO	Otto (Ruessi/EMI)
10	—	40 SUPER-SCHLAGER	Various Artists (Arosde)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	SENTIMENTAL	Hiroimi Iwasaki (Victor)—(NTV)
2	—	ICHIGO HAKUSHO O MOUICHIDO	Ban (CBS/Sony)—(JCM, Young Japan)
3	—	ORETACHI NO TABI	Masatoshi Nakamura (Columbia)—(NTV)
4	—	ANO HI NI KAERITAI	Yumi Arai (Express)—(Aifa)
5	—	UTSUKUSHI AINO KAKERA	Goro Noguchi (Polydor)—(Fuji, N.P.)
6	—	KATAMUITA MICHISHIRUBE	Akira Fuse (King)—(Watanabe)
7	—	SHIROI KYOKAI	Hideki Saijo (RCA)—(Gele)
8	—	AERUKAMO SHIRENAI	Hiroimi Goh (CBS/Sony)—(Standard)
9	—	IMAWA MOU DAREMO	Alice (Express)—(JCM, OBC, Mirika)
10	—	TOKI NO SUGIYUKU MAMANI	Kenji Sawada (Polydor)—(Watanabe)
11	—	NAKANOSHIMA BLUES	Hiroshi Uchiyamada & Cool Five (RCA)—(Uchiyamada)
12	—	SASAYAKA NA YOKUBOU	Momoe Yamaguchi (CBS/Sony)—(Tokyo)
13	—	TONARINO MACHENO OJOSAN	Takuro Yoshida (For Life)—(Yui)
14	—	GUZU	Naoko Ken (Canyon)—(Nichion)
15	—	FUTARI NO TABIJI	Hiroshi Itsuki (Minorophone)—(Noguchi)
16	—	HANAGURUMA	Rumiko Koyanagi (Reprise)—(Watanabe)
17	—	OMOIDE MAKURA	Kyoko Kosaka (Aard-Vark)—(Yamaha)
18	—	URAGIRI NO MACHIKADO	Kai Band (Express)—(Shinko)
19	—	OMOKAGE	Yuri Shimazaki (Columbia)—(Nichion)
20	—	ROMANCE	Hiroimi Iwasaki (Victor)—(NTV)

FRANCE

(Courtesy Centre D'Information et de Documentation du Disque)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	DOLANNES MELODY	Jean-Claude Borely (Discodis)
2	—	RAMAYA	Afric Simone (Barclay)
3	—	FILLE SAUVAGE	Ringo (Carrere)
4	—	TWO MAN SOUND	Charlie Brown (Vogue)
5	—	CHICAGO	Frederic François (Vogue)
6	—	ROMANELLA	Gianni Nazzaro (CBS)
7	—	MA-RY-LENE	Martin Circus (Vogue)
8	—	GENERATION	Anarchic System (Discodis)
9	—	CETTE FILLE C'ETAIT MOI	Michele Torr (Discodis)
10	—	JE T'AIME, TU VOIS	Daniele Guichard (Barclay)

ITALY

(Courtesy Germano Ruscitto)
As Of 11/25/75
SINGLES

This Week	Last Week	Title	Artist
1	—	BELLA DENTRO	Paolo Frescura (RCA)
2	—	SABATO POMERIGGIO	Claudio Baglioni (RCA)
3	—	THE HUSTLE	Van McCoy & The Soul City Symphony (Avco/Ariston/Ricordi)
4	—	PROFONDO ROSSO	I Goblin (Cinevox/Fonit/Cetra)
5	—	REACH OUT I'LL BE THERE	Gloria Gaynor (MGM/Phonogram)
6	—	FEELINGS	Morris Albert (PA/Ricordi)
7	—	L'ALBA	Riccardo Cocciante (RCA)
8	—	L'IMPORTANTA E' FINIRE	Mina (PDU/EMI)
9	—	NINNANANNA	I Pooh (CBS/MM)
10	—	PALOMA BLANCA	George Baker Selection (WEA/MM)

In Countryland, Traditional Christmas Disks a Memory

By GERRY WOOD

NASHVILLE—The feeling here regarding traditional Christmas product by many record executives can be summed up in two words: bah and humbug.

There has probably been less new product released for this holiday season than in any year in the last 10. Why? "You're talking about a three-week selling period," advises Chic Doherty, MCA's national sales manager for country product. "Christmas songs used to sell well in advance of Thanksgiving and now they don't. Then you just have three weeks to break new product it's a difficult job."

Thus, by design, MCA has no new Christmas product this year. But they will be promoting Christmas catalog albums by Loretta Lynn, Ernest Tubb, Bill Anderson and Brenda Lee. Doherty points out that, surprisingly, Christmas albums sell better the second year they are on

the market than the first year. And the sales normally remain steady in the following years. Though the holiday albums gain consistently good sales, they rarely reach the figures of a hot non-holiday LP.

Columbia, Epic, and Monument have 10 Christmas LPs on the market, but only one is a new release: Connie Smith's "Joy To The World." The others are by Boots Randolph, Charlie McCoy, Ray Price, Lynn Anderson, Tammy Wynette and Johnny Cash. Epic's Bobby Vinton and Monument's Grandpa Jones have Christmas singles out.

"CBS Records is engaged in an all-encompassing campaign during this peak selling season," reports Tony Martell, vice president marketing. But the slant is toward the entire catalog—singles and albums that will sell come Dec. 26 and Jan. 2.

Christmas-flavored songs that can

survive the day-after death knell are favored for promotion. Roy Orbison's "Pretty Paper" achieves good sales every year. And the writer of the song, Willie Nelson, has his own version of the tune out, thanks to RCA. Gaining album cuts, "Pretty Paper" is slowly sliding toward the standard category.

RCA seems to have the best Christmas spirit. Besides the Nelson song, there's a new Hank Snow single "Nestor, The Long Eared Christmas Donkey." The song typifies the "Rudolph Complex"—a story song of an ungainly animal or object that somehow comes to the rescue of a successful Christmas.

The biggest RCA seasonal bonanza is sure to be John Denver's new album "Rocky Mountain Christmas" presently starring on the LP chart. The LP can be bought separately or as a package with the newest Denver album "Windsong" for

\$12.98. Several country artists have RCA Christmas-albums out.

ABC/Dot offers Donna Fargo singing "What Will The New Year Bring?"—a song that should survive the passing of the holiday season. Gospel-oriented songs such as Ray Price's "Say I Do" fare well during the Yule season.

Emmylou Harris on Reprise has a strong new seasonal release, "Light Of The Stable." And Capricorn's Kenny O'Dell devotes the B side of his single to "Together This Christmas." Johnny Koonse released "Nosey," a Christmas story song on Jin.

The Country Cavaleers and Children's Christmas Choir are on Country Showcase America Records with "Everett The Evergreen"—and a complete package with record and story book is planned for next year's Christmas.

Paula Records features a new al-

bum, "Just Wilson Reading Christmas Stories"; Loretta Taylor and the Pleasant Green Choir have an album of gospel and Christmas songs "Flee Into Egypt Land"; Hobby House Records offers a single by Liz Anderson, "Christopher, The Christmas Seal"; Opry announcer Grant Turner on Caprice has "Ting-a-Ling"; "Hey Mister Santa Claus" comes from Shawn Strasser on Antique; Boyd Records has released "Little Blue Evergreen" by the Boyd Children; Dave Gregory is on Sagittar Records with "Theodore (Santa's Helper)," and Daniel on United Artists has come out with a universal message song, "Revelation."

With the poor earnings track record of most Christmas songs, why do some labels keep trying? Because sometimes Santa's rainbow leads to a pot of gold. Just ask Irving Berlin or Johnny Marks.

Civil Liberties Union Protests Rock Fans' Harassment

• Continued from page 4

"We've been looking to bring litigation," says Azzara, "but it's been difficult to find someone who's willing to go to court." Also, in many instances minors are involved and their parents do not want to get them involved in any court proceeding, he explains.

Dinner Honoring Indicted Johnson Set For Atlanta

NEW YORK—A testimonial dinner for Burke Johnson, indicted for perjury in the Newark probe of alleged industry wrongdoings, is being planned in Atlanta Friday (19) by a Fair Play Committee formed on his behalf.

The committee, based here, reports the affair will be geared to pay tribute to Johnson's 21 years of involvement in the radio industry and to seek some form of redress for his reported firing from Atlanta radio station WAOK after the indictment was handed down (Billboard, July 5).

The committee seeks to have Johnson rehired at the station, claiming he has been exonerated and all charges have been dropped.

However, Jonathan Goldstein, U.S. Attorney heading the investigation, has informed Billboard that the indictment against Johnson is still standing. He would not comment further.

The report's main thrust is to educate the public on their rights and to bring pressure on local authorities, he says.

It's charged that "plainclothesmen stopped cars, ordered passengers out, and then conducted an extensive search of the automobile, including trunk, glove compartment, spaces under seats. A search was made of the passengers as well, which included frisking, unbuttoning and unzipping clothing to search pockets and linings, dumping handbags onto the hood of the car or onto the ground."

Once inside, persons of both sexes who wore coats or jackets were asked at random for inspection, as were people with photographic equipment in carrying bags.

Atlantic In Store Tieup

NEW YORK—Atlantic and Lord & Taylor, a department store here, joined forces last week to co-promote company product, an album by the group Ace Spectrum and disco fashion wear, respectively.

The unique tie-in was centered on the disco-mania fever prevalent on the local entertainment scene.

While Lord & Taylor does not maintain a record department, it's understood the firm purchased some 100 LPs from Atlantic for possible sale during and after a disco fashion show held on its sixth floor Nov. 20. Time of the show was 5:30 p.m. to 7:30 p.m.

Featured throughout the two-hour affair was Ace Spectrum's latest album "Low Rent Rendezvous," played over a portable system. The group was also present to autograph copies of the LP.

Also scheduled was a disco dance contest, sponsored by the label. Prizes were Lord & Taylor gift certificates and free copies of the album.

The fashion show and Ace Spectrum's appearance were advertised by the store via local radio spots and print advertising.

Pact Okayed

• Continued from page 3

sions of the previous agreement which prohibits such use, despite strong pressure to relax these restrictions," he says.

The new AFM-industry recording agreement's terms are retroactive to Nov. 1.

It's also charged that it was routine for security guards or ushers to ask women carrying handbags to open them for inspection while presenting their tickets.

While Coliseum officials say that the latter two procedures are designed to prevent people from bringing in cans or bottles into the arena, the CLU views them as an "indiscriminate invasion of privacy" and a "clear violation of the Fourth Amendment's right to be free from illegal searches and seizures."

The CLU bases its opinion on the grounds that both practices are carried out selectively at rock concerts only and in a "wholesale manner against all women carrying handbags."

As for sitting in cars before a concert began, it's charged that police approached cars and told the passengers that they could either enter the Coliseum or leave the parking lot but that they could not remain seated in their cars.

"Since these people were engaged in no wrongdoings, this is clearly an unreasonable intrusion, in violation of rights of privacy," the report states.

While the condition of chaining exit doors has ceased (they are now reportedly obstructed from the inside by wooden sawhorses), the CLU claims that the first practice was discontinued only after the chapter made complaints to a local fire marshall.

BMI Studies Fees

• Continued from page 4

ances and the subsequent distribution of royalties.

"Some of our composers have songs consistently at the top of the airplay charts in Puerto Rico and Latin music stations here, yet when it comes to giving out royalty checks either they get nothing or some ridiculous sum like \$2," he says. "There's no way you can tell me that such a system is fair."

"What happens is that the licensing fees BMI or ASCAP collect go into a general pool and are distributed from there. That puts our music in competition with that which is being played on nearly 7,000 other stations when it comes to figuring out the royalties. How can our composers ever expect to get anything unless we come up with a big crossover hit in the American pop or soul field?"

The report also states that: "In addition to their (the public) being subject to arbitrary search and seizure by plainclothesmen in unmarked cars, they are treated to the visual spectacle of as many as 20 police cars circling the Coliseum, lights flashing, giving the distinct impression from perspective of the Hempstead Turnpike that nothing less than insurrection is taking place."

And, it was noted that if someone attending a rock concert had long hair, a generally hippie type appearance, and drove a van or vehicle with out-of-state plates, he would more likely be stopped and searched for drugs.

While the report emphasizes that the CLU is not opposed to lawful searches and lawful arrests in drug cases or in any other type of criminal activity, it condemns what it terms as a "pattern of mass wholesale searches and seizure of individuals whose sole offense is the appearance of their persons or their cars, and the fact that they are attending a rock concert."

On the industry side, Ron Delsener and Concerts East (both of whom were sent copies of the report) agree that the situation at the Coliseum has hurt them.

"The damage has been done over the years," says Delsener. "Now, many of the major rock acts refuse to play the arena." He names such acts as the Jefferson Starship and the Rolling Stones as examples.

"Meanwhile, the fees being paid by the 100 or so stations which play our music almost exclusively go to increase the royalties American pop composers get. And guys like Tite Curet Alonso, who writes almost 30 percent of the hits Fania has had the past couple of years, get nothing."

Masucci indicates he's serious about the idea of forming a separate performance rights association should things not work out with BMI. "BMI is apparently on the level in its efforts to try to come up with something more equitable, so we're going to wait a while to see what they come up with. But if not, we'll go to some of the others and form our own group."

One suggestion has been for a separate pool for Latin music royalties. However, there are some questions about the legality of such a move which would require special contract provisions.

Delsener, though, is quick to lay the blame away from the Coliseum management's door. "The Coliseum, itself, has been great to work with," he says. The responsibility for what's been happening at the arena belongs to the Nassau County Police Dept. he feels.

A spokesman for Concerts East says that the report is "exact" in what it describes. "Many kids would rather pay scalper prices and go to Madison Square Garden than to come here for a rock concert," he explains.

He also states that rock acts have refused performances at the Coliseum because of law enforcement harassment of the audiences.

ABKCO Granted Apple Payment

NEW YORK—In the continuing saga of the complex legal squabble between ABKCO Industries and the Beatles, Apple Records, and their various other operations, a State Supreme Court judge here has granted ABKCO \$292,742 in summary judgements against Apple Records.

The judgements are in addition to other payments previously reported. In one judgement signed Nov. 6, ABKCO was awarded \$164,283.23 together with interest of \$24,863.15 on three causes of action against Apple Records dating back to April 6, 1973. On a similar judgement signed Nov. 17, the plaintiff was awarded \$103,261.99.

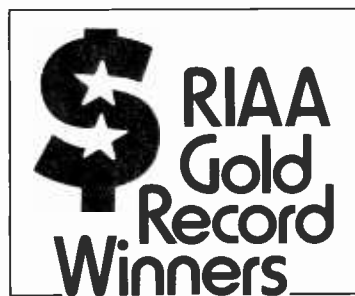
Other settlements to date include, \$281,683 awarded to ABKCO in an action against George Harrison, granted last March on a complaint dating back to June 1973.

Plus a judgement of \$135,000 to ABKCO in another action against John Lennon, awarded April 4 this year, on a complaint also dating back to 1973.

Chicago's Hits LP Strong Holiday Item

NEW YORK—Columbia Records "Chicago's Greatest Hits" is ringing up "phenomenal" sales since being shipped to stores Nov. 10.

According to Paul Smith, vice president of sales and distribution, the album is selling at the rate of some 60,000 daily and has already gone over the 1,250,000 mark. Many dealers and record store buyers are calling the record their biggest seller in many years, he says.



Albums

Marshall Tucker Band's "Where We All Belong" on Capricorn; disk is the group's second gold album.

David Crosby & Graham Nash's "Wind On The Water" on ABC; disk is the duo's second gold album.

Black Oak Arkansas' "Raunch 'N Roll" on Atco; disk is the group's second gold album.

Ringer At D.C. Hearings

• Continued from page 3

that the copyright royalty tribunal set up in the revision bill, might probe the question to see "just how serious the problem actually is."

Ringer also questioned the wording in the marked-up Senate bill S.22 granting record companies the exclusive right to make derivative works. The Copyright Office feels that the wording (adopted from a Justice Dept. suggestion) could conflict with the right of others to make unauthorized sound-alikes or "mirror records." These do not "derive" from the actual sounds in the original recordings, but are in fact, "independent fixations of other sounds."

Ringer suggests that the wording should make the difference clearer. The record owner's exclusive right come into play only if he uses the actual sounds and remixes or alters them in a derivative work.

On the controversial issue of performance royalty for artists, musicians and owners of copyrighted recordings, the Copyright Office strongly favors the principle of payment by broadcasters, jukebox operators and other commercial users.

But Ringer fears the broadcast and jukebox interests could kill the whole revision bill to prevent paying record performance fees. In her view, the priority would have to go the general revision, over the record royalty.

Individual record royalty bills by Sen. Hugh Scott and Rep. George Danielson appear to have little chance of inclusion in the general revision bills or of passing individually, in this Congress, she believes.

But there are other answers. The Copyright Office report suggests that Congress could (and should) establish the principle of performance

royalty for copyrighted recordings but leave time for working out a compulsory licensing procedure. Another approach would be an "interim" bill, with a terminal date, as was done with the antipiracy bill of 1971, to let Congress judge the result.

Another touchy question is whether state antipiracy laws should be allowed to continue in effect giving a perpetual copyright to old pre-1972 recordings, while the owners of new copyrighted recordings have a limited statutory term of life plus 50 years.

Federal copyright law normally pre-empts all others in copyright matters. But the marked-up Senate bill S.22 as recently reported out by the judiciary committee, exempts the pre-1972 sound recordings from the federal pre-emption, thus permitting them state and commonlaw protection.

The Copyright Office suggests a time limit to even things out with the owners of the copyrighted recordings. Federal pre-emption could take effect at some future date, such as Feb. 15, 2047, which is 75 years from the famous date Feb. 15, 1972, when recordings were first given copyright protection under federal statute.

UA Label Renews Foreign Licensees

LOS ANGELES—United Artists Records has renewed a number of important foreign licensees. EMI continues in the Scandinavian countries in a deal between Jerry Thomas, UA global director, and Anders Holmstedt. Holland continues with Roel Kruize as UA rep for EMI there and Stanley Robins liaising for Bovema in Belgium.

In Israel, CBS was extended with Simon Schmidt involved. Carlos Macho and Luis Moyano agreed to the Gamma of Mexico continuation, while George Benson of West Indies Record Specialists continues on as Caribbean affiliate.

Sylvers Do Freebie

LOS ANGELES—The Sylvers will perform a free concert at the winning high school of KDAY radio's Christmas toy drive contest. Date is Dec. 17 or 18.

Labels And Collections

• Continued from page 1

and in Los Angeles, Dallas, and Chicago. Information exchanged by the label credit managers in national conferences and local monthly meetings has proven valuable, participants state, and the extension both in number and territorial scope of member groups is planned.

With few exceptions, membership in the groups to date has been limited to credit managers of majors with their own branch operations. In addition to MCA, companies represented include Capitol, CBS/Epic, Phonodisc, WEA, London, RCA and ABC Records. In the New York group, Alpha is so far the only independent distributor member.

Meetings are held largely to exchange information on the payment practices of large accounts—those responsible for label billing of \$50,000 or more a year. Slow payers are identified, and particular attention is given to spotting sudden changes in payment habits.

Participants are careful to restrict discussions to past experiences. Disclosure of credit policies that remain to be implemented could be construed as collusion, and such discussion is meticulously avoided, emphasizes Bob Chambers, MCA Eastern credit manager and chairman of the New York group.

According to Lee, a major function of NCMG is to help keep ac-

counts in healthy financial shape, be they rackjobber, one-stop or retailer. "After all, we want them to continue as customers," he says.

On occasion, ailing merchandisers are invited to meet with NCMG members, and a joint effort is made to work out their problems. This can take the form of limited credit extension, often coupled with recommendations to reduce bloated inventory levels, Lee says.

Lee, a veteran credit man with MCA and before that with Decca, sees the role of the profession undergoing a gradual change. "Top management understands the function much better now." He says credit managers often provide input that helps shape manufacturer sales and production policies. This was not the case years back when they worked in back rooms with pencil and adding machines, dunned accounts for payments and placed delinquents on hold.

In common with other credit men, Lee spends considerable time on the road now, visiting customers and getting first-hand reports from prime customers.

Next national NCMG meeting will be held at the time of the NARM convention in Florida in March. Two other national meetings will be held next year—one in Los Angeles, the other in mid-country, either Chicago or St. Louis.



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STEPHEN STILLS—Live, Atlantic SD 18156. Although this album was recorded more than 20 months ago, it is still a very good indication of Stills in concert. The band consists of guitarist Donnie Dacus, percussionist Joe Lala, keyboardist Jerry Aiello, drummer Russ Kunkel and bassist Kenny Passarelli, and they are only featured on one side entitled the "Electric Side." The other side is the "Acoustic Side" and it showcases the great acoustic picking of Stills. As for the material, it runs the gamut of his long and glorious career from his early folk days to his Buffalo Springfield work to his own Mannassas, and even has one song penned by Joe Walsh. The performance is especially good on several and the Stills magic is evident throughout.

Best cuts: "Wooden Ships," "Four Days Gone," "Special Care," "Change Partners," "Everybody's Talking At Me," "4 plus 20."

Dealers: Just let people know that this LP is available for Christmas shopping.

TOM SCOTT—New York Connection, Ode SP 77033 (A&M). Very strong set from saxman Scott mixing in disco slanted material, funky soul, pop and even a touch of traditional jazz. With help from the likes of George Harrison, Bob James, Hug McCracken, Richard Tee and the New York Rhythm Section (the rhythm tracks for the set were cut in New York, other parts of the set in Los Angeles), Scott moves through a variety of moods easily. His sax can be raunchy or smooth and romantic, and his woodwind and Moog work also excels. One change from the last set is that Scott is no longer using the L.A. Express. The New York Rhythm Section, however, compiles some of the best of that city's musicians and fits in perfectly with the artist's music. On the whole, a more varied set than the last time around.

Best cuts: "Uptown & Country," "New York Connection," "Looking Our For Number 7," "Appolonia," "You're Gonna Need Me."

Dealers: Place in pop, soul and jazz.



MIKE LUNSFORD, Starday SD-951 (Gusto). Few people in Nashville took Mike Lunsford seriously until his version of "Sugar Sugar" hit the chart. Now Mike shows he's a bona fide talent with a fine LP containing a wide range of songs. The Oklahoma native presents a powerful premiere album. "Sugar Sugar" is included, along with excellent renditions of

"While The Feeling's Good" and "Tonight My Lady Learns To Love." It's an effective showcase of a bright new talent on the country music scene.

Best cuts: "While The Feeling's Good," "There's A Song On The Jukebox," "Tonight My Lady Learns To Love."

Dealers: Lunsford was recently on the singles chart and this could boost the slow sales traditionally expected from a new artist.



PATRICE RUSHEN—Before The Dawn, Prestige P-10098 (Fantasy). Second LP from this excellent young keyboard artist, who moves easily from more traditional jazz formats to soul flavored rockers to soft, almost supper club styled music. Help from such fine artists as Hubert Laws, Harvey Mason, Ndugu and disco king George Bohanon works well, but it is Rushen with her electric and acoustic piano, synthesizers and clavinet who really steals the show. Most of the cuts strictly instrumental, though a few rocking vocals are added from time to time. Artist at her best on the slow, moody pieces.

Best cuts: "Kickin' Back," "What's The Story," "Before The Dawn."

Dealers: Artist is beginning to build strong following.



RED FOX—You Gotta Wash Your Ass, Atlantic SD 18157. Redd Foxx strikes again with his first newly-recorded LP in 12 years, and his style really hasn't changed much from those days, as he still uses some of his same basic approaches. The material covers a wide variety of adult topics from personal hygiene to human reproduction—all done in the inimitable style of the master. While this LP will not be heard on any radio stations, it still has a mass appeal that should be evident from its first days in the store. Also, it's important to remember that this label with its clout, should be able to break Foxx, who was always a consistent record on small party labels.

Dealers: This LP should be pointed out to all customers, with the great audience he has on television. Also, it was recorded live in front of one of the toughest audiences in the world—The Apollo Theater in New York's Harlem.



First Time Around

DANNY KIRWAN—Second Chapter, DJM Records DJLPA-1 (Amherst Records). Former Fleetwood Mac guitarist-vocalist-composer Danny Kirwan strikes out on his own with this package of 11 tunes, which touches on several musical bases. Much of the music has a goodtime feel to it oftentimes with a country tinge. Kirwan's musicianship is still on a very high plateau and this album pursues the type of lines that his former group did when they got into their California sound several years back.

Best cuts: "Ram Jam City," "Mary Jane," "Love Can Always Bring You Happiness," "Second Chapter," "Falling In Love With You," "Cascados."

Dealers: Stress background of artist.

HERB GELLER—Rhyme and Reason, Atlantic SD 1681. Even though this greatly underrated jazz saxophonist is no newcomer to this business, it has been more than 15 years since he's recorded under his own banner. This LP was done in Germany, where Geller now lives and performs. Surrounded by the top young European jazzers like Phillip Catherine, Rob Franken and Palle Mikkelborg, Geller sounds mellower and more alive than ever. One each tune, Geller performs on two soprano saxes, two tenor and one alto—and the overall outcome is similar in style to Supersax, yet much more overpowering.

Best cuts: "Rhyme and Reason Time," "Sudden Senility," "The Power Of A Smile," "Space A La Mode."

Dealers: This LP could turn into one of the biggest sleepers of the year with airplay coming from all directions. Also, each cut has some fine vocal work by Mark Murphy and Earl Jordan.

S.S.O.—Tonight's The Night, Shadybrook SB 33-001. Strong disco-oriented set from group headed up by Brussels-based American trumpet man Douglas Lucas and the Sugar Sisters, a trio of young vocalists. Very strong disco bottom and a good mix of male talk/rap vocals and harmonizing female vocals dominate most of the set, with fine trumpet work from Lucas also a highlight. Mellow enough to expect some potential MOR play, but the set is basically all disco—and one of the finest from the new breed of disco acts.

Best cuts: "Tonight's The Night," "Funky People," "Easy Baby," "Tonight's The Night Disco," "Let Me Take Care Of You."

Dealers: Title cut is moving up the soul charts.

Billboard's Recommended LPs

pop

ACE—Time For Another, Anchor ANCL-2013 (ABC). Group that scored with the "How Long" smash comes up with a far better balanced effort than their first time around, mixing in ballads and rockers with the emphasis on the melodic side which they handle best. Good British blue-eyed soul vocals from Paul Carrack and good guitars from Phil Harris and Bam King. Strong harmony vocals, almost in an Eagles vein also a highlight. **Best cuts:** "I Think It's Gonna Last," "Tongue Tied," "Sail On My Brother."

TOM JONES—Memories Don't Leave Like People Do, Parrot PAS 71068 (London). Jones finds a winning combination with producer Johnny Bristol and arrangers Wade T. Marcus and H.B. Barnum. Half of the LP is material penned by Bristol, while the rest is well chosen material from the likes of Bacharach. For the first time in several years, Jones is singing with the soulful feeling he first exposed the American public nearly a decade ago. Best shot for him in years, with a fine blend of funky cuts and low key arrangements. **Best cuts:** "Memories Don't Leave Like People Do," "City Life," "Son Of A Fisherman," "We Got Love."

BARCLAY JAMES HARVEST—Time Honored Ghosts, Polydor PD 6517. Top British group comes up with usual good set of easy going harmonies and keyboard dominated instrumental backgrounds. Group sounds from time to time like Gentle Giant, though a little calmer in their approach to vocals. Some extremely interesting musical changes here as well. **Best cuts:** "Sweet Jesus," "Jonathan," "Song For You," "Hymn For The Children."

THE BOBBY VINTON SHOW—ABC ABCD-924. As the title says, a selection of songs that Vinton has handled on his syndicated TV show. Material ranges from standard MOR cuts to standard rock tunes. Material not previously covered by Vinton is the focal point. **Best cuts:** "Runaway," "The Way We Were," "When Will I Be Loved."

MELANIE—Sunset And Other Beginnings, Neighborhood NL 3001 (Arista). First album in some time for this distinctive vocalist is a good mix of original material, pop/soul oldies and some tasteful non-originals. A bit less folksy than most past efforts, and a bit less "cute" in spots. Stronger arrangements also a highlight, as well as generally more powerful

vocals from the artist. Several jazz flavored cuts, as well as several in the folk vein and a few heavily orchestrated tunes. **Best cuts:** "Loving My Children," "Where's The Band," "You Can't Hurry Love/Mama Said," "People Are Just Getting Ready."

FRANKI VALLI—Gold, Private Stock PS 2001. Strong collection of Valli solo hits over the past few years, from the supper club styled ballads that first established him as a solo artist to his more recent charters. Should go well with this current LP and Four Seasons' repackaging for display. **Best cuts:** "Can't Take My Eyes Off You," "My Eyes Adored You," "I Make A Fool Of Myself."

SONNY & CHER—The Beat Goes On, Atco SD 11000 (Atlantic). First set in the new Atlantic \$4.98 line is a good collection of the biggest hits of this once monstrous duo. With Cher on TV weekly and Sonny still getting much exposure, sales should be helped even more. **Best cuts:** "The Beat Goes On," "I Got You Babe," "Laugh At You," "Little Man."

THE BEST OF LOBO—Big Tree BT 89513 (Atlantic). One of the better AM-pop singers and songwriters of the past several years gets a fine showcase here, as this year's never ending parade of greatest hits goes on. **Best cuts:** "Me And You And A Dog Named Boo," "I'd Love You To Want Me," "How Can I Tell Her."

MIKE OLDFIELD—Ommadawn, Virgin PZ 33913 (CBS). Another well done blend of classical, Eastern sounds and sometimes almost straight pop from the man who created "Tubular Bells." Again, the artist handles most of the instrument himself and the set is basically an instrumental one. A bit more commercial on the whole than his last LP. **Best cuts:** On a set like this, the appeal of each is equal.

THE LETTERMAN—The Time Is Right, Capitol SW-11470. Usually excellent three part harmonies from one of the longest lasting and most popular trios in contemporary music. Material about equally divided between the straight MOR sound their fans have grown to love and some more "today" sounding arrangements. **Best cuts:** "When Will I See You Again," "Love Will Keep Us Together," "Going Home."

SPANKY & OUR GANG—Change, Epic PE 33580 (CBS). Comeback LP for one of the top groups of the '60s is excellent, taking a much more country/rock oriented direction than the older recordings and giving full exposure to Spanky McFarlane's powerful, expressive vocals. Help from the Tower Of Power horn section and Jerry Yester, with material from such fine writers as Guy Clark. Watch for pop and country activity. **Best cuts:** "I Won't Brand You," "Standing Room Only," "L.A. Freeway," "I Wish We'd All Been Ready."

B.J. THOMAS—Help Me Make It (To My Rockin' Chair), ABC ABDP-912. Good set of country flavored ballads and easy rockers, mixing in new tunes and some standards in the patented Thomas fashion. Strong production from Chips Moman, with some of Nashville's best handling the instrumentation. Lots of chances at potential singles here. **Best cuts:** "Help Me Make It (To My Rockin' Chair)," "Why Don't We Go Somewhere And Love," "Today I Started Lovin' You Again," "Good Time Charlie's Got The Blues."

THE IMMEDIATE STORY VOLUME ONE—The Nice, Sire SASH-3710-2 (ABC). Seymour Stein now has Andrew Loog Oldham's old immediate catalog, and the first of this set offered is the Nice, featuring Keith Emerson. Much of this material has been released before, but this should still be a fine set for collectors. Good photos and good liners from Allen Betrock. **Best cuts:** "Rondo," "Dawn," "Thoughts Of Emerlist Day," "Ars Longa Vita Brevis."

THE IMMEDIATE STORY VOLUME TWO—The Small Faces, Sire SASH-3709-2 (ABC). The group that spawned Steve Marriott (Humble Pie) as well as Kenny Jones, Ian McLaughlin and Ronnie Lane (Faces) were at one time monumental in England. They had several hits here, though their British fame was never matched. Still, a fine collector's item with some excellent rock. **Best cuts:** "Here Comes The Nice," "Itchycoo Park," "Tin Soldier," "The Autumn Stone," "Wham Bam Thank You Man."

CRACK THE SKY, Lifesong LS 6000. The basic formula here is one of hard rock, and the playing skills of this five-man, Jersey-based group come across well. However, the material lends itself to a repetition of sound. The band should, though, be able to create FM following. One or two of the softer rock numbers do show promising aspects.

Best cuts: "Sleep," "She's A Dancer," "Hold On" and "Mind Baby."

Dealers: Band has local following.



THE DOOBIE BROTHERS—Toulouse Street, Warner Bros. BS4 2634 (CD-4 Quadrasonic discrete). Creatively, this is one of the best quad albums of the year. Lou Dorren of Quadracast Systems Inc. and one of the world's authorities in quad gives this album an "A" for both pressing and mixdown. . . . "Someone took extra care in mixing this album and cutting the quad master; it's difficult to tell the difference between this LP and the master tape. The quad engineer used the full quad soundfield with superb taste."

Best cuts: "Jesus Is Just Alright" is a driving rock tune with phenomenal separation; "Mamalo" is excellent; "Disciple" starts and builds with bass guitar dead center rear and bongo drums in right rear; superb separation.

JAMES TAYLOR—Gorilla, Warner Bros. BS4 2866 (CD-4 Quadrasonic discrete). The pure record fan will be impressed with this LP . . . not only musically because of the wonderful beauty of the quad mix on most of the cuts (ordinary stereo becomes a dead issue after listening to Taylor singing "Mexico" in 4-channel), but because of the quality of the technical aspects. For example, the pressing is excellent and the record fan no longer has to clean the needle of fuzz even after several plays; even surface noise, because of the quality of the record compound, is reduced to a bare minimum. Using a handmade CD-4 IC demodular made by Lou Dorren of Quadracast Systems Inc., there is virtually no crosstalk between channels and James Taylor is turned into a 360-degree musical experience one can never forget.

Best cuts: "Mexico," "Lighthouse" with its tasteful use of organ in rear, and "Angry Blues" with counterpoint guitar in rear.

GRAHAM CENTRAL STATION—Ain't No 'Bout-A-Doubt It, Warner Bros. BS4 2876 (CD-4 Quadrasonic discrete). Hard-driving soulful album that must be played loud to really be enjoyed and the quad medium is excellent for this purpose.

Best cuts: "It's Alright" which has disco flavor and "Ole Smokey" which is slower but extremely good in quad. "The Jam" features excellent mix and balance of instruments and voices, as does "I Can't Stand The Rain."

MR. JAWS AND OTHER FABLES BY DICKIE GOODMAN—Cash CR 6000 (Private Stock). Goodman's top 10 hit featuring an interview with the shark in "Jaws" along with some of his other hits over a 20 year career. Good fun for new fans and collectors. **Best cuts:** "Mr. Jaws," "The Touchables," "Flying Saucer Part 1," "Santa And The Satellite Part 1."

FLEETWOOD MAC IN CHICAGO—Sire SASH-3715-2 (ABC). Reissue of material featuring original group lead guitarist and vocalist Peter Green along with early members Danny Kirwan, John McVie and Mick Fleetwood playing with such blues greats as Otis Spann, Willie Dixon, Shakey Horton and J.T. Brown. **Best cuts:** "Watch Out," "Madison Blues," "Like It This Way," "Everyday I Have The Blues."

STREET CORNER SYMPHONY—Harmony Griets, Bang BLP-406. Good blend of oldies sound of the street corner groups of New York City with new and old songs and some superb harmony singing. Quintet works perfectly together, and should appeal to oldies fans as well as younger record buyers. **Best cuts:** "The Train," "Earth Angel," "Yes, I'm Ready," "Best Of My Love."

RAY WYLIE HUBBARD & THE COWBOY TWINKIES—Reprise MS 2231 (Warner Bros.). One of Austin's cosmic cowboys comes up with a fine mix of country and pop that should do well in both areas. Some fun here, some serious tunes, but all well done. **Best cuts:** "Portales," "The Lovin' Of The Game," "Compromise," "He's The One (Who Made Me #2)."

JOEL ZOSS—Arista AL 4056. Singer/songwriter cuts LP of his own after material for many others, notable Bonnie Raitt. Mellow, pleasing material with a vocal style similar to Jim Morrison's at times. **Best cuts:** "Too Long At The Fair," "Sarah's Song," "Too Much Fighting On The River."

(Continued on page 58)

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 Froelund, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

L.A. Philharmonic

• Continued from page 3

were a draft from the attorney of the symphony association.

The language, considered a breakthrough, provides that only musicians taking part in recordings be paid for the first two hours of the session. This represents a marked difference from the language in the national agreement, which requires that all members of an established orchestra be paid the first two hours of the recording whether they perform or not.

Max Herman, head of the L.A. Local 47, was not available for comment but a spokesman says the contract has not yet been signed and that "the language is still being thrashed out."

On the other side of the coin, L.A. Philharmonic executive director Ernest Fleischmann reaffirms that accord has been reached with the local

and that the agreement has the sanction of the national AFM.

Davis says that if anybody is going to record they will do so under the national recording contract or will not record.

In more settling labor news, Detroit Symphony Orchestra musicians last week ratified a three-year pact, 77-17, which ended a nine-week work stoppage. The main points resolved included salary increases and the setting up of a committee to evaluate possible dismissals of members by management.

Salary hikes will bring the musicians to a minimum of \$20,800 over three years for a 52-week season. Wages were \$15,555. Regarding dismissals, the pact provides for establishing a committee of 15 musicians elected by the 96 orchestra members. Not less than 10 of the committee members will have to give their approval before management can fire a player.

Little David Broadening

• Continued from page 10

peal to whites, black, street people and various religious groups right down the line. You've got to look for the mass audience and you can't afford to be too specialized. So you develop that audience, partly through TV appearances, and then make sure the artist is all over the place in person.

"Another point is that a good comedy record must make you think. George lets people know that he's human and that he's vulnerable. As for his LPs, we haven't done under 300,000 on anything and two of the albums have gone gold."

Kay places ads in the traditional rock press for artists such as Carlin, but he also advertises in college newspapers and papers in a particular town when an artist is playing, as

well as making sure local stores and college radio stations have product. Sunday supplements are another strong spot for him, as is TV Guide.

"Our comedy and musical artists have also been able to help one another," Kay says. "While we were breaking Kenny, he toured with George and Flip and appeared on their TV shows. Now we have Franklyn on the road with Kenny and we will cut him live in San Francisco."

"We've also put Franklyn on a 17-day tour with Rufus, which is really throwing him to the wolves but is good for him as an artist."

Future plans for Little David artists include a TV special and film for Wilson and continued strong touring for Carlin and Rankin. Ajaye's album will be released in 1976.

BMI Asks \$10 Mil Fees

• Continued from page 1

low the \$4.3 million interim fee paid annually to ASCAP.

It is generally conceded that BMI's effort in 1969 to achieve parity in performance fees paid by CBS-TV to the senior society kicked off the civil antitrust action. In negotiating a retroactive settlement, BMI is expected to press strongly for the \$2.5 million differential for each of the six years in question.

In its motion, BMI asks the court to enter a final judgment as to BMI and its affiliates consistent with its September decision. It also asks an expeditious hearing "with regard to a retroactive adjustment of the interim fee... in order to obtain a final license fee rate in accordance with the market value of the license CBS has enjoyed during the pendency of this litigation."

The BMI document claims that the organization "will suffer undue hardship unless final judgment is entered at this time." It sees "no just reason for further delaying that entry and... no just reason for delaying the retroactive adjustment of the interim fee."

BMI argues that there is no reason to permit CBS-TV to "enjoy the

Ampex Upturn

• Continued from page 8

uing to make progress in reducing our inventory levels through more efficient production techniques. Although sales have increased, our inventory has been reduced by 9 percent from the end of fiscal 1975.

Inside Track

Irwin Steinberg was spotted driving around Hollywood with a realtor, searching for new office space for the West Coast Phonogram label offices. . . . **Freddy Weller**, steady-selling ABC country veteran, reportedly about to switch to Columbia.

Warner Bros. four-night black acts showcase at New York's Beacon Theater had to be moved back from January to February due to a pregnancy diagnosis by the doctors of Graham Central Station vocalist Patrice "Chocolate" Banks.

Is the head of a large rackjobbing and distribution firm readying his departure to head up a one-stop operation in San Francisco? . . . **J.L. Marsh Inc.** is now supplementing Sears' own national racking service in accounts in the Northwest, according to a spokesman for the giant retail department store chain . . . **Paul David**, president of Stark Records Service, N. Canton, Ohio, will hold his annual employe convention there in February. His 1975 confab drew over 250 of his people and label representation.

Mike Spector, owner of the nine-store Spec's chain in Florida, lost one of his four children, all of whom have been active in the stores' operation, when oldest daughter, **Rosalind**, his controller, married **Herb Spenner** Saturday (6) and moved to Ft. Lee, N.J.

Rick Wakeman's just-started U.S. tour doesn't have the monster symphonic-sized orchestras and choirs the keyboard rock virtuoso has been working with in recent theatrical spectaculars. Instead, it's a tight seven-piece group. . . . **Kiss** has sold out 14 consecutive concerts.

Tony Bennett has just signed the highest-paid contract ever set by the Las Vegas Sahara. He'll start in May, backed by Count Basie. Look for more jazz to be happening at that hotel.

Vocalist **Frankie Randall** has moved to Palm Springs from Las Vegas and is working area spots. He plays a New Years Eve concert at the Canyon Hotel with **Jack Carter** and then opens at the Spa five nights a week. He'll be using players from a group called the **First National Band** which is working on a projected TV show with Randall.

A story in a Los Angeles newspaper two weekends ago that a **James Bowen** had shot and killed his wife and then turned the weapon on himself, prompted a score of calls to **Jimmy Bowen**, record producer, who is not the same person. Same name, yes, but not the same man, Bowen called to inform us; he's alive and busy in the studio.

Ballroom dancing returns to L.A. with the opening Friday (12) of **Orrin Tucker's** Stardust Ballroom on Sunset Blvd. Room will be open Wednesday through Sunday evenings with other nights planned for Latin, country, soul, jazz.

He's in his 60s but EMI head **Gerry Oord**, the Dutchman to whom Capitol's **Bhaskar Menon** reports, will become a father again in '76—with help from his bride, Claire. . . . **Joe Loss**, once a big name big band maestro, celebrates his 40th year under contract to EMI for records. . . . ABC-TV has set Jan. 25 for showing its "Louis Armstrong—Chicago Style" movie starring **Ben Vereen**, but **Harry Korshak** is going ahead with his plans to produce "Satchmo" for Paramount theatrical release. **Paul Sylbert** is scripting.

Bluesman **Fenton Robinson**, writer of "Somebody Loan Me A Dime," has been released from prison after a massive letter-writing campaign from fans all over the world. Robinson's manager, **Bruce Iglauer** of Alligator Records, is already setting dates for this guitarist-vocalist and is looking to play colleges and club dates. . . . **Kenny Burrell** and **Sylvia Sims** play a Saturday (20) concert at New York's Town Hall to benefit Jingle Bells and Jazz Inc., which helps the Northside Center for Child Development and Hale House.

A Thanksgiving eve party was given in honor of **Billy Bass**, U.A.'s director of album promotion and Grunt Records' president **Billy Thompson** by U.S.'s **Stewart Sank** and publicist **Jodie Tausig**. Bass was in New York to promote the new Bobby Womack LP and Thompson for the Hot Tuna concert.

Ira Blacker, president of Mr. 1. Mouse Ltd. has moved his management firms' headquarters from Manhattan to Laurel Hollow, Long Island. . . . **Manhattan Transfer** set a Waldorf-Astoria house record for advance reservations. They continue at the New York hotel through Saturday (13). . . . London's Bicentennial offering, "Threads Of Glory," has already been tied in with several projects, including the "Wonderama" children's TV show, TWA, and the Voice of America.

Rick Bleiweiss, P.I.P. Records national promotion manager and wife, Helene, parents of a son, Benjamin. Boy weighed in at 7 pounds, 4½ ounces. . . . **Adam Wade** received an award at A Salute To Black Pioneers banquet held by the Capitol Press Club in Washington, Dec. 5, for being the first black host of a network TV game show, CBS' "Musical Chairs."

Jerry Weintraub to London to meet with entrepreneurs regarding a personal appearance tour in England by **John Denver**. . . . Jazz Interactions resumed its musicians' clinic Dec. 4. Workshop is free. The clinic held a

fund-raising disco Dec. 5 at Frank's Place, New York. . . . Commercial music producers **Garry Sherman** and **Stanley Kahan** won awards for their contributions to the Independence Savings Bank's name-change campaign.

Stanley Mills named independent consultant for special promotion with Belwin-Mills publishing for forthcoming musical Broadway "Rockabye Hamlet." Show is due February 1976.

Ellen Hanley of "Fiorello" fame, musical which played Broadway in late 1950s, returns to singing with a gig at Seesaw, New York East Side club. . . . Macmillan Performing Arts mounting composer **Dan Goggin** and author-lyricist **Robert Lorick's** "Johnny Manhattan," musical set for Off-Broadway.

David Merrick, Broadway's busiest impresario, seems to have dumped the traditional East Coast tryout town circuit. His next new musical "The Baker's Wife," will premiere in a seven-week run at the Los Angeles Music Center next May and then move up to San Francisco. Merrick also premiered "Mack And Mabel" as part of the Los Angeles Civic Light Opera season two years ago.

Wes Farrell, Chelsea Records president, is checking out the possibility of a music industry ski tournament in Aspen next winter. . . . **Ronnie Lippin** of MCA and **Sandy Pollock** of InterComm Public Relations will be guest speakers at the UCLA music business seminar conducted by attorney **Ned Shankman**.

San Francisco's Logan High School won a **Dr. Hook** concert in a KYA promotion, turning in over 100,000 signatures on a request petition. . . . **The Sylvers** headline KDAY's free toy drive concert at Disneyland next Friday (19). . . . **The 5th Dimension** are grand marshals of the annual Los Angeles Fiesta of Lights Parade Saturday (13).

The cream of West Coast country stardom can be expected to turn out again Sunday (14) at the Palomino for the annual **John Edwards** Memorial Foundation Benefit. Admission is \$5. . . . Blues duo **Junior Wells** and **Buddy Guy** touring West Africa for eight weeks on a U.S.-sponsored cultural exchange program.

Chicago's **Second City** improvisational comedy troupe just celebrated its 16th birthday. . . . **Bernard Herrmann** will score the film of best-selling book "The Seven Percent Solution." . . . **Les Brown Band** and **Lee Castle** leading the **Jimmy Dorsey Orchestra** will be on January Sitmar cruises from Los Angeles to Mexico. . . . **Renaissance** pulled in **Howard Stein's** highest gross this season at the Felt Forum and then sold out a four-night stand at Philadelphia's Tower Theater.

Buck Reingold, Casablanca promotion vice president, booked four seats from LA to New York to transport a 3-foot-long, 150-pound cake cross-country for a **Donna Summer** party. The cake was brought into Manhattan from Kennedy Airport in a chartered ambulance so it wouldn't spoil. . . . **George Sherlock**, Artists of America promotion director, is traveling the U.S. radio circuit giving out ice cream sodas to plug the new **Paul Delicato** LP, "Ice Cream Sodas And Lollipops."

John Williams to score "Missouri Breaks," the **Brando-Nicholson** film starrer. . . . **Alex North** to score "Rich Man, Poor Man," ABC-TV 12-hour serial. . . . **Johnny Mathis** previewed his "Canadian Rockies" TV special for press at his Hollywood Hills home.

Pointer Sisters cutting an all-country album. . . . **Joni Mitchell** headlines **Bill Graham's** Hollywood Palladium benefit for Immaculate Heart College Monday (8). . . . **Kraftwerk** U.S. tour. . . . **Savoy Brown** extended their U.S. tour another month. . . . **Splinter** on U.S. radio promotion tour. . . . **Hub** put off touring til January to cut a second album now and stay on the road longer in 1976.

the Doobie Brothers wrapped up a concert in Nashville recently, returned to their airplane, affectionately known as the "Doobieliner," and found it surrounded by a dozen police officers. The police had no search warrant, but the group was detained for four hours until a search warrant was obtained. A box of organic vitamins was "uncovered." . . . A party LP featuring roasts by Hollywood's first charity organization, Saints & Sinners, will be distributed independently and by mail-order by **Sam Mannis** and **Ukie Sherin**. The set includes edited versions of roasts the club has been holding since 1950, as well as tapes of other club functions. Mannis and Sherin, jester and co-jester respectively, conduct the roast.

Producer **Richard Perry** awarded the Univ. of Michigan alumni Outstanding Achievement Award Nov. 25. . . . **Billy Swan** has a new band set to tour Europe with him. . . . **Barbra Streisand** currently choosing material for a classical LP to include works by Debussy, Ravel, Handel and various others. . . . **Alvin Lee** is branching into production with a band dubbed **FBI**, and **Blood, Sweat & Tears** drummer **Bobby Colomby** is working with new artist **Jaco Pastorious**. . . . **Tiger Bell**, 10 year old country fiddler, made his TV debut backing **Merle Haggard** when Haggard taped the "Midnight Special" recently. Tiger will also fiddle away on some of Haggard's upcoming tours.

Billboard's

DECEMBER 13, 1975

Number of singles reviewed
this week **103** Last week **113**

Top Single Picks

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PAUL SIMON—50 Ways To Leave Your Lover (3:29); producers: Paul Simon & Phil Ramone; writer: Paul Simon; publisher: Paul Simon, BMI. Columbia 3-10270. Excellent song featuring acoustic Simon half the song and electric Simon with backup vocals from Phoebe Snow, Valerie Simpson and Patti Austin. Very clever lyrics to go with this easy to listen to melody. Already getting major play.

NEIL SEDAKA—Breaking Up Is Hard To Do (3:12); producers: Neil Sedaka & Robert Appere; writers: Sedaka-Greenfield; publisher: Screen Gems-Columbia, BMI. Rocket 40500 (MCA). Sedaka takes one of his classic oldies and turns it into a brand new song. Leading in with the older cut, he takes this fun rocker and converts it into what almost amounts to a torch song. No gimmicks, just another excellent piece of material from Sedaka.

BEE GEES—Fanny (Be Tender With My Love) (3:26); producer: Arif Mardin; writers: B., R. & M. Gibb; publisher: Caserole, BMI. RSO 519 (Atlantic). Moving from their disco formula that has brought them two top 10 hits in a row, the British/Australian trio goes to a ballad format and comes up with a fine example of their patented harmonies. Change of pace works well.

THE FOUR SEASONS—December, 1973 (Oh, What A Night) (3:21); producer: Bob Gaudio; writers: Bob Gaudio-Judy Parker; publishers: Seasons/Jobete, ASCAP. Warner/Curb 8168. Following their recent top five effort, the foursome combine the flavor and fun of '60s rock with a disco feel. Strong harmonies throughout as well as good lead vocals. Absolutely superb production from Bob Gaudio.

SPINNERS—Love Or Leave (3:28); producer: Thom Bell; writers: C. Simmons-B. Hawes-J.B. Jefferson; publisher: Mighty Three, BMI. Atlantic 45-3309. Mid-tempo ballad captures the same feel as the quintet's "Then Came You" smash with Dionne Warwick a few months back. As always with this group, the mix between lead and harmony vocals is excellent. Watch for pop and soul action.

recommended

GEORGE HARRISON—This Guitar (Can't Keep From Crying) (3:49); producer: George Harrison; writer: George Harrison; publisher: Ganga, BMI. Apple 1885 (Capitol).

LEON RUSSELL—Back To The Island (3:37); producers: Denny Cordell & Leon Russell; writer: Leon Russell; publisher: Skyhill, BMI. Shelter 40483 (MCA).

THE OZARK MOUNTAIN DAREDEVILS—If I Only Knew (2:55); producer: David Anderle; writers: Larry Lee-Steve Cash; publisher: Lost Cabin, BMI. A&M 1772.

CHARLIE RICH—Since I Fell For You (3:02); producer: Billy Sherrill; writer: B. Johnson; publisher: Warner Bros., ASCAP. Epic 8-50182 (CBS).

THE MOB—All The Dudes Are Dancing (3:17); producer: Bones Howe; writers: James Holvay-David Batteaux; publish-

ers: Gold Sovereign/Almo/Shiver And I, BMI/ASCAP. Private Stock 45,053.

PETER SKELLERN—Hard Times (3:50); producer: Meyer Shagallof; writer: Peter Skellern; publisher: Warner Bros., ASCAP. Private Stock 45,054.



GEORGE McCRAE—Honey I (3:29); producers: Harry Wayne Casey & Richard Finch; writers: H.W. Casey-R. Finch; publisher: Shertyn, BMI. T.K. 1016. The man who became famous with his haunting "Rock Your Baby" comes up with a song that sounds almost exactly like it. Good, pounding basic instrumentation and female backup vocals.

BEN E. KING—I Had A Love (3:32); producer: Norman Harris; writers: Nickolas Ashford & Valerie Simpson; publisher: Nick-O-Val, ASCAP. Atlantic 45-3308. Man who has had a number of pop lives, with the Drifters, as a pop/soul star in the '60s and has a disco king recently comes back with a powerful ballad that gives him the chance to use the inter-pretive vocals he scored so well with in the '60s. Watch for pop crossover.

recommended

RUFUS FEATURING CHAKA KHAN—Sweet Thing (3:18); producer: Rufus; writers: T. Maiden-C. Khan; publisher: American Broadcasting, ASCAP. ABC 12149.

DONNY BEAUMONT—This Old Heart Of Mine (Is Weak For You) (3:32); producers: Gary Knight & Gene Allan; writers: Holland-Dozier-Holland-S. Moy; publisher: Stone Gate. Mercury 73745.

RALPH CARTER—Extra, Extra (Read All About It) (2:40); producers: Reid Whitelaw & Norman Bergen; writers: R. Whitelaw-N. Bergen; publishers: Brookside/Ceberg, ASCAP. Mercury 73746.

EDWIN STARR—Abyssinia Jones (3:57); producer: Edwin Starr; writer: Edwin Starr; publishers: ATV/Zonal, BMI. Granite 532.



CHARLIE RICH—Since I Fell For You (3:02); producer: Billy Sherrill; writer: B. Johnson; publisher: Warner Bros., ASCAP. Epic 8-50182. Charlie Rich needs a big record now—and he's got one with this beautiful interpretation of a 1948 standard. This is Charlie's best singing effort since "The Most Beautiful Girl." The Silver Fox-Billy Sherrill combo cooks again with a sure bet to hit the country, pop, and easy listening charts.

T.G. SHEPPARD—Motels And Memories (3:10); producers: Bill Browder & Jack Gilmer; writers: D. Miller & R. Birmann;

publisher: Offjack, BMI. Melodyland ME-6028-F. The good Sheppard hasn't released a bad single yet and he continues his streak with another powerful piece of material. No one is better than T.G. in the vital decision of choosing the right song. This sensuous, slightly seamy, ballad will blare from millions of radios and jukeboxes wherever there are motels and memories.

BARBARA MANDRELL—Standing Room Only (3:04); producer: Tom Collins; writers: C. Silver & S. Manchester; publisher: Sunbury, ASCAP. ABC/Dot DOA-17601. "You must think my bed's a bus stop, the way you come and go," Barbara wails in her first outing for ABC/Dot. One of the best lady vocalists in country music, Barbara takes a terrific tune from redhot Sunbury Music and sings it as though she has been there. The Tom Collins production excels.

MOE BANDY—Hank Williams, You Wrote My Life (3:06); producer: Ray Baker; writer: Paul Craft; publisher: Acuff-Rose, BMI. Columbia 3-10265. Moe's initial effort for his new label is a rock-ribbed hard-country song created by rising writer Paul Craft. Sung, written, and produced in the Hank Williams tradition, this puts Bandy back in the winner's circle.

LARRY GATLIN—Broken Lady (2:37); producer: Fred Foster; writer: Larry Gatlin; publisher: First Generation, BMI. Monument ZS8-8680. Despite his immense writing/singing talent, Larry Gatlin has yet to reach his full potential as a renowned star. This record, launched on a network TV performance, should provide a healthy boost to his career which someday will be one of the biggest on the Nashville skyline.

RONNIE PROPHET—Shine On (3:08); producer: Harry Hinde; writer: Rory Bourke; publisher: Chappell, CAPAC. RCA JH-50136. After the success of his first chart song "Sanctuary," Ronnie returns to the well for another Rory Bourke song. He gives it a typically exuberant Prophet performance that will propel him back to the chart.

MAURY FINNEY—Maiden's Prayer (3:12); producers: Joe Gibson & Lloyd Green; writer: Maury Finney; publisher: Hit-Kit, BMI. Soundwaves SW-4525. A great "take-you-to-new-time" instrumental that should gain its share of sales, too. A lively version of the song brightened by voices, sax, and crisp production. Go by the title rather than A or B side markings since early copies have the A and B side info reversed.

JAMIE KAYE—Hold On Tight (2:19); producer: Rory Bourke; writers: Rory Bourke, Johnny Wilson, Gene Dobbins; publisher: Chappell, ASCAP. Allyson IRDA-157A. This is a strong debut release for Allyson Records as Jamie sings a catchy number. Rory Bourke comes through with a sterling production job featuring a relentless bass line and nifty piano and steel work.

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-Ross/Unichappell, BMI. MCA MCA-40473.

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.

recommended

EDDY RAVEN—Free To Be (2:18); producer: Don Gant; writer: Eddy Raven; publisher, Milene, ASCAP. ABC/Dot DOA-17595.

JACK BLANCHARD & MISTY MORGAN—I'm High On You (3:12); producer: Jack Blanchard; writer: Jack Blanchard; publisher: Hall-Clement, BMI. Epic 8-50181.

TOMMY CASH—Broken Bones (2:21); producer: Jerry Styner; writers: Jerry Styner & Porter Jordan; publisher: Caseyem, BMI. 20th Century TC-2263.

BILLY WALKER—Don't Stop In My World (If You Don't Mean To Stay) (2:43); producer: Ray Pennington; writer: Ray Pennington; publisher: Showbiz, BMI. RCA JH-10466.

MARGO SMITH—Meet Me Later (2:30); producer: Jim Vienneau; writer: Margo Smith; publisher: Jidobi, BMI. 20th Century TC-2255.



ERIC CARMEN—All By Myself (4:22); producer: Jimmy Iener; writer: Eric Carmen; publisher: C.A.M.-U.S.A., BMI. Arista 0165. Onetime Raspberries' lead voice turns out a superb rock ballad in his first solo single effort, faithfully capturing most of the good time feel in rock.

SIMON SAID—Smile (3:23); producers: Meco Monardo, Tony Bongiovi & Jay Ellis; writers: Charles Chaplin-John Turner-G. Parsons; publisher: Bourne, ASCAP. Atco 45-7041 (Atlantic). Disco version of the old standard is already getting play on the East Coast.

MAMA'S PRIDE—Blue Mist (3:14); producer: Arif Mardin; writer: Pat Liston; publisher: Hustlers, BMI. Atco 45 7040 (Atlantic). Band that captures the Southern rock flavors comes up with a good easy rocker.

THE BAND OF THE BLACK WATCH—Scotch On The Rocks (2:50); producer: Barry Kingston; writer: Bill Bates; publisher: Peer International, BMI. Private Stock 45,055. Believe it or not, this is a bagpipe band. Catchy, fun tune is already near the top of the British charts.

LOVE COMMITTEE—Heaven Only Knows (3:42); producers: R. Tyson & V. Carstapen; writers: R. Tyson-N. Frazier; publisher: U.S. Arabella, BMI. Ariola America 7609. Good soul effort captures a disco feel as well as an atmosphere of some of the early days of rock.

SOCIETY OF SEVEN—How Has Your Love Life Been (3:02); producer: Ernie Freeman; writers: Freeman-Kirk; publisher: Montego. Silver Sword 1513. Well done soul flavored cut from Hawaiian group is already pulling in airplay.

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's Recommended LPs

• Continued from page 56

CADENCE CLASSICS VOLUME 1—Barnaby BR4000 (Janus). Good compilation of some of the biggest hits of rock's early days, put together by Allan Mason. Artists include the Everly Brothers, Link Wray, Johnny Tillotson and the Chordettes. Back liners give title, artist, highest position of U.S. charts, date entered charts and number of weeks on listings. Fun concept. **Best cuts:** On this kind of set, they're all fun.

CADENCE CLASSICS VOLUME 2—Barnaby BR4001 (Janus). As with Volume 1, another fun set with strong packaging featuring Johnny Tillotson, the Everly Brothers, Eddie Hodges, the Chordettes and Link Wray. **Best cuts:** As with the first volume, they're all lots of fun.

soul

ARCHIE BELL & THE DRELLS—Dance Your Troubles Away, TSOP, PZ 33844 (CBS). Material, performances, production and arrangements here add up to an excellent effort from this group. Results should be strong and across-the-board. It's funky and it's got a lot of zip, especially for the disco market. **Best cuts:** "Let's Groove," "I Could Dance All Night," "Dance Your Troubles Away," "The Soul City Walk," "Let's Go Disco."

DEE DEE SHARP—Happy 'Bout The Whole Thing, TSOP PZ 33839 (CBS). For those of you who think Dee Dee Sharp disappeared with the "Mashed Potatoes,"—wrong. Sharp is back with a fine, MOR oriented LP featuring original compositions from Kenny Gamble, Leon Huff and company as well as some fine covers of recent hits. With a more mature voice and a stronger sense of interpretation, the album becomes the best vehicle yet for the artist in a long career interrupted by a too

long hiatus. **Best cuts:** "Love Buddies," "Ooh Child," "Happy 'Bout The Whole Thing," "I'm Not In Love" (a superb version of the 10 c.c. hit).

BILLY PAUL—When Love Is New, Philadelphia International PZ 33843 (CBS). This is a fine effort by Paul, but, material-wise, one would have to say that the search to come up with a song the caliber of a "Mrs. Jones" goes on for the artist. Overall, the songs are heavy with mood and seem a bit drawn out for substantial airplay. The cuts "People Power" and "Let's Make A Baby," though, do have the potential to bring this one home. **Best cuts:** The above mentioned songs.

THE THREE DEGREES LIVE, Philadelphia International PZ 33840 (CBS). Recorded at Bailey's in London, this disk comes through with what you'd expect from the gals, but, material-wise, that good 'ol "sound of Philly." Nothing new material-wise, so don't expect heavy airplay. If anything, this effort kinda adds to the appetite for something new and original from the group. **Best cuts:** "Free Ride," "For The Love Of Money," "When Will I See You Again" and "Living For The City."

SOUTH SHORE COMMISSION—Wand, WDS 6100. Coming off a hot single, this group displays the ability to produce good disco and r&b material. All of the songs have the Philly sound and come off with a lot of saavy. The mix by Tom Moulton is perfect for disco play and it matches perfectly with the studio sound of Sigma Sound. This group has a bright future, if this record is any indication of their musical abilities. **Best cuts:** "Handle With Care," "Free Man," "We're On The Right Track," "Just A Matter Of Time."

THE PAZANT BROS. & THE BEAUFORT EXPRESS—Loose And Juicy, Vanguard VSD 79364. This group plays back-up for Melba Moore, and on this first effort they display their own true abilities. This album is loaded with danceable items

(mostly instrumental) and several tunes could catch radio time. **Best cuts:** "A Nitty Gritty," "Back To Beaufort," "Loose And Juicy," "Skunk Juice."

OLIVER SAIN—Blue Max, Abet 407 (Nashboro). Strong disco oriented set from veteran alto and tenor sax man who also handles keyboards, vibes and percussion as well as production. Funky material dominates this primarily instrumental set, though there are a few good ballads. **Best cuts:** "London Express," "Have You Never Been Mellow," "Just A Lonely Man."

jazz

THE SINGERS UNLIMITED—Feeling Free, BASF MC 22607 (Audiofidelity). This four-member jazz vocal ensemble has a beautiful sound that is fully brought out by an all-star Los Angeles jazz band. They pursue a number of classic standards as well as some modern hits and come across a winner. If anything this album should become a hit on many easy listening stations, as well as the jazz ones. **Best cuts:** "You Are The Sunshine Of My Life," "Green Dolphin Street," "Feeling Free With Patrick B."

THAD JONES & MEL LEWIS—Suite For Pops, Horizon SP 701 (A&M). This disk cut in 1972 shows that the band, while full of stellar players, doesn't have a distinct signature sound. Work by Thad Jones varies in mood and while it is a tribute to Louis Armstrong, it lacks a powerful trumpet running through all the cuts. **Best cuts:** "Only For Now," "A Good Time Was Had By All," "The Farewell."

FRANK LOWE—Fresh, Arista Freedom AL 1015. Rowe is an extremely advanced and full-toned saxophonist in the Coltrane-Ornette pattern of complex avant-garde jazz. He and his other two horns, Lester and Joseph Bowie, play abstrac-

tive lines at breakneck tempo. Rowe has solid conservatory training as well as experience blowing with most of the stars of free-form jazz. He has a lot to say. **Best cuts:** "Chu's Blues," "Epistrophy."

THE VERSATILITY OF JESSE MORRISON—Abet 408 (Nashboro). Versatile artist, as the title says, who does well on both tenor sax and flute moving through moody ballads and good uptempo material. Some pure jazz, some good disco material on this basically instrumental set. **Best cuts:** "Loving You," "Love Won't Let Me Wait."

BUSTER WILLIAMS—Pinnacle, Muse MR 5080. Former Herbie Hancock-McCoy Tyner-Miles Davis bassist has surrounded himself with the perfect musicians on this initial solo LP. Although he plays his finely textured acoustic bass on all but one cut—where he becomes electrified—it is featured in the ideal setting of a band that includes Sonny Fortune, Woody Shaw, Onaje Allan Gumbs, Billy Hart and the much underrated Earl Turbinton. **Best cuts:** "The Hump," "Noble Ego," "Pinnacle," "Tayamisha."

classical

MUSIC OF VICTOR HERBERT—Beverly Sills, Andre Kostelanetz (London Symphony), Angel SFO-37160 (Capitol). A nostalgic return to the heyday of operetta, a form that has declined in popularity in recent decades, which is still deeply embedded in the American consciousness. Nine memorable songs from a batch of operettas, including such hardy evergreens as "A Kiss In The Dark," "Ah, Sweet Mystery Of Life" and "Kiss Me Again," sung with ripe sentiment by Sills, plus a generous pair of orchestral medleys.



TANYA TUCKER

Her new single from
her second and soon-to-be
released MCA album.

DON'T BELIEVE
MY HEART CAN STAND
ANOTHER YOU.

MCA-40497

Produced by Jerry Crutchfield

MCA RECORDS

Billboard HOT 100

* Chart Bound

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50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Columbia 3-10270)
FANNY (Be Tender With My Love)—Bee Gees
[RSO 519 (Atlantic)]
DECEMBER 1963 (Oh, What A Night)—Four Seasons
(Warner Bros./Curb 8168)
LOVE OR LEAVE—Spinners (Atlantic 3309)
SEE TOP SINGLE PICKS REVIEWS, page 58

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	10	1	FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10339 (RCA)	34	22	16	THIS WILL BE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109)	68	68	5	NEVER BEEN ANY REASON—Head East (Roger Boyd For Sozile Prod.), Somerville, A&M 1718
2	8	4	LET'S DO IT AGAIN—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0109 (Warner Bros.)	35	40	7	VOLARE—Al Martino (Mike Curb), Modugno, Migliacci, Parish, Capitol 4134	69	70	4	DRIVE MY CAR—Gary Tom's Empire (Rick Bleiweiss, Bill Stahl), J. Lennon, P. McCartney, PIP 6509
3	16	3	SKY HIGH—Jigsaw (Chas Peate), D. Oyer, C. Scott, Chelsea 3022	36	45	6	OVER MY HEAD—Fleetwood Mac (Fleetwood Mac, Keith Disen), McVie, Reprise 1339 (Warner Bros.)	70	72	10	HAPPY—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tamla 54263 (Motown)
4	8	2	THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015	37	58	2	FLY AWAY—John Denver (Milton Okun), J. Denver, RCA 10517	71	86	2	THE BLIND MAN IN THE BLEACHERS—Kenny Starr (Snuffy Miller), S. Whipple, MCA 40474
5	10	9	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter Arista 0149	38	42	8	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54262 (Motown)	72	83	2	DOWN TO THE LINE—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73724 (Phonogram)
6	5	12	LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram)	39	43	6	WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Dan Hamilton, Joe Frank Darollo, Alan Dennison), D. Hamilton, A. Hamilton, Playboy 6054	73	47	15	SOS—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265
7	11	8	NIGHTS ON BROADWAY—Bee Gees (Arif Mardin), B. R. & M. Gibb, RSO 515 (Atlantic)	40	49	5	EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729	74	78	10	IS IT LOVE THAT WE'RE MISSIN'—Quincy Jones (Quincy Jones), G. Johnson, D. Smith A&M 1743
8	19	7	THEME FROM "MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377	41	51	3	SCHOOL BOY CRUSH—Average White Band (AWB) (Arif Mardin), White, Stuart, Ferrone, Gorrie, Atlantic 3304	75	NEW ENTRY	NEW ENTRY	PLAY ON LOVE—Jefferson Starship (Jefferson Starship, Larry Cox), G. Slick, P. Sears, Grunt 10456 (RCA)
9	10	9	MY LITTLE TOWN—Simon & Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone), P. Simon, Columbia 3-10230	42	44	9	FIRE ON THE MOUNTAIN—Marshall Tucker Band (Paul Hornsby), G. McCorkle, Capricorn 0244 (Warner Bros.)	76	87	2	FREE RIDE—Tavares (Dennis Lambert, Brian Potter), D. Hartman, Capitol 4184
10	5	11	FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157	43	53	5	BABY FACE—The Wing & A Prayer Fife & Drum Corps (Harold Wheeler), B. Davis, H. Akst, Wing An A Prayer 103 (Atlantic)	77	NEW ENTRY	NEW ENTRY	SLOW RIDE—Foghat (Nick Jameson), D. Pevolett, Bearsville 0306 (Warner Bros.)
11	13	5	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157	44	23	26	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	78	80	8	I'M ON FIRE—Jim Gilstrap (Wes Farrell), A. Evers, Roxbury 2016
12	14	7	VENUS AND MARS ROCK SHOW—Wings (Paul McCartney), P. McCartney, Capitol 4175	45	55	2	LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, D. Summer, Oasis 5003 (Casablanca)	79	NEW ENTRY	NEW ENTRY	BREAKING UP IS HARD TO DO—Neil Sedaka (Neil Sedaka, Robert Appera), M. Sedaka, H. Greenfield, Rocket 40500 (MCA)
13	16	9	OUR DAY WILL COME—Frankie Valli (Hank Medress, Dave Appell), V. Hilliard, M. Garson, Private Stock 45043	46	21	17	WHO LOVES YOU—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122	80	NEW ENTRY	NEW ENTRY	SOMEWHERE IN THE NIGHT—Baldorf & Rodney (Tom Sellers, Clive Davis), W. Jennings, R. Kerr, Arista 0159
14	18	7	I LOVE MUSIC (Part 1)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia)	47	24	15	HEAT WAVE/LOVE IS A ROSE—Linda Ronstadt (Peter Asher), Holland-Dozier-Holland, N. Young, Asylum 45282	81	84	5	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzan, ABC 12135
15	15	15	I WANTA DO SOMETHING FREAKY TO YOU—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228	48	32	17	MIRACLES—Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA)	82	NEW ENTRY	NEW ENTRY	GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441
16	6	10	ISLAND GIRL—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40461	49	36	16	BLUE EYES CRYIN' IN THE RAIN—Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176	83	88	3	HOW HIGH THE MOON—Gloria Gaynor (Meco Monardo, Tony Bongiovi, Jay Ellis), M. Lewis, N. Hamilton, MGM 14838
17	5	12	THE WAY I WANT TO TOUCH YOU—Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725	50	61	4	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (Kenneth Gamble, Leon Huff), J. Whitehead, G. McFadden, V. Carstarphen, Philadelphia International 3579 (Epic/Columbia)	84	NEW ENTRY	NEW ENTRY	CHRISTMAS FOR COWBOYS—John Denver (Milton Okun), S. Weisberg, RCA 10464
18	7	13	LOW RIDER—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Dskar, H. Scott, J. Goldstein, United Artists 706	51	38	14	BAD BLOOD—Neil Sedaka (Neil Sedaka, Robert Appera), M. Sedaka, P. Cody, Rocket 40460 (MCA)	85	89	2	SOUL TRAIN "75"—Soul Train Gang (Don Cornelius, Dick Griffey), D. Griffey, D. Cornelius, Soul Train 10400 (RCA)
19	15	17	EIGHTEEN WITH A BULLET—Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026	52	52	5	CARRY ME—David Crosby & Graham Nash (David Crosby, Graham Nash), D. Crosby, ABC 12140	86	NEW ENTRY	NEW ENTRY	INSEPARABLE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4193
20	20	9	SECRET LOVE—Freddie Fender (Huey P. Meaux), S. Fain, P.F. Webster, ABC/Dot 17585	53	39	14	LYN' EYES—Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279	87	NEW ENTRY	NEW ENTRY	ALMOST SATURDAY NIGHT—John Fogerty (John Fogerty), J. Fogerty, Asylum 45291
21	25	5	TIMES OF YOUR LIFE—Paul Anka (Bob Shaff for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737	54	64	5	LET'S LIVE TOGETHER—Road Apples (David Kershenbaum), F. Finnerty, Polydor 14285	88	NEW ENTRY	NEW ENTRY	EASY AS PIE—Billy "Crash" Craddock (Ron Chancey), R. Bourke, J. Wilson, G. Dobbins, ABC/Dot 17584
22	26	5	THE LAST GAME OF THE SEASON (A Blind Man in the Bleachers)—David Geddes (Paul Vance), S. Whipple, Tree 16052 (Atlantic)	55	59	6	CARRIBEAN FESTIVAL—Kool & The Gang (Kool & The Gang), R. Bell, Kool & The Gang, De-Lite 1573 (PIP)	89	NEW ENTRY	NEW ENTRY	DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM)
23	29	5	FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. (Isley Bros.), E. Isley, H. Isley, R. Isley, O. Isley, C. Jasper, T-Neck 2259 (Epic/Columbia)	56	50	18	CALYPSO/I'M SORRY—John Denver (Milton Okun), J. Denver, RCA 10353	90	90	2	I WANT TO DANCE WITH YOU (Dance With Me)—Ritchie Family (Jacques Morali), J. Morali, H. Belolo, B. Whitehead, 20th Century 2252
24	30	6	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4155	57	69	3	HURRICANE (Part 1)—Bob Dylan (Don DeVito), B. Dylan, J. Levy, Columbia 3-10245	91	93	3	THE ZIP—MFSB (Kenneth Gamble, Leon Huff, Jack Faith), K. Gamble, L. Huff, Philadelphia International 3578 (Epic/Columbia)
25	33	6	WALK AWAY FROM LOVE—David Ruffin (Van McCoy), C. Kippis, Motown 1376	58	62	4	LONELY SCHOOL YEAR—Hudson Brothers (Berbie Taupin), B. Hudson, M. Hudson, B. Hudson, M. Parker, B. Taupin, Rocket 40464 (MCA)	92	94	3	ART FOR ART'S SAKE—10 cc (10 cc), G. Gouldman, F. Stewart, Mercury 73725 (Phonogram)
26	27	9	I'M ON FIRE—5000 Volts (Tony Eyers), T. Eyers, Philips 40801 (Phonogram)	59	85	2	SOMEWHERE IN THE NIGHT—Helen Reddy (Joe Wissert), R. Kerr, W. Jennings, Capitol 4192	93	95	3	BREAKFAST FOR TWO—Country Joe McDonald (Jim Stern), J. McDonald, Fantasy 758
27	31	6	PART TIME LOVE—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), D. Gates, Buddah 513	60	77	3	SQUEEZE BOX—Who (Glyn Johns), P. Townshend, MCA 40475	94	96	2	FUNKY WEEKEND—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4661
28	28	17	I ONLY HAVE EYES FOR YOU—Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190	61	74	3	WOMAN TONIGHT—America (George Martin), Peck, Warner Bros. 8157	95	99	3	FOR A DANCER—Prelude (Mickey Sweeney, Prelude), J. Browne, Pye 71045 (ATV)
29	82	2	CONVOY—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, MGM 14839	62	73	4	LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671	96	NEW ENTRY	NEW ENTRY	HOLLYWOOD HOT—Eleventh Hour (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2215
30	34	5	ROCK AND ROLL ALL NIGHT (Live Version)—Kiss (Eddie Kramer), P. Stanley, G. Simmons, Casablanca 850	63	75	2	LET IT SHINE/HE AIN'T HEAVY... HE'S MY BROTHER—Olivia Newton-John (John Farrar), L. Hargrove/B. Russell, B. Scott, MCA 40495	97	NEW ENTRY	NEW ENTRY	LOVE HURTS—Jim Capaldi (Steve Smith), Boudleaux Bryant, Island 041
31	35	6	FULL OF FIRE—Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2300 (London)	64	79	3	PALOMA BLANCA—George Baker Selection (Hans Bouwens), J. Bouwens, Warner Bros. 8115	98	100	2	EVERY BEAT OF MY HEART—Crown Heights Affair (Freida Merangis, Britt Britton), F. Merangis, B. Britton, De-Lite 1575 (PIP)
32	37	7	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic)	65	66	4	GOING DOWN SLOWLY—Pointer Sisters (David Rubinson & Friends), A. Toussaint, ABC/Blue Thumb 268	99	NEW ENTRY	NEW ENTRY	BLUE GUITAR—Justin Hayward & John Lodge (10 C.C., Tony Clarke), J. Hayward, Threshold 67021 (London)
33	46	4	SING A SONG—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251	66	71	4	THIS OLD MAN—Purple Reign (Mike Natale), Not Listed, Private Stock 45052	100	NEW ENTRY	NEW ENTRY	YESTERDAY'S HERO—John Paul Young (Vanda, Young), Vanda, Young, Ariola America 7607 (Capitol)
				67	67	5	HEY THERE LITTLE FIREFLY—Firefly (Kenny Nolan), K. Nolan A&M 1736				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher—Licensee)

Almost Saturday Night (Greasy King, ASCAP).....	87	Conroy (American Gramophone).....	29	I Love Music (Part 1) (Mighty Three, BMI).....	14	Let It Shine/He Ain't Heavy... He's My Brother (Window, BMI/Harrison/Jenny, ASCAP).....	63	Theme From "Mahogany" (Do You Know Where You're Going To) (Jobete, ASCAP/Screen Gems/Columbia, BMI).....	8	Saturday Night (Welbeck, ASCAP).....	5	This Old Man (Rallodiyenon, BMI).....	66	
Art For Art's Sake (Man Ken, BMI).....	92	Country Boy (You Got Your Feet In L.A.) (ABC/Dunhill/One Of A Kind, BMI).....	24	Only Have Eyes For You (Warner Bros., ASCAP).....	28	Let's Do It Again (Warner-Tamerlane, BMI).....	28	Sing A Song (Sagittaire, BMI).....	30	Secret Love (Warner Bros., ASCAP).....	20	Capelli, ASCAP).....	34	
Baby Face (Warner Bros., ASCAP).....	43	Full Of Fire (Al Green, BMI).....	31	I Wanta Do Something Freaky To You (Jimmie Ed., BMI).....	15	Let's Live Together (Landers-Roberts, ASCAP).....	54	Venus And Mars Rock Show (McCartney/ATV, BMI).....	12	Breakfast For Two (Alkatraz Corner, BMI).....	93	Who Loves You (Seasons/Jobete, ASCAP).....	46	
Bad Blood (Don Kirshner, BMI).....	24	Funky Weekend (Avco Embassy, ASCAP).....	94	I Want To Dance With You (Dance With Me) (Can't Stop, BMI).....	90	Lonely School Year (Lornhole, BMI/Big Pig, ASCAP).....	58	Wake Up Everybody (Part 1) (Mighty Three, BMI).....	50	Breakin' Up Is Hard To Do (Screen Gems/Columbia, BMI).....	79	Winners And Losers (Spitfire, BMI).....	39	
The Blind Man In The Bleachers (Tree, BMI).....	71	Going Down Slowly (Warner-Tamerlane/Marsaint, BMI).....	65	I Write The Songs (Artists/Sunbury, ASCAP).....	26	Love Hurts, Jim Capaldi (Acuff-Rose, BMI).....	97	Woman Tonight (Warner Bros., ASCAP).....	61	Caribbean Festival (Cherry Lane, ASCAP).....	56	Time Of Your Life (Three Eagles, ASCAP).....	21	
Blue Eyes Cryin' In The Rain (Milene, ASCAP).....	49	Hey There Little Firefly (Sound Of Nolan/Chelsea, BMI).....	40	I'm On Fire, 5000 Volts (Pocket Full Of Tunes, BMI).....	70	Love Hurts, Nazareth (Yellow Dog, ASCAP).....	62	Woman Tonight (Warner Bros., ASCAP).....	61	Carry Me (Staysail, BMI).....	52	That's The Way I Like It (Sherlyn, BMI).....	4	
Blue Guitar (Unlabeled, ASCAP).....	99	Hey There Little Firefly (Sound Of Nolan/Chelsea, BMI).....	40	Inseparable (Jay's Enterprises/Rose, BMI).....	47	Love Machine (Part 1) (Jobete/Grimore, ASCAP).....	38	Wake Up Everybody (Part 1) (Mighty Three, BMI).....	50	Calyso/I'm Sorry (Cherry Lane, ASCAP).....	56	Yesterday's Hero (Finchley, ASCAP).....	32	
Breakin' Up Is Hard To Do (Screen Gems/Columbia, BMI).....	79	Hollywood Hot (Heart's Delight, BMI).....	96	How High The Moon (Chappell, ASCAP).....	83	Love Rollercoaster (Ohio Players/Unichappell, BMI).....	6	Yesterdays Thing (Finchley, ASCAP).....	32	Cambridge Festival (Delightful Gang, BMI).....	55	The Zip (Mighty Three, BMI).....	91	
Breakfast For Two (Alkatraz Corner, BMI).....	93	How High The Moon (Chappell, ASCAP).....	83	Hurricane (Ram's Horn, ASCAP).....	57	Love To Love You Baby (Sunday/Cafe Americana, ASCAP).....	45			Carry Me (Staysail, BMI).....	52			
Calyso/I'm Sorry (Cherry Lane, ASCAP).....	56					Low Rider (Far Out, ASCAP).....	18			Christmas For Cowboys (Cherry Lane, ASCAP).....	84			
Cambridge Festival (Delightful Gang, BMI).....	55					Lyn' Eyes (Benchmark/Kicking Bear, ASCAP).....	22							
Carry Me (Staysail, BMI).....	52													
Christmas For Cowboys (Cherry Lane, ASCAP).....	84													

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	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								
106	109	23	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98		137	76	33	AMBROSIA 20th Century T 434	6.98		7.98		7.98		170	175	4	HISTORY OF BRITISH ROCK VOLUME III Sire SASH 3712-2 (ABC)	7.98		8.95		8.95
107	117	6	BILL WITHERS Making Music Columbia PC 33704	6.98		7.98		7.98		138	138	9	LONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL1-1196 (RCA)	6.98		7.95		7.95		171	182	2	PETE WINGFIELD Breakfast Special Island ILPS 9333	6.98		7.98		7.98
108	112	23	CAT STEVENS GREATEST HITS A&M SP 4519	6.98		7.98		7.98		139	77	28	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98		172	183	2	KRIS KRISTOFFERSON Who's To Bless And Who's To Blame Monument PZ 33379 (Epic/Columbia)	6.98		7.98		7.98
109	116	25	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98		140	161	4	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	6.98		7.97		7.97		173	NEW ENTRY	HAMILTON, JOE FRANK & REYNOLDS Fallin' In Love Playboy PB 407	6.98		7.98		7.98	
110	121	6	STYLISTICS You Are Beautiful Avco AV 69010	6.98		7.98		7.98		141	79	11	DAN FOGELBERG Captured Angel Epic PE 33499 (CBS)	6.98		7.98		7.98		174	184	4	PRELUDE Owl Creek Incident Pye 12120	6.98		7.98		7.98
111	153	3	C.W. McCALL Black Bear Road MGM M3G 5008	6.98		7.98		7.98		142	152	5	ERIC CARMEN Arista A 4057	6.98		7.98		7.98		175	186	2	DICKIE GOODMAN Mr. Jaws & Other Fables Cash CR 6000 (Private Stock)	6.98		7.98		7.98
112	124	2	RITA COOLIDGE It's Only Love A&M SP 4531	6.98		7.98		7.98		143	143	7	COUNTRY JOE McDONALD Paradise With An Ocean View Fantasy F 9495	6.98		7.98		7.98		176	106	10	GEORGE HARRISON Extra Texture Apple SW 3420 (Capitol)	6.98		7.98		7.98
113	NEW ENTRY		ALLMAN BROTHERS BAND The Road Goes On Forever, A Collection Of Their Greatest Recordings Capricorn 2CP 0164 (Warner Bros.)	6.98		7.98		7.98		144	148	4	ROBERT PALMER Pressure Drop Island ILPS 9372	6.98		7.98		7.98		177	NEW ENTRY	MAIN INGREDIENT Shame On The World RCA APL1-1003	6.98		7.95		7.95	
114	114	7	JIM CROCE The Faces I've Been Lifesong LS 900	9.98		10.98		10.98		145	145	6	LIZSTOMANIA/ORIGINAL SOUNDTRACK A&M SP 4546	6.98		7.98		7.98		178	188	2	ANNE MURRAY Together Capitol ST 11433	6.98		7.98		7.98
115	115	23	EDDIE KENDRICKS The Hit Man Tama T6 338 S1 (Motown)	6.98		7.98		7.98		146	86	21	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98		179	189	2	DIONNE WARWICKE Track Of The Cat Warner Bros. BS 2893	6.98		7.98		7.98
116	105	17	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97		147	157	2	STEELEYE SPAN All Around My Hat Chrysalis CHR 1091 (Warner Bros.)	6.98		7.97		7.97		180	190	2	FLEETWOOD MAC IN CHICAGO Sire SASH 3715-2 (ABC)	7.98		8.95		8.95
117	39	9	DAVE MASON Split Coconut Columbia PC 33698	6.98		7.98		7.98		148	91	11	THE CHARLIE DANIELS BAND Nightrider Kama Sutra KSBS 2607 (Buddah)	6.98		7.95		7.95		181	192	3	SPARKS Indiscreet Island ILPS 9345	6.98		7.98		7.98
118	118	10	BONNIE RAITT Home Plate Warner Bros. BS 2864	6.98		7.97		7.97		149	NEW ENTRY	JIGSAW Sky High Chelsea CHR 509	6.98		7.98		7.98		182	173	4	UNDISPUTED TRUTH Higher Than High Gordy GG-972 S1 (Motown)	6.98		7.98		7.98	
119	60	12	JETHRO TULL Minstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.)	6.98		7.97		7.97		150	150	5	WILLIE HUTCH Ode To My Lady Motown M-6-838 S1	6.98		7.98		7.98		183	NEW ENTRY	PATTI SMITH Horses Arista AL 4066	6.98		7.98		7.98	
120	125	35	SMOKEY ROBINSON A Quiet Storm Tama T6 337 S1 (Motown)	6.98		7.98		7.98		151	107	10	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97		184	NEW ENTRY	PAUL WILLIAMS Ordinary Fool A&M SP 4550	6.98		7.98		7.98	
121	120	77	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95		152	155	37	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97		185	NEW ENTRY	KRAFTWERK Radio-Activity Capitol ST 11457	6.98		7.98		7.98	
122	122	19	ROGER DALTRY Ride A Rock Horse MCA 2147	6.98		7.98		7.98		153	158	6	JOHNNY MATHIS Feelings Columbia PC 33887	6.98		7.98		7.98		186	187	3	SHIRLEY BASSEY Good, Bad But Beautiful United Artists UA-LA542-G	6.98		7.98		7.98
123	61	10	OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98		7.98		7.98		154	156	4	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98		187	NEW ENTRY	FRANKIE VALLI Our Day Will Come Private Stock PS 2006	6.98		7.98		7.98	
124	135	5	BACK STREET CRAWLER The Band Played On Atco SD 36-125	6.98		7.97		7.97		155	139	56	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98		188	NEW ENTRY	KENNY RANKIN Inside Little David LD 1009 (Atlantic)	6.98		7.97		7.97	
125	131	11	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEP-2017 (P.I.P.)	6.98		7.95		7.95		156	167	11	BLUE MAGIC Thirteen Blue Magic Way Atco SD 36-120	6.98		7.97		7.97		189	NEW ENTRY	HUDSON BROTHERS Ba-Fa Rocket PIG 2169 (MCA)	6.98		7.98		7.98	
126	62	24	WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98		7.98		7.98		157	159	9	BLACK OAK ARKANSAS X Rated MCA 2155	6.98		7.98		7.98		190	193	3	JIMMY JAMES & THE VAGABONDS You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV)	6.98				
127	66	7	FRANK ZAPPA/CAPTAIN BEEFHEART & MOTHERS Bongo Fury DiscReet DS 2234 (Warner Bros.)	6.98		7.97		7.97		158	163	4	SAVOY BROWN FEATURING KIM SIMMONDS Wire Fire London PS 659	6.98		7.98		7.98		191	129	21	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98
128	69	11	RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	6.98		7.98		7.98		159	162	13	LABELLE Phoenix Epic PE 33579	6.98	7.98	7.98	7.98	7.98		192	103	15	RITCHIE BLACKMORE'S RAINBOW Polydor PD 6049	6.98		7.98		7.98
129	136	16	HEAD EAST Flat As A Pancake A&M SP 4537	6.98		7.98		7.98		160	181	2	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98		193	113	10	TOWER OF POWER In The Slot Warner Bros. BS 2880	6.98		7.97		7.97
130	133	20	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98		161	168	4	LES McCANN Hustle To Survive Atlantic SD 1679	6.98		7.97		7.97		194	97	9	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98
131	NEW ENTRY		SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98		162	174	2	CHUCK MANGIONE Encore Mercury SRM-1-1050 (Phonogram)	6.98		7.98		7.98		195	126	8	THE TUBES A&M SP 4534	6.98		7.98		7.98
132	132	35	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98		7.95		7.95		163	164	22	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98		7.98		7.98		196	151	17	CRUSADERS Chain Reaction ABC/Blue Thumb BTSD 6022	6.98		7.95		7.95
133	73	12	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		7.98		164	96	14	ALLMAN BROTHERS BAND Win, Lose Or Draw Capricorn CP 0156 (Warner Bros.)	6.98		7.97		7.97		197	142	15	PEOPLES CHOICE Boogie Down The USA Isop KZ 33154 (Epic/Columbia)	6.98		7.98		7.98
134	137	7	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98		165	165	5	BAKER-GURVITZ ARMY Elysian Encounter Atco SD 36-123	6.98		7.97		7.97		198	154	120	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98
135	141	3	BOBBI HUMPHREY Fancy Dancer Blue Note BN-LA5550-G (United Artists)	6.98		7.98		7.98		166	180	2	DAN HILL 20th Century T 500	6.98		7.98		7.98		199	200	245	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
136	146	3	RORY GALLAGHER Against The Grain Chrysalis CHR 1098 (Warner Bros.)	6.98		7.97		7.97		167	104	11	THE RITCHIE FAMILY Brazil 20th Century T-498	6.98		7.98		7.98		200	199	41	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95

TOP LPs & TAPE

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Glen Campbell.....	50	Art Garfunkel.....	14	Gladys Knight & Pips.....	24	Ohio Players.....	13	Lonnie Liston Smith.....	138	Grover Washington Jr.....	11
Captain & Tennille.....	67	Art Garfunkel.....	14	Kraftwerk.....	185	O'Jays.....	16				



We've seen the light...
"Let It Shine"

MCA-40495

Olivia Newton-John
her new single from



Produced by John Farrar

MCA-2148

MCA RECORDS

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 12/13/75

Top Add Ons-National

- THE BAND—Northern Lights-Southern Cross (Capitol)
- CAT STEVENS—Numbers (A&M)
- SUPERTRAMP—Crisis? What Crisis? (A&M)
- PATTI SMITH—Horses (Arista)

Top Requests/Airplay-National

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- NEIL YOUNG—Zuma (Reprise)
- ROXY MUSIC—Siren (Atco)

National Breakouts

- STEVE HOWE—Beginnings (Atlantic)
- SUPERTRAMP—Crisis? What Crisis? (A&M)
- TOMMY BOLIN—Teaser (Nemperor)
- ACE—Time For Another (Anchor)

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.

KZEL-FM—Eugene

- ★ STEVE HOWE—Beginnings (Atlantic)
- ★ TOM & TERRESA DeMAREST—Carry Me Back (Orygun)
- ★ MARY McCASLIN—Way Out West (Philo Record)
- ★ CRACK THE SKY—(Life Song)
- ★ CAT STEVENS—Numbers (A&M)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ HOT CHOCOLATE—(Big Tree)
- ★ OZARK MOUNTAIN DAREDEVILS—The Car Over The Lake Album (A&M)

KBPI-FM—Denver

- ★ PATTI SMITH—Horses (Arista)
- ★ KAYAK—Royal Bed Bouncer (Janus)
- ★ ACE—Time For Another (Anchor)
- ★ TOMMY BOLIN—Teaser (Nemperor)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ CAT STEVENS—Numbers (A&M)
- ★ COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)

Southwest Region

TOP ADD ONS:

- THE BAND—Northern Lights-Southern Cross (Capitol)
- PATTI SMITH—Horses (Arista)
- CRACK THE SKY—(Life Song)
- KANSAS—Masque (Epic)

★ TOP REQUEST / AIRPLAY:

- THE BAND—Northern Lights-Southern Cross (Capitol)
- NEIL YOUNG—Zuma (Reprise)
- ANGEL 9—(Casablanca)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

BREAKOUTS:

- PATTI SMITH—Horses (Arista)
- KANSAS—Masque (Epic)
- CRACK THE SKY—(Life Song)
- KAYAK—Royal Bed Bouncer (Janus)

KSHE-FM—St. Louis

- ★ PRETTY THINGS—S.F. Sorrow—Parachute (BMI) (Swansong)
- ★ SAVOY BROWN—Wire Fire (London)
- ★ JOEL ZOSS—(Arista)
- ★ RANDY PIE—Kitsch (Polydor)
- ★ PATTI SMITH—Horses (Arista)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ NEIL YOUNG—Zuma (Reprise)
- ★ ANGEL—(Casablanca)

KLLOL-FM—Houston

- ★ KAYAK—Royal Bed Bouncer (Janus)
- ★ KANSAS—Masque (Epic)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ FLEETWOOD MAC—(Reprise)
- ★ WHO—By Numbers (MCA)
- ★ ZZ TOP—Fandango (London)

Y102-FM—Kansas City

- ★ ACE—Time For Another (Anchor)
- ★ DANNY KIRWAN—2nd Chapter (DJM)
- ★ PATTI SMITH—Horses (Arista)
- ★ CRACK THE SKY—(Lifesong)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ KANSAS—Masque (Epic)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)

WRNO-FM—New Orleans

- ★ BARKLEY JAMES HARVEST—Time Honored Ghosts (Polydor)
- ★ CRACK THE SKY—(Lifesong)
- ★ RITA COOLIDGE—It's Only Love (A&M)
- ★ FOUR SEASONS—Who Loves You (Warner Brothers)
- ★ BARRY MANILOW—Trying To Get The Feeling (Arista)
- ★ K. C. & THE SUNSHINE BAND—(TK Records)
- ★ JOHN DENVER—Windsong (RCA)
- ★ 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)
- STEVE HOWE—Beginnings (Atlantic)
- ACE—Time For Another (Anchor)

★ TOP REQUEST / AIRPLAY:

- ROXY MUSIC—Siren (Atco)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ELTON JOHN—Rock Of The Westies (MCA)
- FLEETWOOD MAC—(Reprise)

BREAKOUTS:

- THE BAND—Northern Lights-Southern Cross (Capitol)
- CAT STEVENS—Numbers (A&M)
- STEVE HOWE—Beginnings (Atlantic)
- ACE—Time For Another (Anchor)

WWWW-FM—Detroit

- ★ BLACK SHEEP—Encouraging Words (Capitol)
- ★ BABE RUTH—Stealing Home (Capitol)
- ★ TOMMY BOLIN—Teaser (Nemperor)
- ★ GRAHAM CENTRAL STATION—Ain't No 'Bout A-Doubt It (Warner Brothers)
- ★ ROXY MUSIC—Siren (Atco)
- ★ FOGHAT—Fool For The City (Bearsville)
- ★ MONTROSE—Warner Brothers Presents (Warner Brothers)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ WMSM-FM—Cleveland
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ ACE—Time For Another (Anchor)
- ★ CAT STEVENS—Numbers (A&M)
- ★ STREETWALKERS—(Mercury)
- ★ ROXY MUSIC—Siren (Atco)
- ★ ERIC CARMEN—(Arista)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ ELTON JOHN—Rock Of The Westies (MCA)

WXRT-FM—Chicago

- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ GUY CLARK—Ole Number One (RCA)
- ★ STEVE HOWE—Beginnings (Atlantic)
- ★ CRACK THE SKY—(Life Song)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ STANLEY CLARKE—Journey To Love (Nemperor)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ FLEETWOOD MAC—(Reprise)

WEBN-FM—Cincinnati

- ★ NORMAN BLAKE—Then & Now (Flying Fish)
- ★ KRIS KRISTOFFERSON—Who's To Bless & Who's To Blame (Monument)
- ★ ELKE BROOKS—Rich Man's Woman (A&M)
- ★ CAT STEVENS—Numbers (A&M)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ FLEETWOOD MAC—(Reprise)

WYDD-FM—Pittsburgh

- ★ STEVE HOWE—Beginnings (Atlantic)
- ★ KENNY RANKIN—Inside (Little David)
- ★ TERRY GARTHWAITE—Terry (Arista)
- ★ MIKE OLDFIELD—Omnadawn (Virgin)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ ART GARFUNKEL—Breakaway (Columbia)

Southeast Region

TOP ADD ONS:

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- RUFUS—Featuring Chaka Kahn (ABC)
- RORY GALLAGHER—Against The Grain (Chrysalis)

★ TOP REQUEST / AIRPLAY:

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- NEIL YOUNG—Zuma (Reprise)
- ART GARFUNKEL—Breakaway (Columbia)

BREAKOUTS:

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- PATTI SMITH—Horses (Arista)
- STEVE HOWE—Beginnings (Atlantic)
- EARTH, WIND & FIRE—Gratitude (Columbia)

WSHE-FM—Ft. Lauderdale

- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ STANLEY CLARKE—Journey To Love (Nemperor)
- ★ RORY GALLAGHER—Against The Grain (Chrysalis)
- ★ RUFUS—Featuring Chaka Kahn (ABC)
- ★ MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
- ★ ART GARFUNKEL—Breakaway (Columbia)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ JUSTIN HAYWOOD/JOHN LODGE—Blue Jays (Threshold)

WHES-FM—Washington

- ★ ACE—Time For Another (Anchor)
- ★ GEORGE DUKE—I Love The Blues, She Heard My Cry (BASF/MPS)
- ★ JOHN FAHEY—Christmas With John Fahey, Vol. 2 (Tacoma)
- ★ TOMMY BOLIN—Teaser (Nemperor)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ NEIL YOUNG—Zuma (Reprise)
- ★ DR. JOHN—Hollywood Be Thy Name (United Artists)

WRAS-FM—Atlanta

- ★ KANSAS—Masque (Epic)
- ★ KAYAK—Royal Bed Bouncer (Janus)
- ★ STEVE HOWE—Beginnings (Atlantic)
- ★ PATTI SMITH—Horses (Arista)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ NEIL YOUNG—Zuma (Reprise)
- ★ TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
- ★ PATTI SMITH—Horses (Arista)

WAIV-FM—Jacksonville

- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ CAT STEVENS—Numbers (A&M)
- ★ EARTH, WIND & FIRE—Gratitude (Columbia)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- ★ CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
- ★ DONNA SUMMERS—Love To Love You Baby (Oasis)
- ★ MICHAEL MURPHEY—Swans Against The Sun (Epic)

Northeast Region

TOP ADD ONS:

- SUPERTRAMP—Crisis? What Crisis? (A&M)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- CAT STEVENS—Numbers (A&M)
- EARTH, WIND & FIRE—Gratitude (Columbia)

★ TOP REQUEST / AIRPLAY:

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- ERIC CARMEN—(Arista)
- BARKLEY JAMES HARVEST—Time Honored Ghosts (Polydor)

BREAKOUTS:

- SUPERTRAMP—Crisis? What Crisis? (A&M)
- STEVE HOWE—Beginnings (Atlantic)
- TOMMY BOLIN—Teaser (Nemperor)
- GEORGE DUKE—I Love The Blues, She Heard My Cry (BASF/MPS)

WNEW-FM—New York

- ★ MELANIE—Sunset & Other Beginnings (Neighborhood/Arista)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ TOM SCOTT—New York Connection (Ode)
- ★ ERIC CARMEN—(Arista)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ PETER FRAMPTON—Frampton (A&M)

WLIR-FM—New York

- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ CAT STEVENS—Numbers (A&M)
- ★ GEORGE DUKE—I Love The Blues, She Heard My Cry (BASF/MPS)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ GEORGE DUKE—I Love The Blues, She Heard My Cry (BASF/MPS)

WGRG-FM—Buffalo

- ★ STYZ—Equinox (A&M)
- ★ OZARK MOUNTAIN DAREDEVILS—Car Over The Lake Album (A&M)
- ★ CAT STEVENS—Numbers (A&M)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ DANNY KIRWAN—2nd Chapter (DJM/Amherst)

WMMR-FM—Philadelphia

- ★ KAYAK—Royal Bed Bouncer (Janus)
- ★ TOMMY BOLIN—Teaser (Nemperor)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ STEVE HOWE—Beginnings (Atlantic)
- ★ ANGEL—(Casablanca)
- ★ CRACK THE SKY—(Life Song)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ BARKLEY JAMES HARVEST—Time Honored Ghosts (Polydor)

WAAF-FM—Worcester

- ★ KENNY RANKIN—Inside (Little David)
- ★ TERRY GARTHWAITE—Terry (Arista)
- ★ EARTH, WIND & FIRE—Gratitude (Columbia)
- ★ CAT STEVENS—Numbers (A&M)
- ★ ATLANTIS—Get On Board (Vertigo Import)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ DAN FOGELBERG—Captured Angel (Epic)

WPLR-FM—New Haven

- ★ TOMMY BOLIN—Teaser (Nemperor)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ KANSAS—Masque (Epic)
- ★ STEVE HOWE—Beginnings (Atlantic)
- ★ EARTH, WIND & FIRE—Gratitude (Columbia)
- ★ BACK STREET CRAWLER—The Band Plays On (Atco)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ RORY GALLAGHER—Against The Grain (Chrysalis)

WBRU-FM—Providence

- ★ EARTH, WIND & FIRE—Gratitude (Columbia)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ McCOY TYNER—Trident (Milestone)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ KINKS—Schoolboys In Disgrace (RCA)
- ★ McCOY TYNER—Trident (Milestone)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)

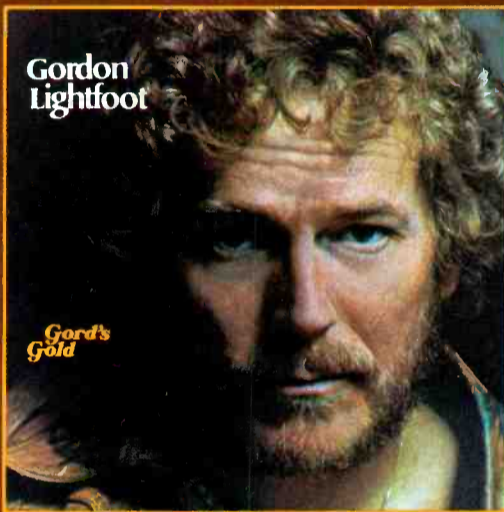
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DECEMBER 13, 1975, BILLBOARD

Gord's Gold

An outstanding album of best-known songs by Gordon Lightfoot.

What makes this album unique?
All of the very early compositions
represented on Record #1
were re-recorded by the artist in July
of 1975 especially for this occasion.
Considering his current level of ability, the
results are obviously more than satisfactory.
I'm Not Sayin'/Ribbon of Darkness
Song for a Winter's Night
Canadian Railroad Trilogy
Softly
For Lovin' Me/Did She Mention My Name
Affair on 8th Avenue
Steel Rail Blues
Wherefore and Why
Bittergreen
Early Morning Rain



2RS 2237

What makes the album complete?
The selections on Record #2 include
a significant cross-section of material
from all of the Gordon Lightfoot albums
treasured by Reprise Records.
Minstrel of the Dawn
Sundown
Beautiful
Summer Side of Life
Rainy Day People
Cotton Jenny
Don Quixote
Circle of Steel
Old Dan's Records
If You Could Read My Mind
Cold on the Shoulder
Carefree Highway

A two-record set on Reprise Records. 

Gordon's next ORIGINAL album will be recorded early in the new year.

We would like to express our thanks to the following artists for making our first year a successful one

- Cherby Chong
- Chicago
- David Gates
- Doobie Brothers
- Ermy Lou Harris
- Heart's Field
- Israel Kamakawiwo'ole
- Lee Fetter
- Michael Murphy
- Orion Mountain
- Davidson's
- Tommy Stinson
- the Tubes

Monterey Peninsula Artists
San Heiser - Fred Bondlander

Big Sur 26
San Luis Obispo 132
Los Angeles 337

photo by Paul Goldman