

Billboard

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See Bullish Market For Kiddie Products

By STEPHEN TRAIMAN

NEW YORK—Rebounding from late summer on, following an early-year slump, and encouraged by holiday orders, the children's record/tape market's leading labels are generally bullish on overall business.

According to the NARM membership profile, dollar volume at retail for children's records/tapes was up 1 percent to 4.5 percent of total music sales by members, biggest category increase other than country for 1974, and a substantial pie for a growing number of labels and marketers to cut up.

Among recent shots-in-the-arm for one of the least noticed but substantial and growing music markets are Wonderland/Golden's plans for a "Read And Hear" cassette/book package ready for NARM, based on the success of Superscope's Story Teller and Disneyland's Story Tape programs; Children's Records of America ("Sesame Street" licensee) merchandising boost from J.C. Penney adoption of the Children's TV Workshop family a la Sears and Winnie the Pooh, and Peter Pan Industries' first licensee product for Bilingual Children's TV property, "Villa Allegre."

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2 More CB/Tape Units At APAA

By ANNE DUSTON

CHICAGO—Two more firms are joining the CB/tape combination area, despite objections by other manufacturers that combined units are too bulky, too expensive, and have a limited market.

At the Automotive Parts & Accessories Assn. Show at McCormick Place Nov. 18-20, Kraco Enterprises unveiled its model KCB-2390 CB transceiver with AM/FM/MPX radio and 8-track stereo tape player as the top of the line in its initial thrust into the CB market. The in-dash unit, at a \$329 list, will initially be marketed through automotive outlets in chains. Hy Sutnick, vice president, marketing, says the firm is developing a marketing program that will involve both electronic and automotive areas.

"The in-dash market for CB and CB/tape units with AM/FM multiplex radios will develop in the next year," he predicts.

Audiovox had a prototype of its new CB with AM/FM multiplex

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British Students Subsidizing Rock

By PETER JONES

LONDON—Astonishingly high figures have been disclosed here to show the enormous subsidies that student union bodies in the U.K. pour into the rock music industry every year.

The figures show that colleges are supporting the live sector of the rock business to the tune of more than \$1.3 million.

And that a further \$2.3 million is spent each year on capital equipment such as discotheque units, rec-

(Continued on page 55)

Iceland: Unique Isle For Disks

By IS HOROWITZ

NEW YORK—If one applied Icelandic hit standards to the U.S. an album going gold here would have to sell a minimum of 3 million copies and rake in a gross of more than \$30 million at retail.

This may seem an outlandish extrapolation, but it's the way the figures come out. At not much more than 200,000, the population of the North Atlantic country is only about one-thousandth that of the U.S. It

(Continued on page 14)

Record-Bursting Era For Nashville Television Action

By GERRY WOOD

NASHVILLE—CBS-TV's "Country Music Hit Parade," a new Allen Funt-produced pilot show involving Art Linkletter, and the announcement of Jerry Reed's new nationally-syndicated music-talk show are the latest developments making 1975 a boom year for network and syndicated TV shows out of Nashville.

The record-setting year—with more than 300 syndicated and network originations—represents Nashville's strongest national TV activity, surpassing 1969-71 when the Johnny Cash network variety show originated from Ryman Auditorium.

So far this year nine network shows, and portions of three other web shows, have been telecast from local production facilities. Though the network activity doesn't surpass the totals of the Cash weekly series, syndicated programs continue to soar with 259 half-hour shows, 22 hour programs, and several pilots.

All three networks—ABC, CBS,

(Continued on page 16)

Fania LP Hike: No Other Takers

By RUDY GARCIA

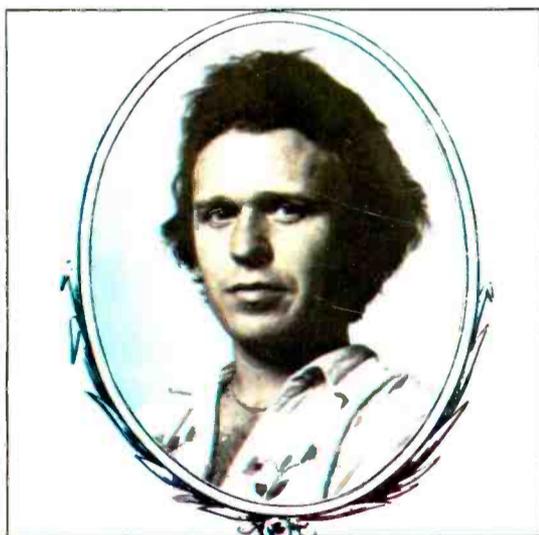
NEW YORK—The decision by Fania Records to raise the list price on its new product to \$6.98 starting with its late November releases (Israel Miranda, Orchestra Harlow and Ricardo Rey/Bobby Cruz), has other Latin record industry moguls taking a hard look at their own price structure.

However, the consensus seems to be that they prefer to wait and see how Fania sales are affected before moving in the same direction.

"I understand Jerry Masucci's (Fania president) reasons for doing it," says Sam Goff, Coco Records president. "But I believe he should have waited until next summer before going with another dollar increase."

The hike is the second dollar jump in less than 18 months.

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The legend is back! Country Joe's first LP for Fantasy Records looks to be the artist's biggest ever. With a steady uphill climb on all sales and listening charts; a single, "Breakfast for Two" (picked by Bill Gavin); huge nationwide U.S. and European tours in the offing. . . . Paradise with an Ocean View (F-9495) looks like potential gold. (Advertisement)

Collegians End WB Boycott

By JIM FISHEL

NEW YORK—A three-week boycott of Warner Bros.-Reprise Records' product by almost 250 member stations of the Intercollegiate Broadcasting System ended abruptly last week when Warner promotion executives agreed to re-evaluate policies regarding college radio.

Under terms of the new agreement, campus stations will now be turned over to one of the company's 28 regional promotion representatives and judged for service on a one-to-one basis.

According to Gary Davis, Warner

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Canadian Labels Miss Disco Boat

By MARTIN MELHUISII

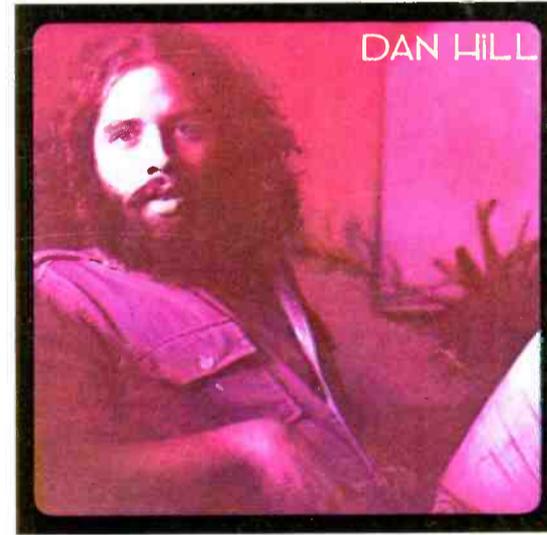
TORONTO—Failure to spread the current trend of the disco market to the street level is costing Canadian record companies thousands of dollars in lost revenue. That is the contention of many club operators and deejays in both Toronto and Montreal.

As an example, the Muntz outlet in the Toronto Dominion Center, es-

timates that it is buying close to \$9,000 worth of disco imports each week. Duchy's Record Cave in Montreal, one of the largest disco importers in the city, orders a minimum of 2,000 singles per week and 400 albums on import, depending on the amount of new product available.

Also, certain radio stations are

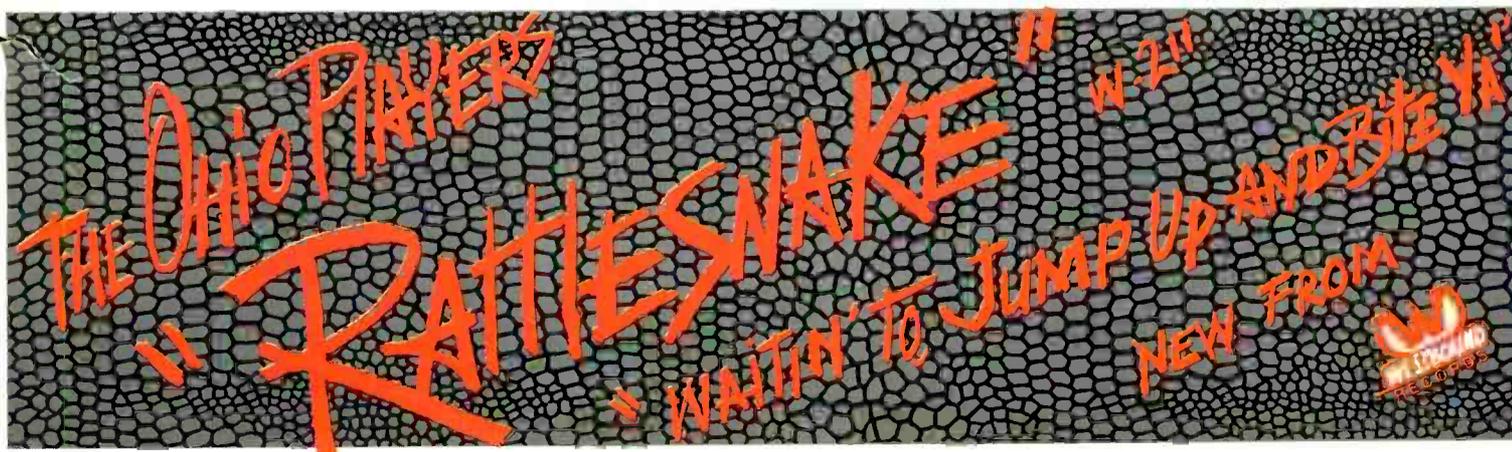
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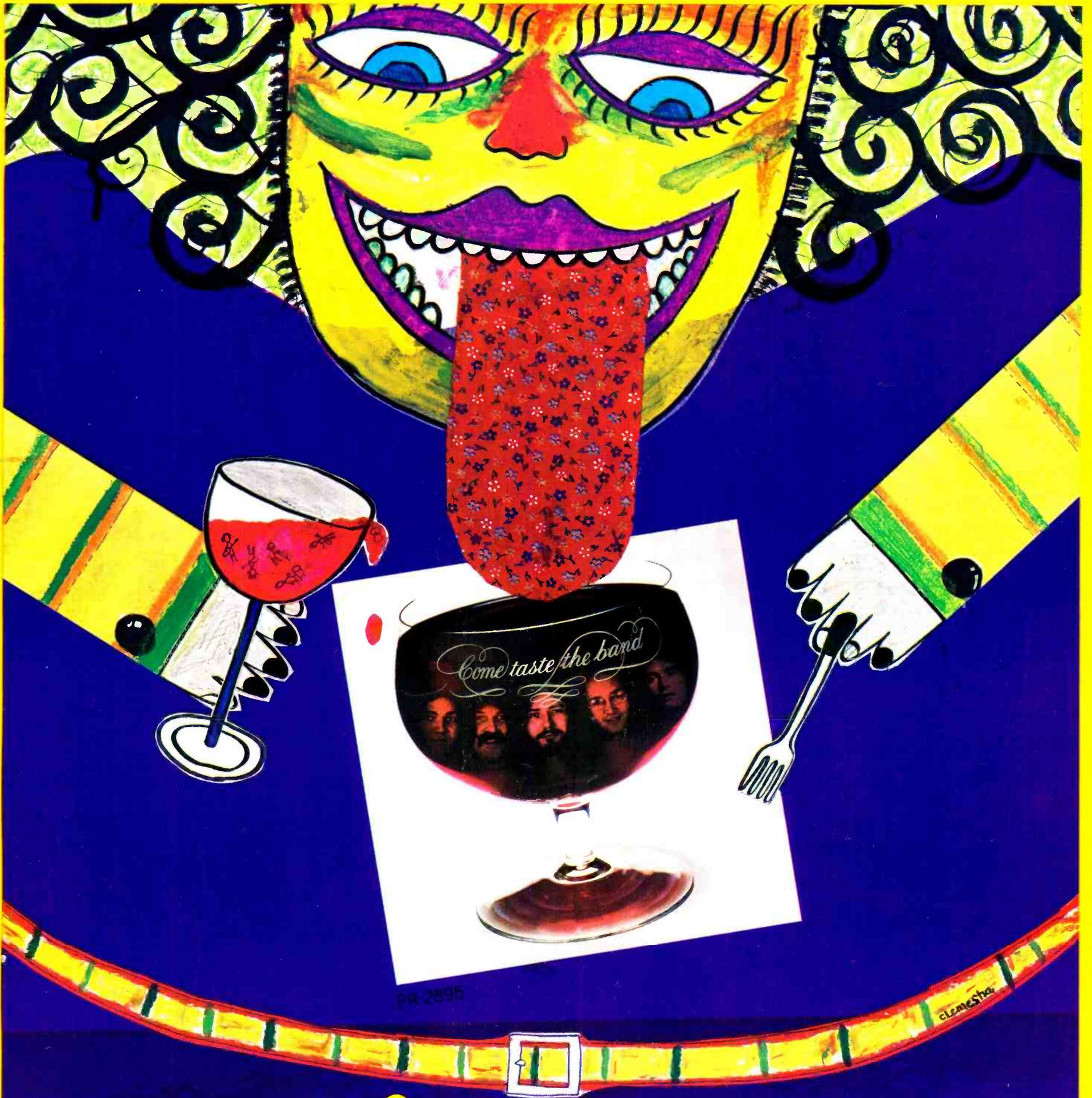


DAN HILL

Dan Hill, 20th Century Records fabulous new Canadian import, has a great deal to say on his newest release T 500. He sings of love, life, and most important, about you. When you listen to Dan Hill, listen with your heart! (Advertisement)

(Advertisement)





Dig Deep.

**DEEP PURPLE
COME TASTE THE BAND**

ON WARNER BROS. RECORDS AND TAPES.

Record Copyrights In a Dramatic Leap

WASHINGTON—The Library of Congress report for fiscal 1974 shows registrations of recordings, copyrightable since Feb. 15, 1972, have made dramatic leaps. The total went from 1,141 registrations in fiscal 1972 to 9,362 in the 1974 fiscal year, which closed June 30 of that year.

But due possibly to the vinyl chloride scare and dips in the economy, the 1975 fiscal year registries are down slightly (4.53 percent) from the 1974 total, according to the Copyright Office processing staff.

The government fiscal year has been changed to run from Oct. 1 to Sept. 30, and by Sept. 30, 1975, the recording registrations were reportedly down by about 423 from the 1974 July-June fiscal total.

Music registrations show the songwriters are busier year by year,

including this one. In a five-year period from 1970 through fiscal 1974, music registrations went from 88,949 to 104,511. For fiscal 1975, the staff estimates a 10,000 increase to 114,000 registrations.

Deposits of recordings (two best copies are required with each U.S. domestic registration, but certain foreign registrants are given an option to submit one) were 18,431 in fiscal 1974. Music compositions deposited number 124,481.

About 80 percent of the submissions are unpublished, and so require only one deposit copy, the Copyright Office staff points out.

In all copyright registrations, the total of fees earned for fiscal 1974 was \$2,312,375—an increase of more than 19 percent from the 1970 total of \$1,956,441.

Dylan Back To His Roots On 'Rolling Thunder' Trek

By JIM FISHEL

NEW HAVEN, Conn. — Bob Dylan has returned to his roots with a traveling caravan, the Rolling Thunder Revue, composed of close friends and associates.

Stax Publishing Wing Assets Go Up For Auction

MEMPHIS—The East Memphis Music catalog, owned by financially troubled Stax Records, is up for grabs and a Dec. 5 public sale on the steps of the Shelby County courthouse could land some publishing firm full or partial shares in such copyrights as "Theme From Shaft," "Respect," "Sittin' On The Dock Of The Bay" and "Respect Yourself."

Some 3,360 copyrights will go to the highest bidder as Union Planters National Bank begins foreclosure procedures against more than \$6 million in East Memphis Music Corp. assets. The bank claims East Memphis—the most profitable subsidiary of Stax—is in default on a loan obtained in 1973 by putting up its salable assets as collateral.

Holdings also include furniture, office fixtures, recording equipment and a large amount in accounts receivable. Bank officials say the planned sale is a mutually satisfactory solution between Stax and the bank. In the last five years the bank has loaned Stax and its enterprises some \$10.5 million. The bank has the right to reject any bids it feels inadequate.

"Theme From Shaft" won Grammy and Academy awards for Isaac Hayes who last year sued Stax and settled out of court for an undisclosed amount of money and release from his contract. Hayes then started his own record label, Hot Buttered Soul Recording Co., distributed by ABC Records. Last month the writer-artist filed a new suit against Stax asking for payment of a \$150,000 loan and studio expenses.

Stax owner Al Bell is under federal indictment on charges he conspired with bank official Joseph Harwell to obtain more than \$18 million in fraudulent loans. Pleading innocent to the charges, Bell says Stax will recover from its financial difficulties.

During his second show (9 p.m.) Nov. 13 at the Veterans' Coliseum here, Dylan showed more poise and natural stage presence than he has since his early beginnings. All in all, Dylan appears to be in pure bliss while he is performing the four-hour show with numerous guest spots.

The reason behind the tour and the at-ease Dylan may be directly credited to the fact that he is living out a fantasy that was generated last summer. On July 4, he dropped by New York's The Other End for a look at several old friends, including Bobby Neuwirth, and before the night was over he was onstage playing before a small audience.

Based on this desire to "return to the people," Dylan developed a concept of semi-secretly touring the Northeastern U.S. and part of Canada. He contacted several close friends including his childhood chum Lou Kemp, former FM Productions partner Barry Imhoff (who worked on the last Dylan tour), and bassist-composer-singer Rob Stoner. Together they met in seclusion with Dylan and laid the seeds for carrying out such a tour.

While the original desire was to perform only in smaller halls, Dylan had to abandon that plan, in part, when the economics of carrying around more than 50 persons on the road pressured that point out.

Instead, he settled on playing an assortment of large and small halls in the Northeast, each with only five days prior public knowledge.

Although his experiment started out slowly in Plymouth, Mass., several weeks ago where many were unaware of who the Rolling Thunder was.

(Continued on page 59)

C'right Rate Ceiling Talk Comes In For Hard Knocks

By MILDRED HALL

WASHINGTON — Compulsory licensing of music under a statutory rate ceiling came in for a lot of hard knocks at last week's hearing on copyright revision by the Kastenmeier judiciary subcommittee.

There were steamy questions about songwriter contracts with publishers who own record companies; the re-marketing of cutouts without payment to composers; and the unfairness of a flat-rate mechanical ceiling, resulting in a penny split for author and composer.

But despite expressions of warm sympathy for songwriters (who have been urging compulsory licensing reform, on a one-to-one basis with committee members), the rueful conclusion of the subcommittee and the Copyright Office seemed to be that for now, at least, the status quo must prevail.

It appeared from the tenor of the hearing that the range of 2½ cents to 3 cents in revision bills now before Congress will be the final word.

Davis Lawyers Urge U.S. To Forego Charges

NEW YORK—Pre-trial motions, ranging from dismissal of all charges to a reduction of indictment counts, have been filed in federal court here by attorneys for Clive Davis, charged by the government for personal income tax evasion (Billboard, July 5).

It's alleged that Davis failed to report more than \$90,000 in taxable income on which \$45,000 in income taxes was due during the years 1970; 1971 and 1972. Davis, now president

(Continued on page 10)

Also, the prospects are poor for a statutory "floor" for mechanicals, urged by the songwriters. The mechanical rate paid on recordings made under compulsory license, after a first recording of the music is made, will most likely remain a ceiling without a floor.

Copyright Register Barbara Ringler, who has one more hearing to go (Dec. 4) in her review of the Copyright Office report on revision issues, had to field some challenging questions on the position of the Copyright Office.

Rep. Robert Drinan (D-Mass.)

said Congress ought to dump compulsory licensing altogether, as unfair to author's constitutional rights. The Register agreed in principle, but said neither publishers nor record companies are ready for the "shock wave" of such a drastic change.

The industries are too rooted in the compulsory licensing structure, and as an earlier Library of Congress report noted, even publishers who oppose it in principle expressed private fears of what might happen to the industry if it were deleted.

Rep. Charles Wiggins (R-Calif.)

(Continued on page 17)

Elektra/Asylum Moves Up, But WEA Yet Chart Champ

By BOB WHITE & JOHN SIPPEL

LOS ANGELES—Since Elektra/Asylum is now combined and operating as one entity, the label posted its first strong representation in the

January-through-September cumulative share-of-Billboard-chart-action study. It ranked fifth in singles, eighth in albums and combined singles and LP/Tape action.

Though WEA loses one percentage point of its lead in the corporate sweepstakes sharing Hot 100 singles and Top LP/Tapes chart action, it still holds almost a 10-point lead over CBS. Capitol retains the third slot seven points behind CBS.

First-quarter chart activity performances ran in the May 3 issue. Second-quarter results appeared in the July 26 issue.

Complete results in bar graph form appear on page 16.

Arraign Owner Of Chain; No Charges Filed

LOS ANGELES—No charges were filed against retailer Jim Greenwood and Doran Rowland, an employe, for "conspiracy to receive stolen property," during their arraignment Tuesday (18) in division 80 of the arraignment court here.

Greenwood, owner of the Licorice Pizza chain, and Rowland were arrested Nov. 12 by detectives Thomas Bud and Gheral Thomas of the sheriff's Firestone detective bureau, at Superior Music in Glendale, a one-stop Greenwood owns.

Assistant district attorney Mike Marcos says, "The case has not been filed yet; there is still an ongoing investigation." Beyond that, he said he could not comment.

In an earlier interview, Greenwood said, "I have not committed any criminal act nor have I bought

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Business And The Economy Expenses Slashed By L.A. Club Boss

By JEAN WILLIAMS

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

LOS ANGELES—After 16 years in the same location, Larry Hearn, owner of one of the city's oldest jazz-oriented nightclubs, Memory Lane, says he is fighting the current economy situation by altering his operation plan.

One month ago, Hearn eliminated the club's \$3 cover charge. "This move has helped to bring in more business," he says.

Another method used by Hearn to step up business was a Monday night discotheque, which he canceled after only a three-week trial.

He explains that Memory Lane is not a disco club, and the people who frequent the nightclub are not looking for that type atmosphere. He adds that most of his customers are over 25.

He says noted acts who are willing to perform, in many cases for months at a time, have helped the club during the past two years.

Such an act is O.C. Smith who is

(Continued on page 59)

One Week Of Alice Cooper's 'Nightmare' For Tahoe

By ELIOT TIEGEL

LOS ANGELES—Rock theater makes its debut in Lake Tahoe at the Sahara-Tahoe Hotel with the signing of Alice Cooper to present his "Welcome To My Nightmare" 90-minute play Dec. 12 for one week.

Cooper's signing by Gary Naseef, Las Vegas-based rock impresario who has been bringing rock concerts to the Sahara's Space Center in Vegas, launches the Del Webb chain's policy of opening its main showroom in Tahoe to contempo-

rary music attractions during the ski season when the room is normally closed (Billboard, Oct. 25).

Naseef, who originally hoped to launch the rock shows on the weekend of Dec. 5, says he pushed the opening date back one week to allow Cooper and his people to bring in their \$450,000 worth of lights and staging from Australia.

The shows will commence at 10 p.m. during the week with tickets

selling for \$15 with drinks optional in the 1,500-seat showroom. Friday and Saturday shows start at midnight.

Naseef indicates the engagement could extend to a second week. The overall plan is to have a contemporary attraction play Lake Tahoe for two days and then play a third date in Las Vegas.

The contract for Cooper is in six figures, Naseef says. The Sahara is

paying for stagehands, and for accommodations. Cooper gets a lake-side home with maid and butler.

The engagement will be advertised via radio and billboards already committed in the Sahara-Tahoe's year-round budget in such markets as San Francisco, Los Angeles, Phoenix, Reno, Tahoe, Sacramento and Fresno.

Naseef says the pact for Cooper is the most expensive he and his back-

(Continued on page 28)

Diversification, Expansion Aim Of ABC Music

By **BOB KIRSCH**

LOS ANGELES—Diversification, expansion physically, in terms of staff and in terms of projects, the prevention of over-extending capabilities and the need to continually plug songs even if they are not hits the first time around.

These are some of the primary guidelines and goals for ABC Music Publishing, according to Gerald Teifer, vice president and general manager of the firm.

"We've been able to expand on a physical basis since we moved into our new headquarters in Westwood," Teifer says, "and we've been able to add four writer's rooms and a rehearsal room. We've also been able to get into production, which is an area we were not overly active in until several months ago. We've put together acts and we now act as independent producers."

(Continued on page 14)

Mexico & Japan Win Yamaha Fest Honors

By **HIDEO EGUCHI**

YOKOHAMA—Mexico and Japan are the Grand Prix winners of the World Popular Song Festival in Tokyo '75 sponsored by the Yamaha Music Foundation at the Nippon Budokan Nov. 14-16. Event was broadcast live over the American Forces' Far East Network.

The two winners of gold medallions and grand prizes of \$5,000 each are "Lucky Man" by Jorge Garcia-Castil, a member of the Mister Loco group, and "Jidai" ("Time Goes Around") by singer-songwriter Miyuki Nakajima.

In addition, Venezuela and the U.S. won the Most Outstanding Performance awards. Gold medallions

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3 For Disneyland

LOS ANGELES—Jose Feliciano, Bloodstone and the Glenn Miller orchestra will perform at Disneyland's Thanksgiving holiday celebration, Nov. 28-29.

Disneyland will extend its hours for the two days from 9 a.m. to midnight

Legion Post Opens a Disco

By **RADCLIFFE JOE**

NEW YORK—American Legion Post No. 11 has established what is believed to be the first non-profit discotheque operation in the country, with all revenues donated to various public service programs administered by the Legion.

The project, designated DISCO 1776, is located in Post 11 facilities at Bridgeport, Conn., and is open to both Legion members and the general public.

According to N. Wayne Gowdy, Legion member and operator of the facility, the disco charges neither a cover nor a minimum and was financed entirely out of the pockets of the Legionnaires.

Gowdy buys all the records himself and they reflect the broad range of sounds on the disco charts.

Lighting, sound and electronic programming modules were pro-

(Continued on page 59)

3 Registration Rates For Disco Forum

LOS ANGELES—Three registration rates have been set for Billboard's disco forum to be held in New York, Jan. 20-23 at the Roosevelt Hotel.

The early bird rate (before Dec. 15) is \$180. After Dec. 15: \$200 with student/military and disco deejays \$100.

The \$100 rate is applicable until

Jan. 1. For persons registering at the forum the fee will be \$200.

Three firms, Dimples in Rockville, Md.; Disco Vision in Norfolk, Va.; and ESS of Sacramento, Calif., who will all exhibit sound equipment, have been added to the list of exhibitors bringing the current total to 14.

And John Felizzi, director of Dimples, has been appointed advisor of the disco owners/operators panel for the forum.

Col & Lux In 1st SQ Promotion

NEW YORK—As its first significant SQ matrix quad tie-in with a major hardware manufacturer, Columbia Records Custom Labels is using Lux Audio equipment for a multi-market promotion on Mike Oldfield's "Ommadawn."

Conceived by Ira Sherman, product manager, Epic/Columbia Custom Labels, and Bob Walker, Lux national merchandise manager, the promotion involves demonstrations of the SQ disk for record dealers and media, using high end Lux components in Denver and Chicago this week, with Los Angeles, New York, Boston and other cities to follow.

It is the first product on the U.K. Virgin label to be distributed in the

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N.Y. BEACON STANDS OUT LIKE BEACON

By **JIM FISHEL**

NEW YORK—In the one year that the Beacon Theater has been functioning as an alternative concert facility here, it has grown far beyond that dimension to the point where it now stands as the most active contemporary music hall in the city.

Concert promoters are flocking to the facility in greater numbers than ever. Major reasons behind this are because Lincoln Center's Avery Fisher Hall is closing down for remodeling in May, and also because the Beacon does not have the excessive amount of restrictions and

(Continued on page 28)

Executive Turntable

Sal Licata, general manager, **Bob Cato**, creative services vice president, and **Alan Metter**, creative director/advertising, have left United Artists Records. Licata came to UA from Blue Thumb about a year ago. Cato had been with UA for several years, prior to which he had his own graphics business following his departure from Columbia Records, where he had been art director. Metter, for two years with UA, intends to freelance. **Nancy Sain** is United Artists' national secondary and disco promo manager. She was with Casablanca as assistant national promo director.

★ ★ ★

Gene Settler, record industry vet and former vice president with Transcon, is national sales manager, music, at Audio Magnetics Corp. He will serve racks and music retailers in the new position for the firm.

★ ★ ★

Lee Lockard, number two man at Audio Magnetics as senior vice president, financial, has left. He had been with the company seven months, coming from a similar post with Monogram Industries in Los Angeles.

★ ★ ★

Sean La Roche has formed his own company with **Helen Hersey**, Hersey-La Roche Production in New Brunswick, N.J. . . . **Lee Cross**, veteran Wherehouse retail manager, is manager of the new Music Plus store in Pasadena, Calif. . . . **Jerry Smith** joins the Nashville office of BMI, working in writer administration. . . . **Ed Mathews**, 20-year veteran who has been in executive capacities in promotion and a&r with various labels, has joined The New York Times music publishing group's staff in Los Angeles. Mathews was last with RCA Custom Service. **Frank Shively**, last with Polydor as a regional man, is Prodigal Records' new national promo chief.

★ ★ ★

Superscope adds **Charles Farrington** as director of corporate communications and **John Furtak** as public relations manager. Farrington was vice president of the Financial Relation Board. Furtak was editor of the California Newspaper Publishers Assn.'s newspaper. . . . **Reina Mekelburg**, who has been with A&M, is now with Janus Records in Los Angeles as director of publicity.

★ ★ ★

Mary Keller is named vice president, industrial relations, succeeding **Cy Lehrer**, who resigned that position at the blank tape manufacturer. . . . **Bobby Pugh** becomes marketing assistant for TDK in the Southwest. He was with the audio electronics division of General Electric. . . . Pfanstiehl adding four regional sales managers: **George Elgin**, Baltimore, Eastern; **Carroll McMullin**, Dayton, East Central; **Carl Orwant**, Grand Rapids, Mich., West Central; and **E. Dude Barber**, Los Angeles, Western. . . . **James Bogan Jr.** named vice president, distribution, for Radio Shack, consumer electronics retail chain. He came to the firm in 1972 as controller of manufacturing.

★ ★ ★

Bob Russo moves from Cashman and West's Blendingwell Music to their Lifesong Records as East Coast sales and promo chief. . . . In an overall restructuring of the Polydor Records a&r wing, **Rick Stevens** becomes East Coast director. . . . At Atlantic, **Beth Rosengard** moves from assistant to college radio promo head to assistant national special projects coordinator. . . . **Gary Klein** joins Koppelman-Lefrak Entertainment as a&r and publishing director. . . . **Gary Kenton** shifts from staff writer at CBS' press department to associate director, East Coast press information, Island Records. . . . Long-time industry marketing executive **Marty Hirsch** ankles his Midwest regional sales job at Buddah to join **Gus Partol** at Singer One-Stop, Chicago. **Fran Wakschal**, one of the first six employees of Atlantic in 1949, has been appointed director of foreign and mechanical royalties for Atlantic/Atco Records.

★ ★ ★

Allen Meis is made Midwest regional promotion manager for United Artists Records, working out of Cincinnati. . . . Phonogram/Mercury has firmed **Jim Taylor** as assistant national promotion manager in Chicago.

★ ★ ★

Randy Talmadge, formerly with Garrett Music and his own office, has become general manager of Durango-Decini Music, Los Angeles. . . . **Shigehiko Hori** adds duties and title as president of JVC America (home entertainment, hi fi) to current responsibility as president of JVC Industries (video systems). He succeeds **Motoi Furuta**, who returns to Japan. . . . **William Starling** moves to Capitol Magnetics as field sales manager, professional products, from Data Packaging Corp. national accounts manager.

★ ★ ★

The Record Bar retail chain, based in Durham, N.C., has appointed **Tom Becker**, former district manager out of St. Louis, as inventory manager in purchasing. **Andy Cadle** replaces him. The Bergman chain has appointed **Duane Hughes** as supervising manager of a series of stores near Hughes' Phoenix store, which he continues to manage, while **Jan Dorfman**, Denver store manager, assumes overseership of five stores in his area and **Blake Hatterly**, manager at Orem, Utah, adds a Salt Lake City store to his control. Operations has been retitled sales where internal merchandising will be handled by **Dave DeFravio**, upped from sales manager to director of sales, **Winslow Stillman** and **Reade Whitespunner**. **Geroge Schnake**, former marketing director of the chain, will work in a consulting capacity with Record Bar and has opened his own store in Jacksonville, N.C. **Chuck Hafter**, former ad manager, is now manager at the Chapel Hill store, since the chain's in-house ad agency has been replaced by **AD-Ventures**, an associate agency staffed by **Mike Brown**, **Jill Bartholomew**, **Bob Downey** and **Susan Powers**.

NOVEMBER 29, 1975, BILLBOARD

600 PRESENT

Memphis Composers Hail Dorman Songs

By **ELTON WHISENHUNT**

MEMPHIS—Harold Dorman won the Best Professional Songwriter of the Year Award for his tunes "Mississippi Cotton Picking Delta Town" and "Mountain Of Love" at the Memphis Songwriters Assn. Showcase Sunday (16) at the Hilton Inn.

Some 600 music and record industry persons turned out for the event. The winner was selected by ballots cast by members of the association.

These other awards were presented:

The Best Memphis Songwriter Assn. Awards:

"You Don't Have To Die," by Cordell Jackson, first place; "Tender, The Heart I Hold," by Carol Howard and Nancy Jent, second, and "Woman Turn To Me," by Evelyn Graves, third.

Community Service Awards were presented to Walter Dawson, music writer for The Com-

mmercial Appeal, the morning daily newspaper; and James Pierce, owner of Memphis Sound Clinic.

A special award was presented to Mrs. Estelle Axton, owner of Fretone Records, for her work in behalf of songwriters and the music industry. She was described as "the First Lady Of Memphis Music."

Axton in years past helped her brother Jim Stewart found Stax Records. Some years ago, she sold her stock to Al Bell and his associates. Earlier this year she founded Fretone Records and built a studio to re-enter the business.

A number of artists and groups performed the 15 songs nominated. Most of the songs had strong country or gospel flavors. Singer Bill Strom seemed to make the biggest hit with the crowd.

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J·O·H·N·N·Y· M·A·T·H·I·S'



"ONE OF THE BEST VERSIONS EVER!"
-DEAN TYLER

As Program Director of WIP, Philadelphia, Dean Tyler knows his music. Which is why, when he heard Johnny's beautiful new arrangement of "Stardust," Dean knew that he had something really special to put on the air.

And his audience must have agreed, because the phones haven't stopped since.

"Stardust." The super *new* version of an old favorite, from Johnny Mathis. From his brand-new album, "Feelings."

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The International Music-Record-Tape Newsweekly



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General News

Former Caedmon Owners Ask \$6 Mil Of Raytheon

By ROBERT SOBEL

NEW YORK—Raytheon Co. has been slapped with a \$6 million suit by two former owners of Caedmon Records charging fraud, breach of contract and a spate of other violations.

The four count, 33-page complaint was filed in U.S. district court here recently by Marianne Mantell, Barbara Holdridge, and others, against Raytheon, D.C. Heath and Caedmon Records, acquired by Raytheon May 28, 1970.

The suit charges that the acquisition was made under false pretenses and claims that Heath, a Raytheon subsidiary responsible for Caedmon's over-all direction, was in an adverse financial condition at the time of acquisition and intentionally engaged in acts to depress the earnings and profits of New Caedmon; and that it launched costly and unprofitable recording projects; mismanaged the educational division; failed to provide promised technical resources and financial means for expansion and sharply curtailed ad-

vertising and promotion on its record club.

According to the complaint, Caedmon's merger with Raytheon also included a stock plan and an employment agreement for both Mantell and Holdridge. The stock plan involved an exchange plan whereby the plaintiffs would receive a number of Raytheon shares which had a value of \$2 million or 75,000 shares, whichever was higher. Also involved was a certificate of entitlement to receive additional shares of Raytheon, contingent on Caedmon's profits. Actually, the plaintiffs received 88,172 shares and the certificates of entitlement.

The suit alleges the defendants deliberately acted to defeat the entitlement plan. It claims the defendants fraudulently depressed Caedmon's earnings and profits for the fiscal year by withholding merchandise shipments. This resulted, the suit alleges, in defeating the plaintiffs' rights to receive additional earn-out shares.

Piracy Bills In 2 States

NEW YORK—Michigan and Maine have enacted antipiracy legislation, thus bringing to 36 the number of states with antipiracy laws.

The Michigan legislation, signed into law Nov. 18 by Gov. William G. Milliken, penalizes the unauthorized duplication of sound recordings by imprisonment of up to one year and/or a fine of up to \$5,000. The advertising, sale or possession for the purpose of sale is punishable by a fine of up to \$100 for each offense.

The statute takes effect about April 1, 1976, 90 days after the legislature adjourns Dec. 31.

The Maine law, which went into effect Oct. 1, makes the unlawful copying of sound recordings subject to a penalty of \$500-\$5,000 for each offense. The advertising and sale of unauthorized reproductions is punishable by a fine of \$50-\$500 for each offense. Gov. James B. Longley signed the legislation March 25, 1975.

Promo Is Sparked

NEW YORK—Stand-up posters, divider cards, stickers and flyers make up the point of purchase aids being made available to retailers in Island Records' merchandising campaign backing the Sparks' LP "Indiscreet."

The campaign is tied-in to a 15-city tour in the U.S. and in Canada by the U.K. group. The tour runs through Dec. 14.

'Octopus' Again Tops the Chart

LOS ANGELES—For the first time within recent memory, an LP has topped Billboard's Top LPs & Tape chart on four separate occasions within a period of several months.

Jefferson Starship's "Red Octopus" returns to the lead slot this week, moving up from the number three position.

This fourth time at No. 1 is cred-

ited to a top five single in "Miracles" (now at 23), a new single, "Play On Love," strong FM airplay and continuing strong sales of the LP, backed by strong promotion.

The set, on the RCA-distributed Grunt label, was co-produced by the Starship and Larry Cox and coordinated by Pat Ieraci, known to longtime Airplane and Starship fans as Maurice.

AT L.A. CATENA SUIT TRIAL

Court Hears Cap Co-Op Policy

By JOHN SIPPEL

LOS ANGELES—Capitol's Co-op ad administrator Donald J. Prado and label sales chief John Jossey were alarmed when the Capitol fiscal 1971 advertising reserve was \$28,075 because prior fiscal year 1969 commitments received in fiscal 1970 had been \$912,034.52.

Prado so testified when shown a general ledger sheet of that period by plaintiff attorney Edith Newman during the continuing class action suit against the label before federal district Judge William P. Gray here.

Prado, who oversaw co-op expenditures from September 1969, to March 1971 when he was fired, stated in direct examination that he immediately got into fund administration, but in cross examination admitted that it was 1970 before he was effectively administering the co-op ad fund. During cross, Alan Halkett, Capitol's attorney, brought to Prado's attention a July 1, 1969 directive which totally revised the co-op ad fulfillment procedure to improve it.

Filed by former Capitol merchandising manager Rocco Catena, the

suit alleges Capitol misled stockholders and investors by reporting inflated financial statements to the SEC.

Capitol's co-op fund was based on a percentage of net LP/tape sales, Prado testified. In fiscal 1970, when he estimated Capitol did \$100 million net, there was a \$6 to \$6.5 million co-op fund, he said.

It was difficult to determine exact co-op ad balances, Prado said, because of variables like salesmen failing to report commitments or understating commitments; commitments once reported and later voided and the fact that Jossey's autonomously operated fund, amounting to one percent, often was not reported to him until after the request for credit was filed by the account.

Prado said sales districts often tended to overspend co-op, so his balances were somewhat "fictitious." Prado alleged that sometime in April or May of 1970, Jossey told him controller Ed Khoury "proposed to take a number of dollars, in the area of a half million," from the ad reserve. He said he and Jossey felt

it would prove a hardship in trying to meet open commitments from fiscal 1970 in 1971. On cross examination Prado admitted that he showed a substantial balance, but again pointed up that the variables in fulfillment of advertising credits made it difficult to determine how much was really left in the fund.

To audit ad claims for quality and to obtain the fairest possible line rate, Capitol used DAF, an outside agency, Prado said, Prado estimated that about one third of his co-op fund went to major accounts. Approximately 10 major accounts received a flat percentage for point-of-purchase expenditure, a division of his co-op fund, based upon each month's purchases, Prado said.

Capitol did lower its percentage of net sales for co-op ads from 6.8 to 5.75 percent in fiscal 1971, Halkett elicited from Prado in his cross examination. Halkett also extracted from Prado that Prado provided Jossey with a periodic, usually monthly, update of what balance Prado figured was in the co-op fund.

Chalice Flourishes On Its Own

This Year Best Ever After Split With ABC Label

LOS ANGELES—Chalice Productions is now fully operational once more as an independent after exiting ABC Records eight months ago. Co-principals David Chackler and Lee Lasseff report that with artists signed to Columbia, 20th Century and Capitol, plus lucrative publishing rights deals paying off, 1975

has been their most profitable year yet—even beating 1974 when ABC-Chalice's Bo Donaldson & the Heywoods with "Billy, Don't Be A Hero" was a No. 1 single.

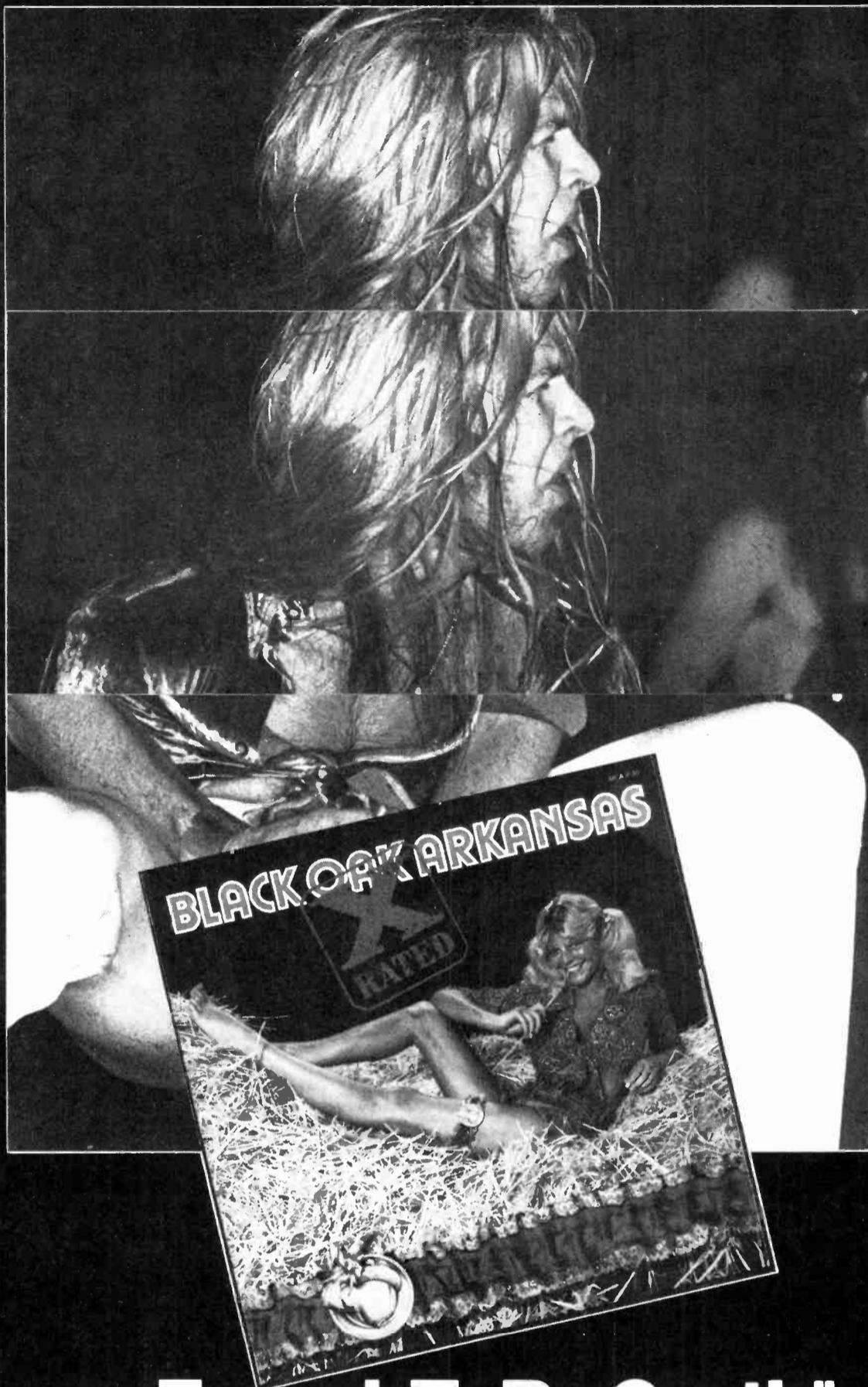
Chalice owns the North American rights to Queen's publishing as part of its first refusal deal with England's Trident Productions. The

Elektra/Asylum rockers regularly sell at least 200,000 units of each album.

Also obtained via this long-standing Trident pact is Charlie, a new group which Columbia will put a strong push behind early in 1976.

Chalice has on Capitol Errol So-

(Continued on page 17)



November Tour Part 2:
12 Allentown, PA
13 Erie, PA
14 Detroit, MI
15 Cleveland, OH
16 Louisville, KY
19 Columbus, OH
21 Springfield, IL
22 Toledo, OH
24 Green Bay, WI
25 Saginaw, MI
26 Fort Wayne, IN
27 Indianapolis, IN
28-30 Chicago, IL

"Strong Enough To Be Gentle"
is Black Oak Arkansas' new
single. Listen for it! Thousands
have heard it, **132,000** (B.O.A. fans)
to be exact, for first half of tour.
America's X-rated Boogie Band
is on the move again. Produced by Richard Podolor for Richard Podolor Productions, Inc.

*Congratulations B.O.A. for "Raunch and Roll" and
"High on the Hog" turnin' Gold!*

"X-rated" a new album (MCA 2155) from MCA Records

MCA RECORDS

www.americanradiohistory.com

Retailers Anticipate Big Year

Shift Noted In Music & Tape Consumers' Attitudes

LOS ANGELES—Music and tape retailers are confident that the upturn in the economy will continue well into next year.

Sales and earnings statements of most companies in the retail sector reflect a gradual shift in consumer attitudes, with the crucial holiday selling season more promising than first anticipated.

Among the major retailing chains, both S.S. Kresge Co., parent company of K mart, and J.C. Penney Co., Inc., are indicating substantial business gains in the last quarter.

Two of the three major specialty electronic chains, Tandy Corp., owner of Radio Shack, and Allied Stores Corp., are operating ahead of previous quarters. Lafayette Radio Electronics posted higher sales, but lower earnings in the first quarter ended Sept. 30.

Music stores also see an economic rebound, both in sales of records and prerecorded tape.

In many cases, music outlets have had to consolidate operations, improve buying techniques and sharpen profit margins to survive consumer apathy.

Although the consumer buying surge doesn't yet reflect in financial statements, it is expected to fatten sagging profit-and-loss reports in the next few quarters.

A review of the retail market in

the music-tape-electronics sector follows:

Wallichs Music & Entertainment Co., parent of **Wallichs Music City**, Los Angeles, posted earnings of \$12,963, or 1 cent a share, on sales of \$4,809,000 for the year ended May 31, compared to a loss of \$290,597, or 24 cents a share, on sales of \$6,023,000 for the previous year.

Waxie Maxie Quality Music Co., Washington, D.C., completed its most successful year as earnings for the year zoomed 90 percent to \$212,661, or 85 cents a share, on sales of \$3.5 million. The firm declared its first dividend of 20 cents.

Integrity Entertainment Corp., Los Angeles, parent company of **The Warehouse** chain, posted earnings of \$423,835, or 14 cents a share, on sales of \$29,943,112 for the year, compared to earnings of \$890,887, or 28 cents a share, on sales of \$22,279,827 for the previous year.

Schaak Electronics, St. Paul, posted a \$1.3 million loss, or \$3.35 per share, on sales of \$17.7 million for the year ended May 31, compared to a loss of \$771,800, or \$1.94 a share, on sales of \$12.8 million for the previous year.

Tandy Corp., parent of **Radio**

Shack, reported earnings of \$10,883,021, or \$1.20 a share, on sales of \$139,320,693 for the first quarter ended Sept. 30, compared to earnings of \$6,045,121, or 65 cents a share, on sales of \$107,046,556 for the year ago period. In fiscal 1975, the Radio Shack Group increased sales 37 percent and contributed 68 percent of total Tandy Corp. sales.

Allied Stores posted earnings of \$18,601,324, or \$2.30 a share, on sales of \$1,161,868,254 for 39 weeks ended Nov. 1, compared to earnings of \$10,302,573, or \$1.22 a share, on sales of \$1,065,787,290 for the year ago period.

American Music Stores posted a loss of \$734,966 on sales of \$27,407,575 for the year ended July 31, compared to earnings of \$592,462, or \$1 a share, on sales of \$30,506,027 for the previous year.

Lafayette Radio Electronics Corp., Syosset, N.Y., reported earnings of \$406,171, or 18 cents a share, on sales of \$20,259,663 for the first quarter ended Sept. 20, compared to earnings of \$597,984, or 26 cents a share, on sales of \$20,015,407 for the year ago quarter. The company declared a quarterly dividend of 6½ cents.

CHAPTER XI PLAN

Olympic Offers Creditors \$

NEW YORK—Olympic International, in Chapter XI since March, is offering its unsecured creditors a pro-rata share of \$855,000 over five years, as well as the net amount that may be realized from a suit pending against Lear-Siegler of Los Angeles.

In filing a Chapter XI petition last spring, Olympic listed debts of \$8,112,550 with assets of \$8,098,065. The debts included unsecured claims of \$2.6 million, and a secured claim by the First Pennsylvania Bank for \$4.9 million.

According to officials of the company, First Pennsylvania has liquidated all but \$1.05 million of the claim, and has given up its secured position on that amount in settlement of a suit by the committee. The bank is now expected to file an unsecured claim for the deficiency.

With the bank's claim, the part of the plan offering \$855,000 represents a dividend of about 23 percent. However, according to attorneys for the debtors, the percentage will be increased if any objections to the claim are upheld, or if some claims are not filed.

The plan also provides that if the payments and the judgment from the suit totals more than 100 percent of the claims, the difference will go to Olympic; while if the priority claims total less than the anticipated \$200,000, the creditors will get the difference.

Meanwhile, Olympic's suit against Lear-Siegler, filed by the bankrupt firm's creditors, charges that the defendant received a fraudulent conveyance of \$3.4 million in promissory notes from Olympic while the debtor was insolvent.

Olympic's creditor committee also charge Lear-Siegler with "controlling" Olympic and with retaining certain tax benefits belonging to the financially troubled firm.

Schwartz, GRT Disclose Losses

LOS ANGELES—Schwartz Bros., Washington, D.C.-based rack merchandiser and distributor and owner of the Harmony Hut music stores, and GRT Corp., Sunnyvale, Calif., record manufacturer and tape duplicator, both posted losses for the quarter.

Schwartz Bros. reported a \$16,812 loss on sales of \$5,012,873 for the third quarter, compared with earnings of \$14,507, or 2 cents a share, on sales of \$5,105,253 for the same period a year ago.

For nine months, the company lost \$103,138 compared with a loss of \$17,881 for the same period a year ago.

GRT recorded a \$2,177,000 loss, or 60 cents a share, on sales of \$8,296,000 for the second quarter ended Sept. 30, compared with earnings of \$220,000, or 6 cents a share, on sales of \$7,951,000 for the same quarter a year ago.

Market Quotations

As of closing, Thursday, November 20, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	11.13	108	21	20%	20%	- 1/4
7%	2%	Ampex	0	92	5%	5%	5 1/4	Unch.
3%	1%	Automatic Radio	0	20	2%	2%	2%	+ 1/2
10%	4%	Avnet	503	666	10	9%	10	+ 3/4
22%	10%	Bell & Howell	7.83	25	17	16%	17	Unch.
54	28%	CBS	10.29	106	43%	43%	43%	- 1/4
9%	2%	Columbia Pic	5.98	92	5 1/2	5%	5 1/2	+ 1/4
9%	2	Craig Corp.	7.2	78	9	8%	9	+ 1/4
55%	21%	Disney, Walt	24.64	330	51%	50%	50%	- 1/4
4%	1%	EMI	406	45	4%	4 1/2	4%	+ 1/4
22%	18%	Gulf + Western	4.70	204	21 1/2	21	21 1/2	- 1/4
7%	3%	Handie-man	625	19	5%	5	5%	- 1/4
20%	5%	Harman Ind.	5.12	2.1	16%	16%	16%	- 1/4
8%	3%	Lafayette Radio	7.83	10	6%	6%	6%	- 1/4
19%	12	Matsushita Elec.	16.55	1763	19	18%	19	+ 3/4
89%	27%	MCA	6.53	64	68	67	67%	+ 1/4
18%	12%	MGM	5.64	90	14%	14%	14%	+ 1/4
68	43	3M	27.64	545	60%	59%	60	- 1/4
4%	1%	Morse Elec. Prod.	0	121	2	1 1/2	1 1/2	Unch.
57%	33%	Motorola	3528	163	42%	41 1/2	42	+ 3/4
24%	12%	No. Amer. Philips	10.98	26	21%	20%	21%	+ 3/4
19%	7	Pickwick Internat.	9.06	4	14%	14%	14%	- 3/4
6%	2 1/2	Playboy	8	2	3	2%	2%	- 1/4
21%	10%	RCA	16.31	483	19%	19	19%	- 1/4
13%	5	Sony	30.30	498	10%	10	10%	+ 1/4
19%	9%	Superscope	6.04	34	18%	18	18	- 1/4
50%	11%	Tandy	11.12	155	48%	46%	46%	- 1 1/4
6	2%	Telecor	6.82	34	5%	5%	5%	+ 1/4
3%	1/2	Telex	6.25	25	2%	2	2	Unch.
3%	1	Tenna	13.82	28	2%	2%	2%	Unch.
10%	6	Transamerica	10	152	8%	8%	8%	Unch.
15%	5%	20th Century	4.52	46	12 1/2	12%	12%	+ 1/4
22%	8%	Warner Commun.	6.52	53	17%	17%	17%	- 1/4
28%	10	Zenith	22.52	240	24%	23%	24%	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABCO Inc.	0	0	0	0	M. Josephson	0	0	0	0
Gates Learjet	310	8	7%	8%	Schwartz Bros.	0	0	1	2
GRT	0	0	4%	5	Wallichs M.C.	0	0	0	0
Goody Sam	0	0	0	0	Kustom Elec.	0	23	2%	2%
Integrity Ent.	0	0	1%	2%	Orrox Corp.	0	2	%	%
Koss Corp.	8.70	11	6	6%	Memorex	0	0	0	0

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Earnings Reports

SCHWARTZ BROS. (Harmony Hut)		
	1975	1974
3rd qtr:		
Sales	\$5,012,873	\$5,105,253
Net income (loss)	(16,812)	14,507
Per share		.02
Net income (loss)	(103,138)	(17,881)
GRT CORP.		
2nd qtr. to Sept. 30:		
Revenues	\$8,296,000	\$7,951,000
Income (loss)	(2,195,000)	112,000
Extraordinary credit	18,000	108,000
Net income (loss)	(2,177,000)	220,000
Per share (loss)	(.60)	.06
Per share (loss)	(.66)	.19
K-TEL INTERNATIONAL INC.		
1st qtr. to Sept. 30:		
Sales	\$10,758,000	\$8,601,000
Net loss	(1,100,000)	(186,000)

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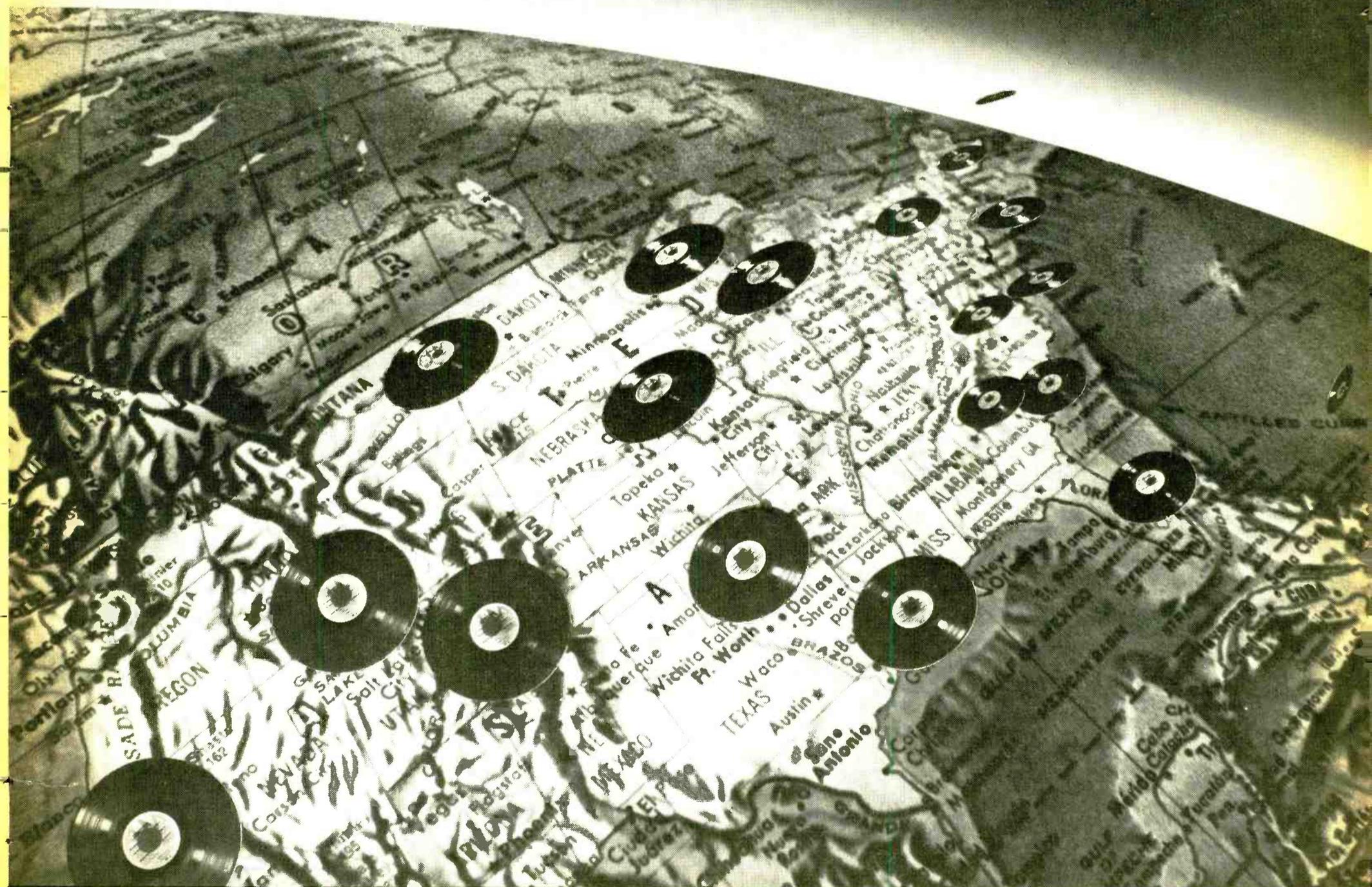
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SP 4511



Court Sets Aside Isley Triumph Judge Declares Inconsistencies In Testimonies

NEW YORK—Ruling that there were numerous inconsistencies in the testimony of the plaintiffs, a Southern district court judge here has set aside a favorable opinion handed down by a jury, and ordered a new trial in a 1969 "right to income" suit brought by the Isley Brothers against Motown and Bud-dah Records, and three other defendants.

In his ruling, Judge Richard Owen points out that the favorable opinion of the jury was based solely on the testimony of Ronald, Rudolph and O'Kelly Isley, and that in the course of this testimony they repudiated their own earlier sworn testimony.

"This," says Judge Owen, "clearly

supports a contrary conclusion, characterizing such earlier conflicting testimony variously as a lie and false."

In their suit the Isleys had charged that they had the right to the income from their "hit" song, "It's Your Thing," and claimed that the tune

Producer Sues America Group

LOS ANGELES—Producer Irwin Laskey is suing Gerry Beckley, Dan Peek and Dewey Bunnell of the group America for approximately \$57,500, which he alleges is due him for varied assignments he performed for the group and its membership.

He seeks \$30,000 for work and services for the combo from July through December 1973, while his local superior court suit claims he lost \$18,000 from August to December 1973, when America did not make him their road manager as promised.

He also asks an accounting from the court and payment thereof on enumerated songs which he allegedly wrote with Beckley and America.

Previn Sets Guests

LOS ANGELES—An evening with Dory Previn, with Thelma Houston and Georgia Brown as special guests, will be presented by the Friends of Northridge Hospital at the Dorothy Chandler Pavilion here Dec. 17.

had been recorded after they had obtained a release from their contract with Motown in December 1968.

However, the presiding judge found that Motown had offered "substantial documentary and testimonial proof" that the song in contention was first recorded at A&R Studios here on Nov. 6, 1968, with money advanced by Motown.

Judge Owen explains that what in fact did happen was that the Isleys made a second recording of the tune, in January 1969, after obtaining their release from Motown, and neglected to submit the original tape to Motown as agreed in their contract.

In directing that a second trial be set, Judge Owen observes that "in directing a new trial, a court is faced with the fact that a second jury can do no more than reappraise the same evidence heard at the first trial."

However, he adds that there are as many as 10 other session men who played on the original recording who could give testimony as to what was recorded at the original recording session. "On such disinterested testimony a second jury could obviously better determine the issues," he says.

Other defendants in the case are T-Neck Records, Triple Three Music and Jobete Music.

Scepter Distrib Set

NEW YORK—Scepter Records has added Hot Line Record Distributor in Memphis, Tenn. to its indie distributor roster.



Billboard photo by Len Deslessio

LEST WE FORGET—Tony Orlando (Elektra) delivers his personal message to Times Square strollers in New York via a billboard that cost him \$3,500 for a month's display. Orlando, now star of his own television show, first broke into the entertainment business while growing up in the Big Apple.

19 Musicians, 2 Singers Win L.A. NARAS Honors

LOS ANGELES—Local NARAS chapter presented its Most Valuable Players Awards to 19 studio musicians and two background vocalists at the Roxy Nov. 15.

Recipients were: Chuck Findley, trumpet; Lew McCreary, trombone (runner-up Dick Nash); Vince De-Rosa, French horn; Tommy Johnson, tuba; Tom Scott, saxophone; Dom Fera, clarinet; Louise Di-Tullio, flute (runner-up Sheridan Stokes); Gene Cipriano, double-reed; Sidney Sharp, violin (runner-up Gerald Vinci); David Schwartz, viola (runner-up Allen Harshman); Edgar Lustgarten, cello; Chuck Domanico, string bass; Michael Melvoin, keyboards; Dennis Budimir and Larry Carlton (tie), guitar; Emil Richards, percussion (runners-up Larry Bunker, Gary Coleman and Victor Feldman); John Guerin, drums; Reinie Press, electric bass; Tommy Morgan, harmonica, and

Sally Stevens and Tom Bahler, background vocalists.

The chapter adopted a resolution calling for greater recognition by the industry of the outstanding contributions of studio musicians and background vocalists.

Participating in the presentations were Artie Butler, Don Burkheimer, Don Ellis, Snuff Garrett, Mike Post and Bones Howe.

Fest Hosted By WBEE

CHICAGO—The first Invitation-al Jazz Festival held here Saturday (23) at Kennedy-King College and hosted by WBEE, the AM jazz station, included three jazz clinics on brass, rhythm and reed instruments, and participation by 15 high schools and colleges.

The event was conceived by Charles Sherrill, WBEE general manager, who notes, "The popularity of jazz on the college level has grown tremendously in the last year. However, there are still a significant number of young adults who prefer the jazz sound but who purchase r&b and rock records, primarily because they don't know about the influence jazz has played in crossover music.

"This festival featured all elements of the modern jazz sound, including traditional as well as avant-garde electronic jazz by the students themselves."

The clinics were conducted by Bill Porter, trombonist; Rufus Reed, bassist and arranger; and Bunky Green, saxophonist and jazz educator.

800 DUE AT SAM GOODY TESTIMONIAL

NEW YORK—More than 800 persons are expected to attend the testimonial dinner for Sam Goody Saturday (29) to provide funding for the establishment of a cultural and recreational center in Israel.

Sam Levenson will be the guest speaker at the event to be held at the Americana Hotel here. Dinner committee co-chairmen are Herb Gold-fard, Joseph Konowe and Toby Pienick. Tickets may still be obtained from the Israel Histadrut Campaign offices here.

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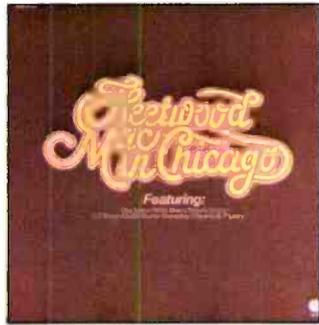
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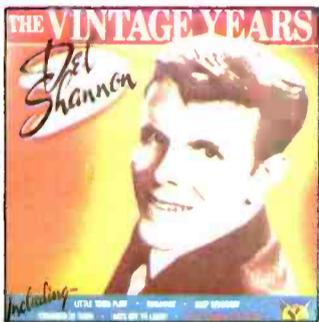
Renaissance SASD /7510



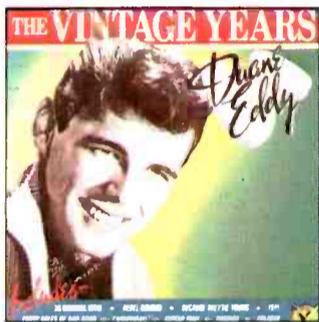
Fleetwood Mac SASH 3715-2



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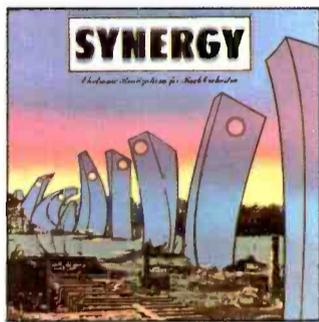
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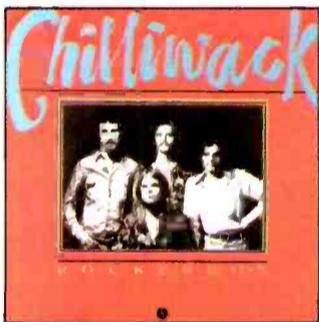
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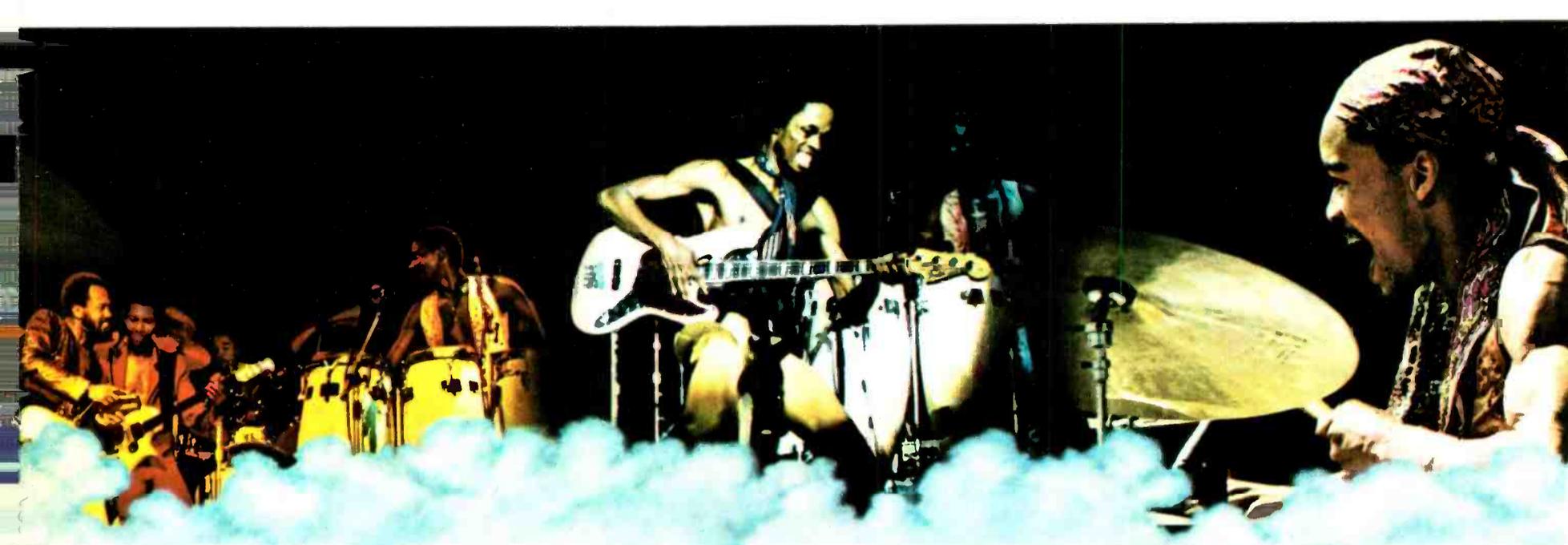
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PG 33694

Despite Its Location, Iceland a Hot Spot For Records

• Continued from page 1

awards gold at 3,000, and LPs there sell at an average of \$11 each.

Only last week G. Runar Juliusson was at Soundtek studios in New York doing the final mix on another album for his Hljomar label. His is just one of about a dozen companies recording Icelandic artists and vying with international labels for a piece of the burgeoning action.

The album Juliusson was working on offered a program of contemporary rock tunes written and performed by Icelandic artists. But occasionally Hljomar will record

compilations of international hits with lyrics rewritten in the country's own language. Some disks are also made of indigenous folk music. Other labels offer the same general repertoire mix.

As yet there is not a single pressing plant in Iceland and all product, domestic label or international, must be imported. Only now, says Juliusson, are studios being built with 8 and 16-track capability.

Like others in the industry, the Hljomar chief does most of his recording in England and Germany but comes to the U.S. to apply the

finishing touches and arrange for production. Soundtek, which provides full production services to Hljomar, as well as to a half-dozen other Icelandic labels, contracts album and disk manufacture and air freights finished shrink-wrapped albums to his Northern customers.

"In the past six weeks we've shipped more than 40,000 albums to Iceland," says Wallace Barneke, Soundtek president. All go by Icelandic Airlines and Barneke claims lag time between pressing and delivery is no more than 36 hours. Initial pressing runs are for about 1,500 albums, with twice the number of jackets manufactured and the balance stored for reorders.

Foreign Hits On New Morningstar Release

NEW YORK—Springboard International will launch its new pop/contemporary label, Morningstar Records, with the release of two singles which have figured strongly in foreign markets. Label, managed by Dick Broderick, who joined Springboard recently as director of a&r, is conceived as a U.S. conduit for international product of proved sales in their countries of origin.

First releases will feature the Australian, William Shakespeare, and Dutch artists Mart Rhone and Freddy and Friends. Ben Rosner has been engaged as Morningstar promotion consultant. Broderick says he expects to pick up additional disk material at MIDEM in January.

Upon receipt in Reykjavik, product goes direct to stores. There are no distributors.

Import duties on Icelandic label material is 20 percent of cost. Foreign labels are subject to a 75 percent duty. Shipping costs from the States add up to about 25-30 cents per delivered album.

Hljomar pays about \$1 for a finished album, including mastering, pressing, jacket manufacture and shrink-wrap. If this appears to leave an exorbitant profit, consider the economies of the Icelandic record industry.

Of the \$11 retail price, 20 percent represents sales tax, says Juliusson. Dealers work on a 37 percent margin. Deduct air freight costs and import duties and that leaves the label a gross of just over \$4 on each album sold.

"We need that margin to accommodate studio and travel expenses," he says. "We often pay \$10,000 or more in studio costs alone."

Juliusson, a performer himself until he formed Hljomar two years ago, observes that most hit product still

must be sung in the Icelandic language, although U.S. song material with adapted lyrics often gains wide popularity.

Promotion is largely via radio and television, even though music broadcast time is severely limited. Iceland's one radio station programs about three or four hours of music daily, and the country's single TV facility beams a signal for four hours.

Why the intense and growing interest in recorded music? "Perhaps because the winter nights are so long," Juliusson comments.

Royalties From 45 To Be Given N.Y.

LOS ANGELES—The first song to be released on recently formed Lifesong Records is Terry Cashman and Tommy West's "A Friend Is Dying," originally released in 1972 as part of their "American City Suite."

All artist royalties from the single will be donated to New York City as a gesture of support for the subject of the song.

ABC Music Reveals Goals

• Continued from page 4

Teifer points out that he now has four acts he is submitting to a number of labels, including ABC, and he feels that the production area is a solid but as yet basically untapped one for him.

The company is also stressing to writers the need to reach varied audiences, Teifer says. "A lot of artists are writers," he explains, "and some do have their own publishing companies. What we feel we can offer a writer, however, and what we tell him we can offer, is the chance to build a catalog for him and run with a song once it has been published. And we try and take a song in a number of directions. A hit record is great, but there are lots of other avenues, open such as commercials, jingles, film scores and TV. And we do do a lot of business with ABC-TV."

The publishing wings of ABC (American Broadcasting Music, Inc., ASCAP, and ABC-Dunhill Music, BMI) have also moved deeply into country and black music over the past several years, as well as gospel.

"We had been doing reasonably well in country," Teifer says, "and then we greatly expanded when ABC acquired Chart Records and later Dot. The same is true with soul. We opened our soul division several years ago and then picked up some excellent copyrights, with the Duke-Peacock acquisition. The label has developed a number of strong pop/soul artists itself, such as Rufus & Chaka Kahn."

Sheet music is another that Teifer sees opening up greatly. "That's really a gold mine," he says, "particularly with all of the large chains that have started to carry that type of material over the past several years. We have a print deal with Screen Gems that has worked out very well, and there are certain areas of music that we have moved into, such as gospel, that are giant sellers in the sheet music area."

Teifer says that while the firm has been successful in establishing cover versions of its copyrights, there will also be a stronger push in that direction in the future. Another strong push is to get older, established songs recut.

"Every three months or so," he explains, "we get together and listen to a batch of older songs and try and come up with ways to treat this material in a new light."

ABC Publishing has some 10,000 active copyrights, as well as administering Isaac Hayes' Incense Music and working closely with a number of foreign affiliates. The firm has in addition acquired a number of catalogs outright over the years, including Dennis Lambert and Brian Potter's Soldier Music.

Still, Teifer says there is an increasing concentration on new staff writers, with six new writers added during the past year. The Nashville office under Diane Petty and the New York office under Helaina Bruno have also grown.

One factor that has helped all publishers in recent years, Teifer stresses, and one that ABC hopes to take advantage of, is the willingness of established singer/songwriters to cut material other than their own if they feel the song has hit potential.

"Willie Nelson and James Taylor are two great writers who come to mind who have had major successes with songs they did not write but saw hit potential in," Teifer says.

In other areas, the publishing wing has a somewhat unique employee in Michael Burns, who alternates his time between a'r and publishing. "Michael acts as a kind of direct line between us and a&r," Teifer says, "and that can be a plus for a writer as well."

"As for our overall philosophy," Teifer sums up, "We do not over-extend ourselves. Our motto might be, when in doubt, pass. And, we don't ever want to become simply a paper repository."

Bahamian Carnival A First For N.Y.

NEW YORK—A Bahamian "Junkanoo" costume carnival festival, believed to be the first of its kind held here, will be staged Dec. 6 at McMillan Auditorium.

The show, sponsored by Bahamian recording artist, Exuma, is part of a promotional push to launch the performer's own record label, Inagua Records.

A live concert featuring Exuma, Brad Lundy, Nicole Hyyanti and N. Cordell Thompson will be held in conjunction with the carnival. All proceeds will go to the Bahamas Student Assn. in New York.

Co-sponsors of the show include Lundy Records and M. Cordell Thompson.



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RCA photo

SOUL BOWL PROMO—"Game plan" for New York area push on The Main Ingredient's new "Shame In The World" and debut of "Faith, Hope & Charity," included participation by the two RCA groups at fifth annual Whitney Young Memorial Football Classic at Shea Stadium. The Main's Carl Thompkins, Cuba Gooding and Luther Simmons "get it down" for pre-game crowd, and FH&C also performed. Marketing tie-ins were coordinated by RCA product manager Doree Berg, including in-store flyers, radio spots, ticket giveaways on WWRL. Radio personality Hal Jackson was emcee.

SMITHSONIAN PROJECT

18th Century Music Goes On U.S. Tour

By RADCLIFFE JOE

NEW YORK—A series of bicentennial concerts featuring "Music From The Age Of Jefferson," is being presented across the country by the Smithsonian Institution, according to S. Dillon Ripley, secretary of the Institution.

The series, made possible through a grant from the BASF Wynadotte Corp., features the music of Johann Schobert, William Linley, Daniel Purcell, Muzio Clementi, Wenceslaus Wodizka, Thomas Arne, Niccolo Piccini, Edward Light, James Hook, Johann Bach and M. Martini.

The program was researched and directed by James Weaver, associates curator of the Division of Musical Instruments of the Smithsonian's Museum of History and Technology, and Albert Fuller, musical director of the Aston Magna Foundation for Music.

According to Weaver, the program is not a definitive collection of music of the 18th Century, but merely the part that was reflected in Jefferson's library.

He discloses that the Jefferson library contains music representing most of the major composers of the 18th century, with the exception of Bach "whose international fame did not develop until the 19th century."

To commemorate the launching of the series, the Institution was presented with a piece of the world's first recording tape, by Dieter Ambros, president of BASF Wyandotte.

'Hot Stuff' Promo Theme For 12 LPs

NEW YORK—Atlantic/Atco is dispensing "Hot Stuff" sales kits and 4-color display units keying on 12 new LP releases.

Artists represented in the campaign are Bette Midler, Redd Foxx (recording his first album in 12 years as a label debut), Steve Howe, Stephen Stills, Bobby Short, Herb Geller, Sonny and Cher, Lobo (Big Tree), Kenny Rankin (Little David), Lenny White (Nemperor) and Tommy Bolin (Nemperor).

Mitchell Re-Signs

LOS ANGELES—Singer Joni Mitchell has re-signed an exclusive, long-term agreement with BMI.

The tape was one of four pieces representing the development of magnetic recording tape from 1934 until 1944 when the product was first introduced into the U.S.

BASF will also sponsor the recording of the concerts which will be made available to the public on both records and cassettes.

All instruments used in the series, which had its debut Nov. 14 at the Institution's Baird Auditorium, are from the 18th century, and all but one are from the Smithsonian's collection.

Allied Into New Calif. Facilities

LOS ANGELES—Allied Record Co., the 41-year-old local custom record pressing plant, has moved into a newly constructed pressing plant in centrally-located Commerce Distribution Center from its long-time Vernon location. The 36,000-square foot building will be able to manufacture a maximum of 40,000 LPs and 90,000 45s in a 24-hour period.

President-founder Daken K. Broadhead says the fully-automated operation will employ 125. The building is fully sprinklered for fire protection and has its own internal security system as well as 24-hour security patrol.

A railway siding enables raw material to be shipped in bulk. Additional seven-inch injection molding presses have been installed as have the latest 12-inch presses. A new audio quality control system designed by United Sound is included. Palletized shelving is available for storage of customer-owned inventory.

Featherbed Signs

NEW YORK—Chappell Music has signed a worldwide co-publishing agreement with Featherbed Music, owned by Sandy Linzer.

The writer/producer has had many chart records with top acts such as Frank Valli & the Four Seasons and Tony Orlando & Dawn.

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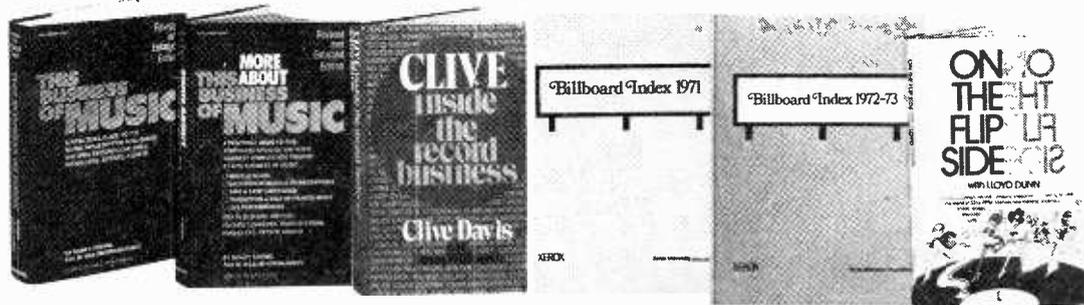
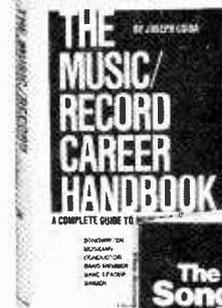
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Third Quarter Report On Single-LP Sales

SINGLES

How The Top 10 Corporations Shared The Hot 100 Chart Action

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CBS	10.8	59
CAPITOL	10.5	42
POLYGRAM	6.8	40
MCA	6.7	26
RCA	6.4	35
ABC	5.9	37
A&M	5.8	23
MOTOWN	4.4	23
ARISTA	4.2	19

How The Top 10 Labels Shared The Hot 100 Chart Action

RANK/Label	% Share of Chart	No. of Singles
CAPITOL	6.9	24
A&M	5.2	20
COLUMBIA	5.1	31
ELEKTRA/ASYLUM	4.9	19
WARNER BROS.	4.6	15
ATLANTIC	4.6	22
RCA	4.4	25
MCA	4.4	16
EPIC	3.0	22
ABC	3.0	22

LPs & TAPES

How The Top 10 Corporations Shared The Top LP And Tape Chart Action

RANK/Corp	%	No.
WEA	25.4	168
CBS	15.2	114
CAPITOL	7.3	55
RCA	7.3	51
A&M	6.3	45
MCA	6.2	35
ABC	5.7	45
POLYGRAM	5.3	45
ARISTA	3.8	26
MOTOWN	3.4	23

How The Top 10 Labels Shared The Top LP And Tape Chart Action

RANK/Label	%	No.
COLUMBIA	8.7	72
ATLANTIC	6.3	39
RCA	5.5	37
MCA	5.1	30
A&M	5.1	34
WARNER BROS.	5.1	31
CAPITOL	4.8	34
ELEKTRA/ASYLUM	4.5	24
EPIC	3.8	27
ARISTA	2.7	20

COMBINED

LPs, Tapes & Singles

How The Top 10 Corporations Shared The Hot 100 And Top LP/Tape Chart Action

RANK/Corp	%	No.
WEA	24.0	258
CBS	14.2	173
CAPITOL	7.8	97
RCA	6.9	86
MCA	6.4	61
A&M	6.2	68
ABC	5.6	82
POLYGRAM	5.5	85
ARISTA	4.0	45
MOTOWN	3.5	46

How The Top 10 Labels Shared The Hot 100 And Top LP/Tape Chart Action

RANK/Label	%	No.
COLUMBIA	8.0	103
ATLANTIC	6.0	61
RCA VICTOR	5.3	62
CAPITOL	5.2	58
A&M	5.1	54
WARNER BROS.	5.0	46
MCA	5.0	46
ELEKTRA/ASYLUM	4.5	43
EPIC	3.7	40
ABC	2.6	44

A Record-Shattering Era For Nashville TV Activities

Continued from page 1

and NBC—have broadcast shows from Nashville this year—and the success story of the popular syndicated series "Hee Haw" continues as the corn-and-country show hits 217 markets. Allen Funt moved his "Candid Camera" show to Nashville for syndication, and plans to expand his activities. Nashville is churning out country music and gospel music shows like records. Among the song-

oriented series are "Good Ol' Nashville Music," the "Porter Wagoner Show," "Pop Goes Country," "Nashville On The Road," "Music City Special," "Gospel Singing Jubilee" and several Jimmy Swaggart shows. Mike Douglas hosted five of his programs in Nashville.

The network shows include Perry Como, and ABC Timex special with Dennis Weaver and Sally Duncan headlining, the "Grand Ole Opry At 50," the "CMA Awards Show," the

"Country Music Hit Parade" and four of ABC's "In Concert" series.

The increasing popularity of Nashville music, the short but impressive track record of Nashville-oriented shows, and the opening of the Opryland production complex—a producer's and engineer's dream—combine to generate the surge in activity.

Nashville's production credibility soared with the unveiling of the new Opry House, a tailor-made facility for TV and radio. Roy Smith, general manager of Opryland Productions, recalls, "I remember when the networks would send in a half dozen technicians to check us out. They don't do that anymore. The reputation of our facilities has reached a point where independent producers and networks have no hesitancy at all in coming to Nashville."

Most of the activity swirls around the busy Opryland Productions

group, but 21st Century Productions, operating out of the WLAC-TV facilities, is the home base for "Hee Haw." This show is now carried on more stations than it was back in its days on the CBS network. The local ABC outlet, WNGE-TV, originates some of the gospel series.

A problem area continues to be penetration of the New York market by country-oriented shows. "Country music TV shows have never really cracked New York to the de-

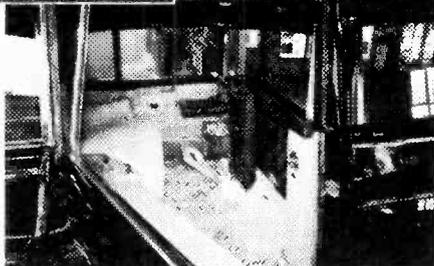
gree we feel they should and can," Smith observes. "We're shooting to break that barrier."

With the possibility that some of the pilots or syndicated series could go network, the future of Nashville's broadcast production center looks even brighter. Smith predicts, "It'll be bigger and better in both syndicated and network shows. The appeal of country music and what Nashville is doing is at a high point and continuing to grow."



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LOS ANGELES—Claridge Records is launching a Christmas campaign to cover the next four weeks, highlighting new LPs from Bo Kirkland, Jonathan Cain, Mike Boyd and Jerry Corbetta & Sugarloaf.

The campaign is designed primarily to focus on new artists the label will be pushing during the upcoming year, as well as established acts such as Corbetta & Sugarloaf.

Supported by print and radio advertising, the program will center around a repackaging of Corbetta's "Don't Call Us, We'll Call You" LP (repackaged as a result of disco airplay) as well as focusing on October Records, the new line distributed by Claridge.

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Gabler Reissues Planned

NEW YORK—Commodore Records chief Milt Gabler is preparing a series of reissues from his 35-year-old catalog, but before doing so he is requesting the know-how of industry people on which records to release initially.

In order to get a better fix on which records would be the most welcome to collectors, Gabler has sent out a large number of questionnaires to industry people asking their opinions on several subjects.

Included on the questionnaire is a list of his artists, with a request from the reader to number the items that should be reissued first. Artists on the label include Albert Ammons, Sidney Bechet, Eddie Condon, Roy Eldridge, Coleman Hawkins, Billie Holiday, Jelly Roll Morton, Willie "The Lion" Smith, Teddy Wilson and Jack Teagarden, among others.

Other questions include: "would you buy directly from Commodore?," "do you prefer to buy from four jazz club?," "does your club buy in bulk or sell records?," and "do you prefer two-record sets?"

Gabler says he plans on eventually reissuing the entire catalog, and in preparation he recently cleaned up the original masters and made new tapes so that the forthcoming LPs have the same clarity as the originals.

Gabler can be reached by interested parties at 3 Kensington Oval, New Rochelle, N.Y. 10805.

'Dragon' Music Set

LOS ANGELES—Al Kasha and Joel Hirschhorn have been signed to compose a musical score for the upcoming Walt Disney Productions musical, "Pete's Dragon."

Public Notice No. 1 Wisconsin Record Chain

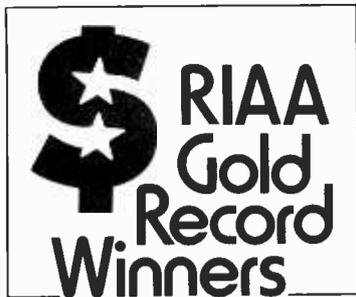
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Singles

Spinners' "They Just Can't Stop It (The Games People Play)" on Atlantic; disk is the group's fourth gold single.

People's Choice's "Do It Anyway You Wanna" on TSOP; disk is the group's first gold single.

John Denver's "I'm Sorry" on RCA; disk is his sixth gold single.

Albums

Chicago's "Chicago IX Chicago's Greatest Hits" on Columbia; disk is the group's ninth gold album.

Paul Simon's "Still Crazy After All These Years" on Columbia; disk is his third gold album.

Michael Murphey's "Blue Sky Night Thunder" on Epic; disk is his first gold album.

Jethro Tull's "Minstrel In The Gallery" on Chrysalis; disk is the group's eighth gold album.

Judy Collins' "Judith" on Elektra; disk is her sixth gold album.

Queen's "Sheer Heart Attack" on Elektra; disk is the group's first gold album.

John Denver's "Rocky Mountain Christmas" on RCA; disk his seventh gold album.

Set RCA-Visconti

NEW YORK—RCA Records and Tony Visconti have entered into a worldwide agreement, with his London-based Good Earth Productions as the focal point. In the U.K., Visconti's product will be on the Good Earth label, manufactured and distributed by RCA. Elsewhere, jackets will carry the RCA label plus the Good Earth logo. Visconti has worked with David Bowie, Mary Hopkin, T. Rex, and Osibisa, among other pop artists.

Latin Tape Raids

ness at 438 S. Broadway in the downtown area, was fined \$2,000 and received three years of summary probation after pleading guilty to two counts of selling pirated tape.

Alberto Lizarrada Benitez, 31, whose sales location is 3425 E. First St., a second-time tape piracy violator (Billboard, Oct. 25), was sentenced to five weeks in county jail and three years summary probation. He acknowledged before Criminal Court Commissioner Meyer Newman that he had violated probation terms from his earlier conviction.

Compulsory Licensing Brings Reaction

• Continued from page 3

attacked the lack of a "floor" in the compulsory rate (songwriters would reportedly like a floor at 3 cents, and a high end at 4 cents per tune). Again, Register Ringer agreed in principle that a floor would be fairer to authors and composers, but it would be totally rejected by the record industry.

Also, she pointed out that since most recording contracts with publishers are negotiated, the statutory floor would do songwriters very little good. Finally, she feels a floor would be unfair to those beginning writers who want to negotiate low, to achieve a recording. All and all, the copyright office feels that the high-end of a range for negotiations is about the best that can be achieved in legislation at this point.

Rep. Drinan brought up the 1969 Senator Hart concept of a percentage of sale price for authors, rather than a flat rate. Ringer said it would certainly be a fairer deal for authors. But again, this works overseas where prices are more stable, and the government administers copyright. It would not work here as yet, although the shift to a percentage may take place some day. Rep. Drinan was a bit shocked to learn that U.S. record prices are lower, not higher than in other countries.

Rep. Edward Pattison (D-N.Y.) was sympathetic to songwriters, but felt that much of their problem is outside the subcommittee's jurisdiction.

Rep. Pattison said the vertical integration in the industry opens the door to a "sellout" of the author's interests, when publishers negotiate his rate with their own record companies.

He feels the songwriters should have a stronger union, and press for the right of approval or disapproval in this contract situation.

Chalice On Own

• Continued from page 6

ber (whom Steve Barri is producing in a rare venture beyond ABC) and Austin writer-singer Steven Fromholz.

On 20th, Chalice has Rusty Weir, a country-rocker who has built an increasing following over several albums, plus another Trident acquisition, Mark Ashton & Headstone.

From ATV Music in England, Chalice has purchased the American rights to the Bradley label, which includes such hot U.K. artists as Stephanie De Sykes and the Goodies.

"One of our main thrusts is buying European masters and catalogs for North American use," says Chackler. "I go overseas at least six times a year and we are in close touch with new product that becomes available."

Adds Lasseff: "Chalice is now looking to make deals on catalogs of masters as well as songs. We are working towards making Chalice a full-fledged independent label once again, rather than remaining a production company. And in today's market, we feel the best way to build a support of cash-flow is to repack-age established product. This is a lot more dependable than putting your first main efforts into breaking new artists."

Chalice operates its own U.S. publishing division with writers under contract including Jack Carone, Mike Ballew and Three Dog Night sidemen Mickey McMeel and Tom Stockard.

In another thrust, Chalice is seeking to establish itself in the relatively unexplored field of representation for producer-arrangers. Its first client in this area is Joe Renzetti.

The question of cutouts came up because the present revision bill requires payment to authors only on sold records (i.e. manufactured and distributed), rather than on all records manufactured. To balance the publisher fear of cutouts getting back into the market without mechanicals being paid, the bill requires stringent monthly accounting and auditing reports of record companies.

Register Ringer feels that these are too hard on the small record companies, which haven't the auditing and bookkeeping facilities of the big ones. She suggested that the bill

(S.22 and H.R. 2223) require the specific accounting from record companies on the number manufactured, the number actually sold and what happened to the rest of the recordings.

Rep. Kastenmeier (D-Wis.) chairman of the subcommittee on courts, civil liberties and the administration of justice, cooled things down some by saying that although Congress has not been given the right "quality" of statistic from publishers and record companies on which to base a really fair mechanical license rate, he felt legislators have gone as far as they can in this area.

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THE EAGLES/One Of These Nights	ASYLUM 1039
BLUE MAGIC/13 Blue Magic Lane	ATCO 36-120
JIMMY CASTOR BUNCH/Supersound	ATLANTIC 18150
THE STYLISTICS/You Are Beautiful	AVCO 69010
VAN MCCOY/The Disco Kid	AVCO 69009
GEORGE DUKE/I Love The Blues	BASF 25671
BABE RUTH/Stealin' Home	CAPITOL 11451
THE REFLECTIONS/L.O.D.	CAPITOL 11460
JOHN LUCIEN/Song For My Lady	COLUMBIA 33544
RAMSEY LEWIS/Don't It Feel Good	COLUMBIA 33800
LET'S DO IT AGAIN S.T./Staple Singers	CURTOM 5005
KOOL & THE GANG/Spirit Of The Boogie	DELITE 2016
THE CROWN HEIGHTS AFFAIR/Dreamin A Dream	DELITE 2017
L L SMITH & COSMIC ECHOES/Visions Of A New World	FLY DTCH 1196
THE GRATEFUL DEAD/Blues For Allah	G.D. 494
LONNIE SMITH/Afro-Desia	GROVE MER 3308
JIMMY MCGRIFF/Stump Juice	GROVE MER 3309
JEFFERSON STARSHIP/Red Octopus	GRUNT 0999
BETTY DAVIS/Nasty Girl	ISLAND 9329
BOB MARLEY & THE WALLERS/Catch A Fire	ISLAND 9241
JADE WARRIOR/Floating World	ISLAND 9290
ESTHER PHILLIPS/What A Difference A Day Makes	KUDU 23
THE OHIO PLAYERS/Honey	MERCURY 1038
THE DELLS/We Got To Get Our Thing Together	MERCURY 1059
ROY C/Something Nice	MERCURY 1056
GLORIA GAYNOR/Experience	MGM 4997
SILVER CONVENTION/Save Me	MID INTL 1129
DONNA SUMMER/Love To Love You Baby	OASIS 5003
LYN COLLINS/Check Me Out If You Don't Know Me	PEOPLE 6605
By Now	PHILY 33807
THE O'JAYS/Family Re-Union	PHILY 33808
HAROLD MELVIN & BLUENOTES/Wake Up Everybody	PHILY 33840
THE THREE DEGREES/Live	PHILY 33843
BILLY PAUL/When Love Is New	PHILY 33844
ARCHIE BELL & THE DRELLS	PHILY 33845
MFSB/Philadelphia Freedom	POLYDOR 6052
CREATIVE SOURCE/Pass The Feeling On	POLYDOR 6054
JAMES BROWN/Everybody's Doin The Hustle	POLYDOR 6049
RITCHIE BLACKMORE'S RAINBOW	RCA 1183
JOHN DENVER/Windsong	RCA 0998
DAVID BOWIE/Young Americans	RCA 1018
MORRIS ALBERT/Feelings	RCA 1003
MAIN INGREDIENT/Shame On The World	REP 2241
RICHARD PRYOR/This Nigger's Crazy	ROADSHOW 41001
B T EXPRESS/Non Stop	SPRING 6708
MILLIE JACKSON/Still Caught Up	T.K. 603
K C & THE SUNSHINE BAND	T.K. 604
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BARRY WHITE/Greatest Hits	20TH CEN 498
THE RITCHIE FAMILY/Brazil	U.A. 441
WAR/Why Can't We Be Friends	U.A. 542
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—John Rockwell/THE NEW YORK TIMES

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—Joel Selvin/SAN FRANCISCO EXAMINER & CHRONICLE

On ARISTA RECORDS... Where CAREERS Are Launched!

CAESARS PALACE LEADER

TV Shows Win Big Vegas Hello

By HANFORD SEARL

LAS VEGAS—Major Strip hotels, previously sold on taping syndicated TV variety shows as well as specials, will continue to welcome these productions to promote their names worldwide.

Leading all hotels as a TV taping location is Caesars Palace, followed by the Las Vegas Hilton and MGM Grand.

Caesars, still a bastion for MOR top billing in its main showroom, handles the most shows with popular host Merv Griffin producing 52 programs from the 1,200-capacity Circus Maximus.

"We lead the rest of the hotels 10-1 in the number of TV tapings in Las Vegas," says Ron Amos, Caesars publicity director.

Comedian Don Rickles taped his CBS-TV Special, a 60-minute show

to be aired Nov. 19, in the hotel Nov. 1.

Even superstars who appear at Caesars host productions such as Sammy Davis Jr. and his "Sammy & Company" 90-minute show.

The "Mike Douglas Show" concluded the taping of two weeks of shows at the Las Vegas Hilton Oct. 28. It was Group W, Westinghouse Broadcasting Co.'s second time in Las Vegas at the Hilton.

"We've also hosted a TV special for Ann-Margret," says Dick Lane, the Hilton's entertainment director.

Lane agrees with Amos that there is a lot of pre-planning and adds crews have to change the physical layout of the 2,000-seat main showroom for tapings as well as back to the dinner and midnight shows.

In both situations for Griffin and

Douglas, independent staffs take up house in a hotel office to spearhead activities. Production personnel and musicians usually break down to half local, half traveling with each show.

The final taping session for Douglas was a two-hour production composed of eight separate segments which included co-host John Davidson, the Jackson Five, "Hollywood Squares" host Peter Marshall with his Chapter Five group and an appearance by Hilton vice president Henri Lewin.

The MGM Grand has been home for several Dean Martin roasts. "Future toasts for Telly Savalas and Jackie Gleason are scheduled," says a hotel source. "The hotel isn't too involved in regular tapings at this time, however."

Oklahoma Radio Some Of The Best Ever

OKLAHOMA—Past . . . present . . . and future—Oklahoma is personified by some of the best radio that the world has ever offered. Names in the music world that have become identified with Oklahoma and Oklahoma radio ranging from Wanda Jackson and Leon Russell to the late Bob Wills and, of course, since "Okie From Muskogee," Merle Haggard. The Merle Haggard hit made Muskogee famous, but Tulsa has been famous in radio for years and years. On many a moonlight night on ships at sea in the South Pacific, sheep ranches in New Zealand, college towns such as Austin in Texas, people grew up listening to such men as Johnnie Lee Wills and Leon McAuliff broadcast "live and direct from Cain's Academy in downtown Tulsa."

Cain's Academy, of course, was and still is a huge dance hall. Thursday and Saturday nights, Johnnie Lee Wills, brother to the late Bob Wills, broadcasts with his own band from the dance hall over KVOO. The station's 50,000-watt clear channel signal (it has to protect WWVA in Wheeling, W. Va. at night) reaches from Canada to Mexico and everywhere West. In those days, the station was a jumble of all kinds of music. On Aug. 14, 1971, it switched to a full-time country music station and program director Jay Jones reports that the station still gets mail from as far away as Australia.

Like most other stations in Oklahoma, KVOO does quite well financially. In the smaller town of Lawton, once a military basic training processing post that many ex-GIs will recall without much fondness,

KSWO general manager Bill Shoemate states that national business has dropped probably about a third on account of the current national economy. "But we're within 5 percent of what we did last year in local business and last year was a super year for the station."

KSWO in Lawton went on the air on 1941; to provide Top 40 music "with nothing derogatory . . . not even the commercials" and has done so for about the past 10-12 years. Ron Richards is the program director; Rod Henry is the morning personality and probably one of the better known men in the area.

Shoemate believes that KSWO does better in profit than "many stations in million-plus markets . . . the net profit here is always between \$100,000 and \$165,000 annually." Of the gross, about 35 percent is spent in talent overhead. The station literally dominates the market but, even here, Shoemate admits to some competition now from FM . . . thus some promotions that many stations in small markets don't ordinarily bother with: a few weeks ago the station announced that KSWO was a thing of the past and created talk from city limits to city limits. All it did, of course, was play oldies all weekend for its potential 105,000 metro-survey audience. The station usually has a playlist of 40 singles and weaves in some LP cuts and quite a few oldies. Shoemate has been with the station about 15 years.

But, back to Tulsa.

In Tulsa, KVOO isn't the only country music station. KTOW in nearby Sand Springs is owned by some heavyweights in country music—Hank Thompson and Roy Clark, and their manager Jim Halsey, along with Mack Sanders, a veteran music artist and station owner himself throughout the Midwest. Sanders, of course, lives in Wichita, Kan., and KTOW is managed by Joe Bowen.

KVOO is managed by Jack Cresse and probably its best-known air personality is Billy Parker, the music director, who does the midnight-5 a.m. show and programs to the truck drivers of the night with his Big Rigger's Club. Parker recently did a remote broadcast live from the Landmark Hotel in Las Vegas with such guests as Larry Scott, the all-night personality at KLAC in Los Angeles who also is a friend of truckdrivers coast-to-coast, and artists Barbara Fairchild, Johnny Tillotson, and Tommy Overstreet, among others

. . . so the remotes of KVOO continue to live.

Gone, however, all the late-night live music shows of Johnnie Lee Wills and Leon McAuliff (who was to own Cain's Academy for several years before moving to Rogers, Ark., and buying a radio station). Today, Johnnie Lee Wills operates a country clothing store in Tulsa. "Just got a new railing on the porch," says KVOO program director Jay Jones; "really looks great."

KVOO is doing "marvelous" financially; business is up. Jones lashes out, when he's in the mood, at the "crossover country artists" who're invading the playlists of other country music stations around the nation, though not much at KVOO. "We play 96 records, but also the disk jockeys have the option to play four records per hour per deejay . . . this is in order to weave in the old Hank Williams and Bob Wills tunes . . . Ernest Tubb. Bob Wills was very big around here. He claims that crossover records are the fault of the a&r men in the record industry today; "they want that country airplay and they're prostituting the industry. It's really bad."

In Oklahoma City, rock and MOR radio dominate the scene. And it's often a neck-and-neck race for audience. Ken Gaines is now general manager at KTOK, the MOR station that went on the air back in 1927. President is Fred Walker and national sales director is Kenny Belford. Belford heads up the state news operation that also feeds Oklahoma news to 55 other radio stations around the state.

"KTOK has done really well, financially, for several years," says Gaines, a veteran of markets ranging from Cleveland to San Francisco who has been at the station a little more than a year.

"But, in reality this is only a three- or four-station market in spite of the other stations on the air here . . . and it's a conservative market."

He says that FM is also doing well . . . "really growing." Thus AM stations are having to work harder to retain their positions in the market. "It's good about the FM stations becoming viable . . . radio overall will be better for it because the radio industry will be able to offer all different kinds of formats for advertisers. Of course, it doesn't make my own job any easier."

He says that he would like to see rates go up in the market. "But we would need other stations here to support the move." With the excep-

Vox Jox

By CLAUDE HALL

LOS ANGELES—I've had two phone calls locally from guys who said they'd tried to buy "Super Jock" by Larry Lujack in Pickwick bookstores in Los Angeles; the bookstores told them they were "out." Logically, the book was probably never in. It's a good book and fun reading and I suggest you write direct to the publisher for your copy—Henry Regnery Co., 180 N. Michigan Ave., Chicago, Ill. 60601. Cost is \$6.95.

* * *

There was a very interesting Pulse this past time for Los Angeles and sort of indicative, I feel, for other major markets across the country. In Los Angeles, for the July/August 6-midnight radio survey area, total person, KABC came in No. 1 with an average quarter hour of 125,300. KLOS, a formatted progressive station managed by John Winnaman

and programmed by Tom Yates, was second in the market with an average quarter hour of 115,200. KHJ was third with 111,700. These figures are from the Marketron read-out, of course.

To home in a little closer, the reading from the book for 18-34-year-olds 6-midnight Monday through Friday in the radio survey area found KLOS sitting on top in average quarter-hour listeners with 73,300. KHJ had 51,000. KMET had 46,400, KRTH had 37,600, KDAY 32,600, KNX-FM had 32,500, KFI 15,900, and KMPC 14,200. KKDJ had 25,100, but that station has changed to KIIS-FM and is now simulcasting somewhat with KIIS-AM. KIQQ came in with 19,500. Very interesting book. It might illustrate that KMPC and KFI, which are virtually rock stations if you listen to much of the music, may be barking up the wrong chart.

* * *

Ed Bonner, a veteran, is looking for a sales or a personality job; considerable experience in both and willing to relocate. 213-848-4844. . . Jimmy Rabbit has left KGBS-FM, Los Angeles. Mikel Hunter has moved into the evening shift from all night. Mikel is a good ol' boy, but he ain't no Jimmy Rabbit. Of course, there are some who'd argue that was good and others who'd argue it was bad. It's not up to me to make a judgment. Anyhow, Rabbit is recording an album for Capitol Records and it's being produced by Waylon Jennings. But, for radio, I've turned now to listening to Mary Turner on KMET. Now that's some kinda coincidence but I ain't gonna say what kind.

* * *

The staff at WLPL, a rock operation in Baltimore, now has program director Lou Krieger 6-10 a.m., Jay Cleaver 10 a.m.-3 p.m., Don O'Brien 3-7 p.m., Kris Earl Phillips 7-midnight, Stanley B. Stewart midnight-6 a.m., and weekend people Hal Martin and Sky King. Bill Parris consults the station. About a week or so ago, the station ran a phone-in contest and the leading act in Baltimore turns out to be Aerosmith with their "Dream On" record.

* * *

Ed Christian, general manager of WNIC-AM-FM, Detroit, and Bruce Earle, chief engineer for the Sterling Recreation Organization, Seattle, receive the legendary Purple Toadstool Award for November. For those of you who don't remember, the award was quite popular a few years ago when Ted Atkins, then program

(Continued on page 21)

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TOO!

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JOCKS—FREE SAMPLE:

OBITS

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Vox Jox

• Continued from page 20

director of KFRC in San Francisco, won it 28 times in a row. We, quite frankly, had to discontinue the award because everybody kept trying to enter the competition for it. And there isn't any competition.

Bruce Earle is a former acolyte of **Art Holt**. And I suspect **Ed Christian** is also one of those people able to grace the presence of Holt.

Most of you, of course, will not know who Holt is. He is the No. 1 radio consultant in the world. **Bill Drake** once consulted several major market stations. **Mike Joseph** has his successes and his achievements range from the Philippines to Puerto Rico. But their achievements pale in comparison with Holt, who has consulted Radio Moscow and Radio Swazhi.

Holt is out of the **Gordon McLendon** school (yes, everybody is usually an acolyte to someone else in this business, which habitually teaches its own). Without fanfare, Holt moves about the world, wheeling and dealing in management, programming, and even equipment. Right after he flew down to Bogota to make a deal, I got a postcard from him from Monte Carlo.

Well, the other day **Bruce Earle** called to hype me on WNIC-AM-FM in Detroit. It seems that Holt is consulting WNIC and that alone should illustrate some of his talents—how many programming consultants do you know who consult beautiful music stations?

Then, **Ed Christian**, general manager of WNIC, called; he'd, of course, been hyped into calling me by Bruce Earle.

Using the IGM 710, WNIC places two tunes per cart into service with a total of 3,200 tunes. Station has been constantly growing in ratings. Pro-

gramming is not easy, but evidently Holt and Christian are managing pretty well as the station has doubled ratings since they started. WNIC, incidentally, is the old WKNR and **Gary Stevens**, now general manager of KDWB in Minneapolis, remembers WKNR well. But that's another story.

★ ★ ★
Bill Stone, formerly of KIOI in San Francisco, has moved over to KFOG in that city, reports program director **Don Fitzpatrick**. . . . Old friend **Russ Barnett**, now director of public relations for the Don Martin School in Los Angeles, writes to tell me that recent graduate **Joni Cooper** is going to co-host "The Tommy Hawkins Show" on KHJ-TV, Los Angeles. Barnett used to program KMPC in Los Angeles. . . . **Jim Green**, 516-292-0887, wants **Bill Calder** to call him. Green is working at WHPC, Garden City, N.Y.

★ ★ ★
Randy Scott, music director of WQSN in Charleston, S.C., writes: "This past weekend, we presented a musical salute to **Tom T. Hall** which included the revival of the Solid Gold Weekend, plus a play on his big hit "I Like Beer." All weekend, we gave away six-packs of beer, copies of his latest LP, copies of the single, and coffee for the morning after. The response was so great that we're going, great guns, to make our weekend something special. Many thanks to **Doyle McCollum** and **Roger Sails** of Mercury Records and **Henry J. Lee**, distributor, for the brew. We also have a new lineup: Operations manager **Jim Holland** from WTMA 5-10 a.m., **Joe Wilbanks** from WEZL 10 a.m.-3 p.m., music director **Randy Scott** from WTMA 3-7 p.m., **Bill Herman** 7-midnight, and **Terry Allen** on weekends."

★ ★ ★
Carl Mann has left KOIL in Omaha; **Frank Terry** is also gone. . . . **Bob Craft**, music director of WIEL in Elizabethtown, Ky., reports his station has a contemporary MOR format that turns to soft rock at night. "We rotate current hits with oldies." Staff includes **Bill G. Walters**, manager, with **Bob Craft** 6-11 a.m., **George Bratcher** 11 a.m.-5 p.m., **Steve Dennis** 5-11 p.m. and weekend men **Larry Taylor**, **Michael O'Malley**, and **Gil Barouy**. The station has among its listeners a few gold bars at Fort Knox. (Now watch, somebody write and tell me that gold bars don't have no ears.)

★ ★ ★
The special tribute to RKO Radio represented a lot of work and long hours for the entire Billboard staff—and some devotion on the part of **Earl Paige** of our special editions department and myself. But I got to thinking, after all of the work was done and the material was en route to the printer, that we'd not really touched on some of the fantastic history of the chain. KFRC, San Francisco, where **Merv Griffin** was once a band singer. KHJ, Los Angeles, and the days of program director **Ron Jacobs** and air personalities such as **Robert W. Morgan**, **Charlie Tuna** and the real **Don Steele**. **Mel Phillips** reminds me, too, about the fantastic history of Boston's RKO stations. **Phillips** was with RKO Radio about seven years. He was originally hired to program WRKO-FM in Boston, which was an automated rocker. In those days, WNAC-AM was a talk station. In 1967, he became program director of WRKO-AM after the calls were changed from WNAC and it switched to a rock format.

(Continued on page 52)

SAN JOSE KOMÉ Discards Free-Form Radio, Moves Up To No. 1 Position

By JACK McDONOUGH

SAN JOSE—The days of fun and games in progressive radio are gone. "My biggest problem when I first came to KOMÉ," says program director **Ed Romig**, "was to convince the air personalities here that free-form radio was okay six years ago but that people are more mature about radio listening now and that it's not the game that it was."

Getting some of the staff to accept that premise was a difficult job, he admits.

But the ratings are proof that he succeeded and that his ideas of structured progressive format were correct.

KOMÉ has emerged as a leading station in total audience in the fast-growing San Jose metropolitan area, about 50 miles south of San Francisco.

"That's a pretty astounding achievement for a progressive station," says Romig. "We had gone from No. 5 to No. 1 in the 18-34 bracket, and then in the last San Jose book we were No. 1 in total audience."

The statistics are made more significant by the dual facts that San Jose was recently cited by a national study group as one of the most "liveable" cities in the U.S. and that, in comparison with San Francisco, whose population dropped by 5.4 percent from 1970-74, and Los Angeles, which suffered a 2.3 percent population decline in the same period, San Jose experienced a remarkable 13.7 percent growth.

It is this last fact that Romig likes to stress to advertisers and the radio industry. "It's sad that being in San Jose we are considered to be in a different market from San Francisco and therefore are often not given the attention I think we deserve. For instance, if KSAN had become No. 1 in total audience in their market that would have been a pretty big deal. But they aren't, and we are. In fact we do much better in San Francisco than KSAN does in San Jose. So I hate to see ad buys, especially for records, not going to San Jose stations just because we don't have San Francisco behind our call letters. San Francisco may be the focal point of the area but by no means is it the only population center. There has to be at least as many people in this area. San Jose alone has more than a half million people and San Francisco now has fewer than 700,000."

Aside from ad buys Romig notes that record service sometimes is not as good. "There have been instances when KSAN will get a record and then we'll get it three days later. That's unfortunate because it means we can't serve our audience as well. We just ask for equality so far as service. Most of the labels have been cooperative in doing that, but I must say it took a while. I don't want to overemphasize this because in the last six months it's come around quite a bit but once in a while it is still a sore in our side."

Romig, formerly program director at KFIG, Fresno, and assistant program director at WDAI in Chicago, came to KOMÉ a little short of a year and a half ago. "When I got here the station was totally free form, everybody played what they wanted when they wanted. As such it was inconsistent and unfamiliar, and the ratings showed it. What I did upon arriving was to establish a rotation so that new music got played on a regular basis; any new release we add is going to get the exposure it deserves, without being overplayed.

"No cut gets played more than twice a day. We normally have

about 30 LPs in heavy-to-moderate rotation and another 20 in light rotation—basically played at night. At a time like this when a lot of new stuff is coming out we expand the numbers a bit.

"An LP will stay in heavy rotation at least seven weeks, but of course something like the Eagles will stay in longer. A different example is the Jefferson Starship LP. We're playing seven cuts from that album, but only two of those are in heavy rotation." Romig says also that the station has added 10 new singles in recent weeks: "We'll play singles if they're relevant to us." Of course older things are mixed in; Romig estimates that a typical hour would carry five-six new album cuts and four older tracks that would be FM hits.

General manager at KOMÉ is **Dan Tapon**, who oversees a staff of 19 in new quarters that the station has occupied for 18 months. Signal is 12,500 watts which, says Romig, is "good in some parts of San Francisco and very good in the East Bay up as far as Oakland where it gets spotty. We are picked up to some extent in Santa Cruz and Monterey but have no heavy listenership there."

The station is fairly innovative in its image building, does a lot of bumper-sticker advertising in car-conscious San Jose, and has just hired a new promotion director, **Armand Plato**. News director **Lynn Rashkis** (who airs as **Lynn Ryder**) is also new. KOMÉ does five 5-minute newscasts a day. "We don't have a

wire service here and don't do hard news," says Romig. "Anyone who wants that can get it from another station. We try to get alternative news that's more relevant to our audience, doing local stuff or looking at total Bay Area issues. We usually only do three-four items within the newscast and try to focus on how this story relates to you, the listener."

KOMÉ's competition in rock radio in the South Bay area comes mainly from KLIV (AM) and KSJO (FM). Romig indicates that KOMÉ is beating KLIV, the basic Top 40 station, about tenfold. "KSJO was originally a progressive station," says Romig. "About a year and a half ago they went to Top 40 and that was a disaster and they came back to a more progressive format in July. They're still more conservative than KOMÉ. We're much less restrictive on adds to the playlist and we'll take more chances on records. We play the hits, but not as often."

Romig says he would program pretty much the same if he were in San Francisco with the allowance that San Jose "is pretty much a rock 'n' roll town and you can play more rock 'n' roll and please more people, rather than getting into esoteric European stuff or jazz or more funky music. We can lean a little heavier on the Doobies, Eagles, Stones."

KOMÉ is owned by Audio House, which bought it two and one half years ago, about a year after the station made a call letter change (KRPN to KOMÉ) and format change away from classical.

Oklahoma Radio Best Ever

• Continued from page 20

keeps it that way. You see all kinds of formats—soul, country, rock, news, MOR, progressive . . . and all kinds of variations of those formats.

"Radio is a very healthy medium."

Back in Tulsa, program director **Gary Stevens** of KAKC fares quite well against competition in the market of around 350,000 metro listeners. Stevens has been with the station about four years and program director that past year-and-a-half. The station is consulted by **Paul Drew**, vice president of programming for RKO Radio, Los Angeles.

KAKC has a playlist of about 30 records, but it's in promotion that the station is unique apart from other similarly formatted stations in the market, believes Stevens. For instance, because of **Drew's** extreme capability, the station was able to send two people to London to see an **Elton John** concert (**Drew** arranged for the tickets). And recently the station gave away a new Toyota to the person who could keep their hands on it the longest. Would you believe 59 hours and 58 minutes, with only five minute breaks an hour. The lineup at the station has **Mike McCarthy** 6-9 a.m., **Stevens** 9-noon, **Casey Jones** noon-4 p.m., **Johnny Rivers** 4-8 p.m., **Pete Becker** 8-midnight, and **Steve Carter** all night, with **Kenny King** on weekends.

KAKC is one of those stations that many major market personalities have worked at in the past including **Scooter Seagraves**, **Bo Weaver**, **Robert Walker**, **Simon Trane**, and **Steve Wee**.

"And we do break our fair share of new records in the market," says Stevens, "especially since pop music is wandering our direction musically . . . that is: toward the south in sound.

"But, in any case, a Top 40 format is the best kind because it's whatever

you want it to be as long as it's popular . . . even Chinese songs."

KWON in Bartlesville is in an enviable position. **James Willaford**, the operations manager, believes that the station has more "Ph.Ds per capita than any other city in the nation." The reason is that the world headquarters of **Phillips 66** is in town, along with various government research projects and other firm headquarters.

Herb Remick is general manager of the station.

Willaford has been with the station several years; he used to do play-by-play for the **Phillips 66 Oilers**, a semi-professional basketball team that is still considered one of the major teams ever put together in the sport.

The two-man morning team on the air—**Bill Mingle** and **Maury Sullivan**, are extremely well-known in the market . . . and they have to be. You see, **KWON** sits under the umbrella of the Tulsa radio stations, thus **KWON** has to be extremely lo-

(Continued on page 52)

Bubbling Under The HOT 100

- 101—WE ALL GOTTA STICK TOGETHER, Four Tops, ABC 12123
- 102—SOUL TRAIN "75," Soul Train Gang, Soul Train 10040 (RCA)
- 103—WE'RE ON THE RIGHT TRACK, South Shore Commission, Want 11291 (Scepter)
- 104—YOU SET MY HEART ON FIRE, Tina Charles, Columbia 3-10202
- 105—WHEN THE BAND WAS SINGIN' "Shakin' All Over," Guess Who, RCA 10410
- 106—BETTER BY THE POUND, Funkadelic, 20th Century/Westbound 5014
- 107—THE BLIND MAN IN THE BLEACHERS, Kenny Starr, MCA 40474
- 108—ONLY SIXTEEN, Dr. Hook, Capitol 4171
- 109—BIRMINGHAM BLUES, Charlie Daniels Band, Kama Sutra 606 (Buddah)
- 110—YESTERDAYS HERO, John Paul Young, Ariola America 7607 (Capitol)

Bubbling Under The Top LPs

- 201—FIRESIGN THEATRE, In The Next World You're On Your Own, Columbia PC 33475
- 202—MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird 7509
- 203—SPLINTER, Harder To Live, Dark Horse SP 22006 (A&M)
- 204—10 cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 205—DAVID ESSEX, All The Fun Of The Fair, Columbia PC 33813
- 206—BETTY DAVIS, Nasty Girl, Island ILPS 9329
- 207—AIRTO, Identity, Arista AL 4068
- 208—LESLIE WEST BAND, Phantom BPL1-1258 (RCA)
- 209—AZTEC TWO-STEP, Second Step, RCA APL1-1161
- 210—ANDREW GOLD, Asylum 7E-1047

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/20/75)

TOP ADD ONS - NATIONAL

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- BARRY MANILOW—I Write The Songs (Arista)

PRIME MOVERS - NATIONAL

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- STAPLE SINGERS—Let's Do It Again (Curtom)
- BARRY MANILOW—I Write The Songs (Arista)

BREAKOUTS - NATIONAL

- GLEN CAMPBELL—Country Boy (Capitol)
- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- DIANA ROSS—Theme From "Mahogany" (Motown)

D—Discotheque Crossover

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

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

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

KENO—Las Vegas

- GLEN CAMPBELL—Country Boy (Capitol)
- PAUL ANKA—Times Of Your Life (U.A.)
- NONE

KBBC—Phoenix

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- GLADYS KNIGHT & THE PIPS—Part Time Love (Buddah)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 29-19

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 13-7

KRIZ—Phoenix

- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- BAY CITY ROLLERS—Saturday Night (Arista)

- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 20-9
- EAGLES—Lyn' Eyes (Asylum) 10-4

KQEO—Albuquerque

- SWEET—Fox On The Run (Capitol)
- FLEETWOOD MAC—Over My Head (Reprise)
- BAY CITY ROLLERS—Saturday Night (Arista) 22-16
- STAPLE SINGERS—Let's Do It Again (Curtom) 28-22

KTKT—Tucson

- SWEET—Fox On The Run (Capitol)
- BAY CITY ROLLERS—Saturday Night (Arista)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 10-3
- JIGSAW—Sky High (Chelsea) 19-13

KJRB—Seattle

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- FOUR SEASONS—Who Loves You (W.B.) 15-6
- SWEET—Fox On The Run (Capitol) HB-21

KING—Seattle

- 10 CC—Art For Art's Sake (Mercury)
- SWEET—Fox On The Run (Capitol)
- JIGSAW—Sky High (Chelsea) 15-5
- BEE GEES—Nights On Broadway (RSO) 13-7

KJRB—Spokane

- BARRY MANILOW—I Write The Songs (Arista)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- BAY CITY ROLLERS—Saturday Night (Arista) 20-14
- SWEET—Fox On The Run (Capitol) 24-18

KTAC—Tacoma

- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 11-1
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 13-9

KGW—Portland

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- STAPLE SINGERS—Let's Do It Again (Curtom) HB-19
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 20-11

KISN—Portland

- DAVID GEDDES—Last Game Of The Season (Big Tree)
- FREDDY FENDER—Secret Love (ABC)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 25-18
- FLEETWOOD MAC—Over My Head (Reprise) 28-21

KTLK—Denver

- BARRY MANILOW—I Write The Songs (Arista)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- PETE WINGFIELD—Eighteen With A Bullet (Island) 26-18
- BAY CITY ROLLERS—Saturday Night (Arista) 19-13

KKAM—Pueblo, Colo.

- NAZARETH—Love Hurts (A&M)
- DAN FOGELBERG—Next Time (Epic)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 15-2
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 16-9

KYSN—Colorado Springs

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- NONE

KCPX—Salt Lake City

- STAPLE SINGERS—Let's Do It Again (Curtom)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- BARRY MANILOW—I Write The Songs (Arista) 17-9
- RHYTHM HERITAGE—Theme From S.W.A.T. (ABC) 25-18

KRSP—Salt Lake City

- OLIVIA NEWTON-JOHN—He Ain't Heavy (MCA)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 20-11
- BARRY MANILOW—I Write The Songs (Arista) 22-13

KYNO—Fresno

- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- OHIO PLAYERS—Love Rollercoaster (Mercury) 29-22
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 9-3

KJEL—El Paso

- FLEETWOOD MAC—Over My Head (Reprise)
- GLADYS KNIGHT & THE PIPS—Part Time Love (Buddah)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 12-2
- JIGSAW—Sky High (Chelsea) 13-7

KAKC—Tulsa

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- FLEETWOOD MAC—Over My Head (Reprise)
- BAY CITY ROLLERS—Saturday Night (Arista) 28-18
- NATALIE COLE—This Will Be (Capitol) 11-5

KELI—Tulsa

- HEAD EAST—Never Been Any Reason (A&M)
- AMERICA—Woman Tonight (W.B.)
- SWEET—Fox On The Run (Capitol) 29-21
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) HB-28

WKY—Oklahoma City

- BARRY MANILOW—I Write The Songs (Arista)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 18-4
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 8-1

KOMA—Oklahoma City

- NAZARETH—Love Hurts (A&M)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- BARRY MANILOW—I Write The Songs (Arista) 24-16
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 9-2

WTIX—New Orleans

- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- THE METERS—They All Ask For You (Reprise) 11-6
- JIGSAW—Sky High (Chelsea) 12-7

KEEL—Shreveport

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- BARRY MANILOW—I Write The Songs (Arista) 26-21
- DIANA ROSS—Theme From "Mahogany" (Motown) EX-32

KILT—Houston

- BARRY MANILOW—I Write The Songs (Arista)
- AMERICA—Woman Tonight (W.B.)
- BEE GEES—Nights On Broadway (RSO) 21-13
- ROAD APPLES—Let's Live Together (Polydor) 24-17

KRBE—Houston

- POINTER SISTERS—Going Down Slowly (ABC/Blue Thumb)
- PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
- STAPLE SINGERS—Let's Do It Again (Curtom) 20-14
- BEE GEES—Nights On Broadway (RSO) HB-16

KLIF—Dallas

- JOHN DENVER—Fly Away (RCA)
- PAUL ANKA—Times Of Your Life (U.A.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 24-6
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 10-3

KNUS—Dallas

- BARRY MANILOW—I Write The Songs (Arista)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- MANHATTAN TRANSFER—Operator (Atlantic) 21-15
- STAPLE SINGERS—Let's Do It Again (Curtom) 15-10

KFJZ—Ft. Worth

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

KXOL—Ft. Worth

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

KONO—San Antonio

- JOHN DENVER—Fly Away (RCA)
- BARRY MANILOW—I Write The Songs (Arista)
- STAPLE SINGERS—Let's Do It Again (Curtom) 30-23
- MANHATTAN TRANSFER—Operator (Atlantic) 18-12

Pacific Southwest Region

TOP ADD ONS:

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- BARRY MANILOW—I Write The Songs (Arista)
- FLEETWOOD MAC—Over My Head (Reprise)

PRIME MOVERS:

- STAPLE SINGERS—Let's Do It Again (Curtom)
- PETE WINGFIELD—Eighteen With A Bullet (Island)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)

BREAKOUTS:

- BAY CITY ROLLERS—Saturday Night (Arista)
- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- FLEETWOOD MAC—Over My Head (Reprise)

KHJ—Los Angeles

- BARRY MANILOW—I Write The Songs (Arista)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- SWEET—Fox On The Run (Capitol) 22-12
- BAY CITY ROLLERS—Saturday Night (Arista) 15-8

K100 (KIQ-FM)—Los Angeles

- FLEETWOOD MAC—Over My Head (Reprise)
- GLADYS KNIGHT & THE PIPS—Part Time Love (Buddah)
- NONE

KHS—Los Angeles

- AL GREEN—Full Of Fire (HI)
- AVERAGE WHITE BAND—School Boy Crush (Atlantic)
- BEE GEES—Nights On Broadway (RSO) 18-12
- JIGSAW—Sky High (Chelsea) 20-14

KFXM—San Bernardino

- STAPLE SINGERS—Let's Do It Again (Curtom)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- STAPLE SINGERS—Let's Do It Again (Curtom) HB-15
- PETE WINGFIELD—Eighteen With A Bullet (Island) 19-9

KAFY—Bakersfield

- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- BARRY MANILOW—I Write The Songs (Arista)
- OHIO PLAYERS—Love Rollercoaster (Mercury) HB-20
- PETE WINGFIELD—Eighteen With A Bullet (Island) 16-7

KCBQ—San Diego

- CROSBY & NASH—Carry Me (ABC)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 16-7
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 6-1

Pacific Northwest Region

TOP ADD ONS:

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.)

PRIME MOVERS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)

BREAKOUTS:

- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- DIANA ROSS—Theme From "Mahogany" (Motown)

KFRG—San Francisco

- FRANKIE VALLI—Our Day Will Come (Private Stock)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- OHIO PLAYERS—Love Rollercoaster (Mercury) 19-13
- JIGSAW—Sky High (Chelsea) 15-10

KYA—San Francisco

- WHO—Squeeze Box (MCA)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- OHIO PLAYERS—Love Rollercoaster (Mercury) 22-12
- ART GARFUNKEL—I Only Have Eyes For You (Columbia) 17-11

KLIV—San Jose

- O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- BEE GEES—Nights On Broadway (RSO) 20-14
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 6-4

KJOY—Stockton, Calif.

- EARTH, WIND & FIRE—Sing A Song (Columbia)
- AMERICA—Woman Tonight (W.B.)
- OHIO PLAYERS—Love Rollercoaster (Mercury) 28-16
- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century) 29-18

Southwest Region

TOP ADD ONS:

- BARRY MANILOW—I Write The Songs (Arista)
- JOHN DENVER—Fly Away (RCA)
- AMERICA—Woman Tonight (W.B.)

PRIME MOVERS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- JIGSAW—Sky High (Chelsea)
- STAPLE SINGERS—Let's Do It Again (Curtom)

BREAKOUTS:

- JOHN DENVER—Fly Away (RCA)
- GLEN CAMPBELL—Country Boy (Capitol)
- DIANA ROSS—Theme From "Mahogany" (Motown)

Midwest Region

TOP ADD ONS:

- ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- SWEET—Fox On The Run (Capitol)

PRIME MOVERS:

- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)
- (D) SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.)
- BARRY MANILOW—I Write The Songs (Arista)

BREAKOUTS:

- ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- PAUL ANKA—Times Of Your Life (U.A.)
- STAPLE SINGERS—Let's Do It Again (Curtom)

WLS—Chicago

- SWEET—Fox On The Run (Capitol)
- BAY CITY ROLLERS—Saturday Night (Arista)
- JIGSAW—Sky High (Chelsea) 22-12
- STAPLE SINGERS—Let's Do It Again (Curtom) 29-19

WCFL—Chicago

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- SIMON & GARFUNKEL—My Little Town (Columbia)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 18-8
- MORRIS ALBERT—Feelings (RCA) 21-13

WOKY—Milwaukee

- ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- BEE GEES—Nights On Broadway (RSO)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 16-7
- SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 23-14

WZUU-FM—Milwaukee

- KISS—Rock & Roll All Night (Casablanca)
- PAUL ANKA—Times Of Your Life (U.A.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 10-3
- BEE GEES—Nights On Broadway (RSO) 12-7

WNDE—Indianapolis

- ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- JIMMY CASTOR BUNCH—King Kong (Part 1) (Atlantic)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 14-6
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 12-7

WIRL—Peoria, Ill.

- STAPLE SINGERS—Let's Do It Again (Curtom)
- AMERICA—Woman Tonight (W.B.)
- BARRY MANILOW—I Write The Songs (Arista) 31-17
- SWEET—Fox On The Run (Capitol) 29-18

WDGY—Minneapolis

- WILLIE NELSON—Blue Eyes Cryin' In The Rain (Columbia)
- ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 16-2
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 6-1

KDWB—Minneapolis

- NONE
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 14-2
- BAY CITY ROLLERS—Saturday Night (Arista) 24-14

KOIL—Omaha

- PAUL ANKA—Times Of Your Life (U.A.)
- C.J. McCALL—Convoy (MGM)
- JIGSAW—Sky High (Chelsea) 27-20
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 13-8

KIOA—Des Moines

- SWEET—Fox On The Run (Capitol)
- DAVID GEDDES—Last Game Of The Season (Big Tree) 31-12
- SIMON & GARFUNKEL—My Little Town (Columbia) 16-11

KKLS—Rapid City, S.D.

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- SWEET—Fox On The Run (Capitol)
- BEE GEES—Nights On Broadway (RSO) 13-8
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 19-14

KQWB—Fargo, N.D.

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- DIANA ROSS—Theme From "Mahogany" (Motown)
- BARRY MANILOW—I Write The Songs (Arista) 28-19
- SIMON & GARFUNKEL—My Little Town (Columbia) 8-5

(Continued on page 24)

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SOMEWHERE
IN
THE
NIGHT
(4192)



HELEN
REDDY'S
NEW
SINGLE

from her album,
No Way To Treat A Lady
(ST-11418)



Billboard Singles Radio Action

Based on station playlists through Thursday (11/20/75)

Playlist Top Add Ons
Playlist Prime Movers ★

Continued from page 22

- KXOK—St. Louis**
- OHIO PLAYERS—Love Rollercoaster (Mercury)
 - PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
 - STAPLE SINGERS—Let's Do It Again (Curton) 12-8
 - BARRY MANILOW—I Write The Songs (Arista) 19-16
- KSLQ-FM—St. Louis**
- LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum)
 - WAR—Low Rider (U.A.)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 14-7**
- BAY CITY ROLLERS—Saturday Night (Arista) 21-18
- WHB—Kansas City**
- STAPLE SINGERS—Let's Do It Again (Curton)
 - BAY CITY ROLLERS—Saturday Night (Arista)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 16-2**
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 6-1**
- KEWI—Topeka**
- SWEET—Fox On The Run (Capitol)
 - OHIO PLAYERS—Love Rollercoaster (Mercury)
 - KENNY STARR—Blind Man In The Bleachers (MCA) 24-1
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 19-5**

North Central Region

TOP ADD ONS:

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

PRIME MOVERS:

- BARRY MANILOW—I Write The Songs (Arista)
- SWEET—Fox On The Run (Capitol)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)

BREAKOUTS:

- BARRY MANILOW—I Write The Songs (Arista)
- SWEET—Fox On The Run (Capitol)
- JIGSAW—Sky High (Chelsea)

- CKLW—Detroit**
- GINO VANELLI—Mama Coco (A&M)
 - HOT CHOCOLATE—You Sexy Thing (Atlantic)
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) HB-17**
- DIANA ROSS—Theme From "Mahogany" (Motown) HB-20
- WGRD—Grand Rapids**
- BEE GEES—Nights On Broadway (RSO)
 - NATALIE COLE—This Will Be (Capitol)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 18-5
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 10-3**
- Z-96 (WZZM-FM)—Grand Rapids**
- BARRY MANILOW—I Write The Songs (Arista)
 - STAPLE SINGERS—Let's Do It Again (Curton)
 - NATALIE COLE—This Will Be (Capitol) 18-10
 - AEROSMITH—Dream On (Columbia) 22-16

- WTAC—Flint, Mich.**
- BACHMAN-TURNER OVERDRIVE—Down To The Line (Mercury)
 - BOB SEGER & SILVER BULLET BAND—Nutbush City Limits (Capitol)
 - SWEET—Fox On The Run (Capitol) HB-15
 - BARRY MANILOW—I Write The Songs (Arista) HB-30
- WIXY—Cleveland**
- D O'JAYS—I Love Music (Part 1) (Phila. Int'l.)**
- BARRY MANILOW—I Write The Songs (Arista)
 - AVERAGE WHITE BAND—School Boy Crush (Atlantic) 36-27
 - JIGSAW—Sky High (Chelsea) 14-8
- WGCL—Cleveland**
- D O'JAYS—I Love Music (Part 1) (Phila. Int'l.)**
- DIANA ROSS—Theme From "Mahogany" (Motown)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 15-6
 - AVERAGE WHITE BAND—School Boy Crush (Atlantic) 26-20

- 13-Q (WKTQ)—Pittsburgh**
- BARRY MANILOW—I Write The Songs (Arista)
 - JIGSAW—Sky High (Chelsea)
 - BEE GEES—Nights On Broadway (RSO) 27-21
- ★**
- WKBW—Buffalo**
- FLEETWOOD MAC—Over My Head (Reprise)
 - WAR—Low Rider (U.A.)
 - BAY CITY ROLLERS—Saturday Night (Arista) 17-2
 - BEE GEES—Nights On Broadway (RSO) 11-3

- WSAI—Cincinnati**
- SWEET—Fox On The Run (Capitol)
 - BILLY SWAN—Everything's The Same (Monument)
 - JOHN DENVER—Fly Away (RCA) 27-20
- D★ SILVER CONVENTION—Fly, Robin, Fly (Midland Int'l.) 21-16**
- WCOL—Columbus**
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
 - BACHMAN-TURNER OVERDRIVE—Down To The Line (Mercury)
 - BARRY MANILOW—I Write The Songs (Arista) 34-20
 - STAPLE SINGERS—Let's Do It Again (Curton) 20-11

- WAKY—Louisville**
- SWEET—Fox On The Run (Capitol)
 - CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
 - DAVID GEDDES—Last Game Of The Season (Big Tree) 20-10
 - HOT CHOCOLATE—You Sexy Thing (Atlantic) 29-20
- WBGW—Bowling Green, Ky.**
- AUSTIN ROBERTS—Children Of The Rain (Private Stock)
 - BLACK OAK ARKANSAS—Strong Enough (MCA)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 8-1**
- NATALIE COLE—This Will Be (Capitol) 13-7
- WJET—Erie, Pa.**
- D O'JAYS—I Love Music (Part 1) (Phila. Int'l.)**
- DAVID RUFFIN—Walk Away From Love (Motown)
 - BARRY MANILOW—I Write The Songs (Arista) 35-21
 - SIMON & GARFUNKEL—My Little Town (Columbia) 24-15

- WRIE—Erie, Pa.**
- JOHN DENVER—Fly Away (RCA)
 - 10CC—Art For Art's Sake (Mercury)
 - PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol) 36-21
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 12-2**
- WCUE—Akron**
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
 - EARTH, WIND & FIRE—Sing A Song (Columbia)
 - SWEET—Fox On The Run (Capitol) 37-14
 - DIANA ROSS—Theme From "Mahogany" (Motown) 26-12

Mid-Atlantic Region

TOP ADD ONS:

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- STAPLE SINGERS—Let's Do It Again (Curton)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)

PRIME MOVERS:

- BARRY MANILOW—I Write The Songs (Arista)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- JIGSAW—Sky High (Chelsea)

BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- JOHN DENVER—Fly Away (RCA)
- KISS—Rock & Roll All Night (Casablanca)

- WFIL—Philadelphia**
- STAPLE SINGERS—Let's Do It Again (Curton)
 - GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
 - BARRY MANILOW—I Write The Songs (Arista) 20-6
 - JIGSAW—Sky High (Chelsea) 16-10

- WIBG—Philadelphia**
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
 - JOHN DENVER—Fly Away (RCA)
 - BARRY MANILOW—I Write The Songs (Arista) 16-9
 - DIANA ROSS—Theme From "Mahogany" (Motown) 18-12
- WPGC—Washington**
- NONE
 - HOT CHOCOLATE—You Sexy Thing (Atlantic) 15-6
 - JIGSAW—Sky High (Chelsea) 11-5
- WCAO—Baltimore**
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
 - DIANA ROSS—Theme From "Mahogany" (Motown)
 - STAPLE SINGERS—Let's Do It Again (Curton) 22-13
 - BARRY MANILOW—I Write The Songs (Arista) 27-21

- WGH—Newport News, Va.**
- KISS—Rock & Roll All Night (Casablanca)
 - HOT CHOCOLATE—You Sexy Thing (Atlantic)
 - ROD STEWART—Sailing (Mercury) 30-18
 - FLEETWOOD MAC—Over My Head (Reprise) 25-20
- WYRE—Annapolis, Md.**
- D O'JAYS—I Love Music (Part 1) (Phila. Int'l.)**
- BARRY MANILOW—I Write The Songs (Arista)
 - HOT CHOCOLATE—You Sexy Thing (Atlantic) 25-8
 - JIGSAW—Sky High (Chelsea) 10-1
- WLEE—Richmond, Va.**
- OHIO PLAYERS—Love Rollercoaster (Mercury)
 - PAUL McCARTNEY & WINGS—Venus & Mars Rock Show (Capitol)
 - STAPLE SINGERS—Let's Do It Again (Curton) 19-9
 - PETE WINGFIELD—Eighteen With A Bullet (Island) 17-11

- WVBF-FM—Framingham, Mass.**
- 5000 VOLTS—I'm On Fire (Philips)
 - KISS—Rock & Roll All Night (Casablanca)
 - BAY CITY ROLLERS—Saturday Night (Arista) 20-11
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-17**
- WPRO—Providence**
- SWEET—Fox On The Run (Capitol)
 - FREDDY FENDER—Secret Love (ABC)
 - STAPLE SINGERS—Let's Do It Again (Curton) 16-7
 - MANHATTAN TRANSFER—Operator (Atlantic) 19-14
- WORC—Worcester, Mass.**
- EARTH, WIND & FIRE—Sing A Song (Columbia)
 - BILLY SWAN—Everything's The Same (Monument)
 - ROD STEWART—Sailing (Mercury) 22-12
 - KENNY STARR—Blind Man In The Bleachers (MCA) 19-11
- WDRG—Hartford**
- GLEN CAMPBELL—Country Boy (Capitol)
 - BAY CITY ROLLERS—Saturday Night (Arista)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 28-21**
- ART GARFUNKEL—I Only Have Eyes For You (Columbia) 13-7
- WTRY—Albany**
- OLIVIA NEWTON-JOHN—He Ain't Heavy (MCA)
 - FLEETWOOD MAC—Over My Head (Reprise)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 11-7**
- BAY CITY ROLLERS—Saturday Night (Arista) 3-1
- WPTV—Albany**
- SWEET—Fox On The Run (Capitol)
 - DAVID RUFFIN—Walk Away From Love (Motown)
 - STAPLE SINGERS—Let's Do It Again (Curton) 17-8
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 6-2**

Northeast Region

TOP ADD ONS:

- EARTH, WIND & FIRE—Sing A Song (Columbia)
- STAPLE SINGERS—Let's Do It Again (Curton)
- OHIO PLAYERS—Love Rollercoaster (Mercury)

PRIME MOVERS:

- STAPLE SINGERS—Let's Do It Again (Curton)
- SWEET—Fox On The Run (Capitol)
- (D) K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK)

BREAKOUTS:

- BAY CITY ROLLERS—Saturday Night (Arista)
- 5000 VOLTS—I'm On Fire (Philips)
- GLEN CAMPBELL—Country Boy (Capitol)

- WABC—New York City**
- PETE WINGFIELD—Eighteen With A Bullet (Island)
 - EARTH, WIND & FIRE—Sing A Song (Columbia)
 - LINDA RONSTADT—Heat Wave/Love Is A Rose (Asylum) 18-11
 - STAPLE SINGERS—Let's Do It Again (Curton) 12-8
- WPIX-FM—New York City**
- GLORIA GAYNOR—How High The Moon (MGM)
 - PAUL ANKA—Times Of Your Life (U.A.)
 - STAPLE SINGERS—Let's Do It Again (Curton) 18-8
 - BEE GEES—Nights On Broadway (RSO) 12-7
- WBBF—Rochester, N.Y.**
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
 - 5000 VOLTS—I'm On Fire (Philips)
 - JIGSAW—Sky High (Chelsea) 15-9
 - AMERICA—Woman Tonight (W.B.) 24-19

- WRKO—Boston**
- STAPLE SINGERS—Let's Do It Again (Curton)
 - OHIO PLAYERS—Love Rollercoaster (Mercury)
 - 5000 VOLTS—I'm On Fire (Philips) 24-16
 - SWEET—Fox On The Run (Capitol) 26-18

- WBZ-FM—Boston**
- AEROSMITH—You See Me Crying (Columbia)
 - JOHN FOGERTY—Almost Saturday Night (Asylum)
 - 5000 VOLTS—I'm On Fire (Philips) 28-16
 - SWEET—Fox On The Run (Capitol) 30-19

- WVBF-FM—Framingham, Mass.**
- 5000 VOLTS—I'm On Fire (Philips)
 - KISS—Rock & Roll All Night (Casablanca)
 - BAY CITY ROLLERS—Saturday Night (Arista) 20-11
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-17**
- WPRO—Providence**
- SWEET—Fox On The Run (Capitol)
 - FREDDY FENDER—Secret Love (ABC)
 - STAPLE SINGERS—Let's Do It Again (Curton) 16-7
 - MANHATTAN TRANSFER—Operator (Atlantic) 19-14
- WORC—Worcester, Mass.**
- EARTH, WIND & FIRE—Sing A Song (Columbia)
 - BILLY SWAN—Everything's The Same (Monument)
 - ROD STEWART—Sailing (Mercury) 22-12
 - KENNY STARR—Blind Man In The Bleachers (MCA) 19-11
- WDRG—Hartford**
- GLEN CAMPBELL—Country Boy (Capitol)
 - BAY CITY ROLLERS—Saturday Night (Arista)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 28-21**
- ART GARFUNKEL—I Only Have Eyes For You (Columbia) 13-7
- WTRY—Albany**
- OLIVIA NEWTON-JOHN—He Ain't Heavy (MCA)
 - FLEETWOOD MAC—Over My Head (Reprise)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 11-7**
- BAY CITY ROLLERS—Saturday Night (Arista) 3-1
- WPTV—Albany**
- SWEET—Fox On The Run (Capitol)
 - DAVID RUFFIN—Walk Away From Love (Motown)
 - STAPLE SINGERS—Let's Do It Again (Curton) 17-8
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 6-2**

- WVBF-FM—Framingham, Mass.**
- 5000 VOLTS—I'm On Fire (Philips)
 - KISS—Rock & Roll All Night (Casablanca)
 - BAY CITY ROLLERS—Saturday Night (Arista) 20-11
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-17**
- WPRO—Providence**
- SWEET—Fox On The Run (Capitol)
 - FREDDY FENDER—Secret Love (ABC)
 - STAPLE SINGERS—Let's Do It Again (Curton) 16-7
 - MANHATTAN TRANSFER—Operator (Atlantic) 19-14
- WORC—Worcester, Mass.**
- EARTH, WIND & FIRE—Sing A Song (Columbia)
 - BILLY SWAN—Everything's The Same (Monument)
 - ROD STEWART—Sailing (Mercury) 22-12
 - KENNY STARR—Blind Man In The Bleachers (MCA) 19-11
- WDRG—Hartford**
- GLEN CAMPBELL—Country Boy (Capitol)
 - BAY CITY ROLLERS—Saturday Night (Arista)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 28-21**
- ART GARFUNKEL—I Only Have Eyes For You (Columbia) 13-7
- WTRY—Albany**
- OLIVIA NEWTON-JOHN—He Ain't Heavy (MCA)
 - FLEETWOOD MAC—Over My Head (Reprise)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 11-7**
- BAY CITY ROLLERS—Saturday Night (Arista) 3-1
- WPTV—Albany**
- SWEET—Fox On The Run (Capitol)
 - DAVID RUFFIN—Walk Away From Love (Motown)
 - STAPLE SINGERS—Let's Do It Again (Curton) 17-8
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- WVBF-FM—Framingham, Mass.**
- 5000 VOLTS—I'm On Fire (Philips)
 - KISS—Rock & Roll All Night (Casablanca)
 - BAY CITY ROLLERS—Saturday Night (Arista) 20-11
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-17**
- WPRO—Providence**
- SWEET—Fox On The Run (Capitol)
 - FREDDY FENDER—Secret Love (ABC)
 - STAPLE SINGERS—Let's Do It Again (Curton) 16-7
 - MANHATTAN TRANSFER—Operator (Atlantic) 19-14
- WORC—Worcester, Mass.**
- EARTH, WIND & FIRE—Sing A Song (Columbia)
 - BILLY SWAN—Everything's The Same (Monument)
 - ROD STEWART—Sailing (Mercury) 22-12
 - KENNY STARR—Blind Man In The Bleachers (MCA) 19-11
- WDRG—Hartford**
- GLEN CAMPBELL—Country Boy (Capitol)
 - BAY CITY ROLLERS—Saturday Night (Arista)
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 28-21**
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- WTRY—Albany**
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 - STAPLE SINGERS—Let's Do It Again (Curton) 17-8
- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 6-2**

Southeast Region

TOP ADD ONS:

- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- C.W. McCALL—Convoy (MGM)

PRIME MOVERS:

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

BREAKOUTS:

- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- GLEN CAMPBELL—Country Boy (Capitol)
- C.W. McCALL—Convoy (MGM)

- WVBF-FM—Framingham, Mass.**
- 5000 VOLTS—I'm On Fire (Philips)
 - KISS—Rock & Roll All Night (Casablanca)
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- D★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 23-17**
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 - MANHATTAN TRANSFER—Operator (Atlantic) 19-14
- WORC—Worcester, Mass.**
- EARTH, WIND & FIRE—Sing A Song (Columbia)
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- WBBQ—Augusta**
- C.W. McCALL—Convoy (MGM)
 - KISS—Rock & Roll All Night (Casablanca)
 - WILLIE NELSON—Blue Eyes Cryin' In The Rain (Island) 14-6
 - HOT CHOCOLATE—You Sexy Thing (Atlantic) 17-10
- WSGN—Birmingham, Ala.**
- GLEN CAMPBELL—Country Boy (Capitol)
 - GLADYS KNIGHT & THE PIPS—Part Time Love (Buddah)
 - BARRY MANILOW—I Write The Songs (Arista) 23-14
 - TONY ORLANDO & DAWN—Skybird (Elektra) 16-10
- WHYY—Montgomery, Ala.**
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
 - EARTH, WIND & FIRE—Sing A Song (Columbia)
 - HOT CHOCOLATE—You Sexy Thing (Atlantic) 16-8
 - OHIO PLAYERS—Love Rollercoaster (Mercury) 26-21
- WTOB—Winston/Salem, N.C.**
- CHARLIE DANIELS BAND—Birmingham Blues (Kama Sutra)
- WVBF-FM—Framingham, Mass.**
- 5000 VOLTS—I'm On Fire (Philips)
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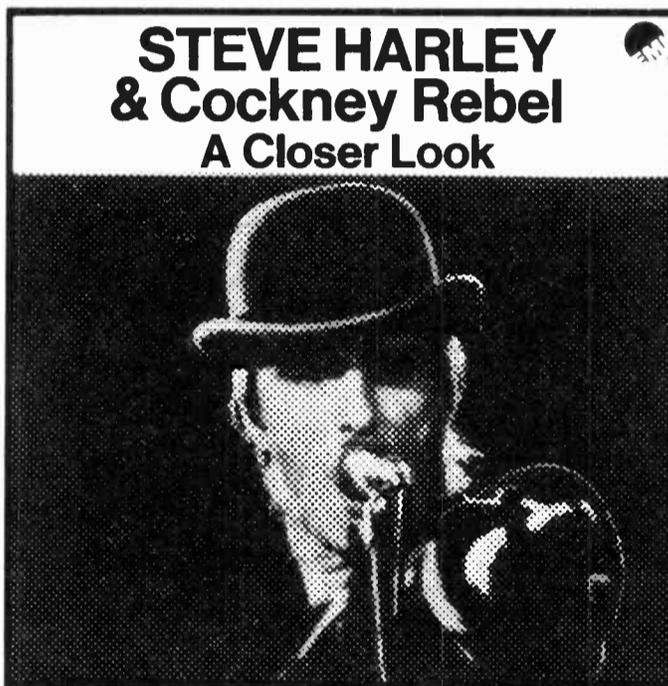
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& Cockney Rebel**
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HARLEY
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REBEL**
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Aberdeen, SD	KSDN	FM		Fort Smith, AR	KISR	FM	Sunday	11:00 pm	Norfolk/Virginia Beach, VA	WMYK	FM	Monday	11:00 pm	
Albany, NY	WOBK	FM	Sunday	8:00 pm	Fresno, 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, NB	KRCB	FM	Sunday	11:00 pm
Allentown, PA	WSAN	FM	Sunday	8:00 pm	Grand Forks, ND	KKDQ	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	WROK	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	WBEU	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	WHOA	FM	Saturday	9:00 pm	Plymouth, NH	WPCR	FM	Wednesday	9:00 pm
Bedford, PA	WAYC	FM	Sunday	4:00 pm	Henderson/Evansville, KY	WKDQ	FM	Saturday	midnite	Pocatello, ID	KSNN	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	WERC	FM	Sunday	8:00 pm	Indianapolis, IN	WNAP	FM	Sunday	midnite	Pueblo, 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, WY	KMTN	FM	Saturday	4:00 pm	Riverside/San Berdoo, CA	KOLA	FM	Sunday	11:00 pm
Buffalo, NY	WBUF	FM	Sunday	9:00 pm	Jacksonville, FL	WAIV	FM			Rochester, NY	WCMF	FM	Saturday	10:00 pm
Casper, WY	KAWY	FM	Saturday	10:00 pm	Jacksonville, NC	WXOR	FM	Tuesday	1:00 am	Roanoke Rapids, NC	WSMY	FM	Sunday	9:00 pm
Summerville/Charlestown, SC	WWWZ	FM	Sunday	8:30 pm	Johnson City/Briston, TN	WQUT	FM	Saturday	6:00 pm	Sacramento, CA	K108	FM	Saturday	midnite
Charleston, WV	WVAF	FM	Friday	midnite	Johnstown/Altoona, PA	WAAT	FM	Sunday	10:30 pm	Salt Lake City, UT	KWHO	FM	Saturday	11:00 pm
Charlotte, NC	WRQO	FM	Saturday	11:30 pm	Jonesboro, AR	KBTM	FM	Friday	10:00 pm	San Antonio, TX	KEXL	FM	Tuesday	midnite
Christiansburg, VA	WVVV	FM	Sunday	9:00 pm	Kansas City, MO	KYYS	FM	Sunday	8:30 pm	San Diego, CA	KPRI	FM	Tuesday	11:00 pm
Cleveland, OH	WMMS	FM	Sunday	7:00 am	Lansing, MI	WVIC	FM			San Jose, CA	KOME	FM	Sunday	9:00 pm
Columbus, NB	KTTT	FM	Tuesday	11:00 pm	Las Cruces, NM	KASK	FM	Sunday	8:00 pm	Santa Maria, CA	KXFM	FM	Sunday	8:30 pm
Dayton, OH	WVUD	FM	Sunday	9:00 pm	Lewiston, ID	KRLC	FM	Sunday	9:00 pm	San Rafael/San F., CA	KTIM	FM	Sunday	1:00 pm
Dallas/Ft. Worth, TX	KFWD	FM	Sunday	12:00 pm	Lewiston/Portland, ME	WBLM	FM	Wednesday	10:00 pm	Sarasota, FL	WQSR	FM	Tuesday	midnite
Del Rio, TX	KDLK	FM	Sunday	9:00 pm	Lexington, KY	WKQQ	FM	Sunday	midnite	Seattle, WA	KISW	FM	Sunday	11:00 pm
Denver, CO	KBPI	FM	Sunday	11:00 pm	Lincoln, NB	KFMQ	FM	Sunday	9:00 pm	St. Louis, MO	KSHE	FM	Sunday	7:30 pm
Detroit, MI	WABX	FM	Monday	7:30 pm	Linesville, PA	WVCC	FM	Sunday	9:00 pm	Springfield, MO	KICK	AM	Monday	8:00 pm
Durham/Raleigh, NC	WBDS	FM	Monday	11:00 pm	Long Island/NYC, NY	WLIR	FM	Sunday	7:00 pm	Starview/Lancaster, PA	WRHY	FM	Saturday	8:00 pm
Elmira, NY	WXXY	FM	Sunday	11:00 pm	Louisville, KY	WLRS	FM	Sunday	10:00 pm	Tallahassee, FL	WGLF	FM	Sunday	10:00 pm
Eugene, OR	KZEL	FM	Monday	10:00 pm	Lubbock, TX	KSEL	FM	Saturday	9:00 pm	Thibodaux, LA	KXOR	FM	Sunday	9:00 pm
Fairfield, CT	WVOF	FM	Thursday	7:00 pm	Lynchburg/Roanoke, VA	WGOL	FM	Sunday	10:00 pm	Toledo, OH	WIOT	FM	Monday	midnite
Fargo, ND	KWIM	FM	Saturday	11:00 pm	Menomonee, WI	WMFM	FM	Saturday	9:00 pm	Trenton, NJ	WWRC	FM	Monday	11:30 pm
Farmville/Greenville, NC	WRUQR	FM	Tuesday	9:00 pm	Milwaukee, WI	XROCK	99	Sunday	9:00 pm	Tulsa, OK	KMOD	FM	Sunday	9:00 pm
Fayetteville, AR	KKEG	FM	Sunday	11:00 pm	Minneapolis, MN	KQRS	FM	Monday	midnite	Utica/Syracuse, NY	WOUR	FM	Monday	10:00 pm
Flint, MI	WWCK	FM	Saturday	9:00 pm	Mobile, AL	WABB	FM	Saturday	9:00 pm	Washington, DC	WMAL	FM	Sunday	11:00 pm
Florence, AL	WOLT	FM	Sunday	11:00 pm	Murphysboro, IL	WTAO	FM	Sunday	midnite	Waverly, OH	WIBO	FM	Saturday	9:00 pm
Fond du Lac, WI	WFON	FM	Friday	10:00 pm	Murray, KY	WNBS	FM	Sunday	9:00 pm	Wichita, KS	KEYN	FM	Sunday	11:00 pm
Forsyth, GA	WFNE	FM	Friday	10:00 pm	Muscatine, IA	KFMH	FM	Saturday	9:00 pm	Wilkes Barre, PA	WILK	FM	Thursday	10:00 pm
Fort Campbell, KY	WABD	FM	Sunday	9:00 pm	Nashville, TN	WKDA	FM	Monday	11:00 pm	Worcester, MA	WORC	AM	Sunday	6:30 pm
Fort Knox, KY	WSAC	FM	Sunday	9:00 pm	New Haven, CT	WYBC	FM	Saturday	8:10 pm	West Palm Beach, FL	WIRK	FM	Sunday	9:00 pm
					New Orleans, LA	WRNO	FM	Monday	midnite	Waterbury, CT	WQQW	FM	Sunday	9:00 pm

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

8 ACTS SUCCEED

First WJA Concert Pleases 5,000 Fans

By JEAN WILLIAMS

LOS ANGELES—More than 5,000 fans greeted the first concert sponsored by the World Jazz Assn. at the Shrine Auditorium Nov. 15, which featured eight acts.

With pianist Les McCann acting as host, the show opened with the explosion of the Stan Getz quartet featuring pianist Joann Brackeen.

Getz opened his set with the old chestnut, "Con Alma" and brought the house down.

While the acoustics in the auditorium were not the best, it was all but impossible to miss the driving, rhythmic force of Getz's unidentified bassist.

Getz proved to be his old self despite a squeaky reed or two as he swung into "Lover Man." The crowd roared its approval.

Phineas Newborn Jr. changed the pace as he played solo piano for 20 minutes. The Memphis-born pianist managed to capture the imagination of the audience as he played four tunes from a new album. His version of "Willow Weep For Me" showed much of the brilliance that was once associated with his name. But the other three tunes were somewhat lackluster and even stiff.

Bob Summers of KBCA-FM took over the MC chores from McCann and announced that WJA board member Monk Montgomery had brought a busload of jazz fans all the way from Las Vegas for the concert.

McCann was completely at ease in the almost full house as he opened his set with "Cuss My Dad" from his newest LP. His "Compared To What" has become a standard for McCann concerts and the crowd showed its approval by singing along with him and his trio.

Jimmy Smith proved his ability at the organ once more as he slipped into "It's Alright With Me," then segued into "Organ Grinder Swing." He closed the set with "Baby, It's Cold Outside."

The lone avant-garde offering of the evening came with Bob James, who utilized the 17-piece house orchestra and featured leader Jerome Richardson on soprano saxophone.

It was virtually impossible to hear the title of the tunes over the roars of the crowd. James, who plays electric piano, was joined by guitarist George Benson as the set closed. James' talent appears strong and his technique clear. He is a refreshing change from some of the more radical new writers and players.

At the beginning of the concert, McCann indicated the entire show would be dedicated to the late Cannonball Adderley and Oliver Nelson.

Randy Crawford made the first step toward paying tribute to Cannonball as she sang a tune from his last album, "John Henry."

Crawford has a voice that has been described as "black velvet" by some. She uses it extremely well and shows a tremendous amount of promise. She cannot be categorized as a jazz singer, and yet she is not a pop singer. Simply put, she is good. Damn good.

The climax of the concert came when Quincy Jones appeared on stage to direct the house orchestra. It was obvious that his set was what the crowd had been waiting for. After his first tune, Jones introduced David Mosley, who presented a portrait of Cannonball. Jones was joined by Crawford, who sang "Everything Must Change" from Jones' "Body Heat" album. Again, she was superb.

The concert closed with a jam atmosphere as Jones offered the Dizzy Gillespie standard, "Manteca," with Smith, Benson and McCann taking part. It was a ball. And Warner Bros. recorded it all for an LP.

Weston Opens Second Club

LOS ANGELES—Doug Weston's new second club, "Honey Creek Farm" opened Nov. 21. The Troubadour owner's new operation at 7551 Sunset Blvd. here is a combination of gift boutique, antique shop, pinball parlor and 1920s soda fountain-cafe. It will showcase cabaret entertainers onstage and on the floor of the facility among patrons.

Main Point In Philly Fined On Noise Level

PHILADELPHIA—Noise levels never concerned the Main Point, one of the best known showcases for contemporary folk and blues singers. Located in staid suburban Bryn Mawr, Bill Scarborough's room was always high on talent but low on the volume of musical sounds leaking beyond its walls. Now, however, with a talent policy change this season that saw rock bands coming in for the first time, the club, basically a coffee house that serves no liquor, has been running into complaints.

During the past month, the club has been cited three times after neighbors complained to police about what they called "excessive noise."

This week the Point was hit with a \$100 fine for disorderly conduct at a hearing that included testimony about noise levels. Additional charges will be heard at a hearing before the same judge Tuesday (25).

TWO-DAY CRATER FEST

Diamond Head Will Offer Major Talent

By WAYNE HARADA

HONOLULU—Between 10 and 18 major "names" in the music world, representing between \$200,000 and \$300,000 worth of talent, will headline the two-day Diamond Head Crater Festival Dec. 31 and Jan. 1 inside historic Diamond Head.

The producer of the event, 27-year-old Robert Kent of Polynesian Enterprises Inc., calls the festival "a historic one on many levels."

He expects, for instance, to film the project—and envisions a feature-length movie encompassing the music and simultaneously exploring the beauty of Hawaii.

Kent says he's already signed Bachman-Turner Overdrive, Herbie Hancock, Tower of Power, the Stampedeers, Cheech and Chong, and Melissa Manchester. Insiders indicate that he also is trying to woo

the likes of Stevie Wonder, the Doobie Brothers and other heavyweights.

"We intend to name a whole lot more acts by festival time," says Kent, who anticipates attendance of between 30,000 and 40,000 each day.

The festival event has become a New Year's Day tradition in Hawaii. This is the first time, however, that the event—under new sponsorship—will be held both on the eve and on Jan. 1.

"We wanted to say aloha (good-bye) to '75 and to say aloha (hello) to '76," says Kent. "My whole purpose, however, is to bring good entertainment to Hawaii. And the best way—maybe the biggest—is to do a show in the crater."

Hours will be sunrise to sunset the first day, sunrise to about 8 p.m. the second day—the later hours to accommodate a finale requiring darkness.

There will be arts and crafts booths, food booths and carnival rides for kids.

Admission will be \$8 per person—highest tariff ever for a crater event—but Kent believes his parcel of talent makes the charge "a buy."

Kent, a Hawaii resident for five years now, is negotiating with two Mainland filmmakers to work on the crater project. He will produce the film, he says.

"It takes money to make money," he says, "and yes, we have private investors. We have strong financial support."

The crater event will benefit the Friends of the Bicentennial and the Valiants of Honolulu, two local groups. Kent declines, however, to indicate the exact breakdown of the proceeds.

Previously, the annual festival was called the Sunshine Festival and it was a one-day affair. When Kent and Polynesian Enterprises (of which he is president) secured rights from the State of Hawaii, there was some local furor.

"I think we got the rights (over other bidders) because we just presented the best proposal," says Kent. Now, he says, he wants to

(Continued on page 39)

Kirshner Prepares A 'Dancing' Pilot

LOS ANGELES—Don Kirshner is producing a pilot for a proposed syndicated television dance-variety show, "Dancing Time." The pilot will feature Tommy Tune, the Ike & Tina Turner Revue, Phyllis Diller, Chuck Berry and Ken Berry.

Kirshner, producer of the syndicated "Rock Concert," says the dance-variety show would be an entirely new format for TV.



Rogers & Cowan photo

Kiss Football: When the heavy-metal rockers who perform in whiteface make-up played the homecoming game concert for Cadillac, Mich., High School they also got the keys to the city from a whiteface-painted mayor, rode in the pre-game parade and fired up the team at the pep rally. Cadillac won the big game 10-6.

Kiss Inspires High School To Bigger, Better Things

CADILLAC, Mich.—Kiss, Casablanca Records heavy-rock foursome, who perform in kabuki-style abstract make-up and currently have a top 15 album "Kiss Live," played one of the year's most unusual gigs as stars and active participants in Cadillac High School's homecoming game ceremonies.

Not only did Kiss play a concert at the school before some 2,000 with a \$4 admission, they cavorted with the community for two full days. Thousands of local residents, including the mayor, football coach and superintendent of schools, turned out in full clown make-up learned from

diagrams supplied in advance by Kiss.

Cadillac has been Kiss-crazy since coach Dave Sines started playing the group's records to fire up the team between halves last year and the football squad wound up with a triumphant 7-2 season.

The high school principal, John Laurent, said goodbye to Kiss by stating, "For years we have been trying to unite the student body and the faculty. Kiss accomplished this in one night." Then he and the town's top officials raised their right arms and shouted "rock 'n' roll!"

Kiss had a documentary movie crew filming the entire event.

Signings

Mark-Almond to ABC after albums on Columbia and Blue Thumb. . . . Carly Simon re-signed to Elektra. . . . Ron Dante to Don Kirshner Organization as a writer.

Moe Bandy to Columbia after several country hits on the shuttered GRC label. . . . Larry Ballard and writer-singer Linda Hargrove to Capitol in separate signings. . . . Australia's Megan Eaton to Mercury. . . . Dottie West to Top Billing agency. . . . Blackwood Singers to John Kelly & Associates of Las Vegas for booking.

Moonlion to P.I.P. Records, with first release a disco/instrumental version of "The Little Drummer Boy." . . . Jazz guitarist Roland Prince to Vanguard, with debut LP to be produced by Ed Bland next month.

Barbara McNair to Total Entertainment Concepts, Doug King's production company. She was most recently on Motown. . . . Joe Renzetti, arranger-producer, to Chalice Productions for representation.

Buck Ram's Five Platters to Phonogram International on a re-signing.

Connie Smith, Columbia artist, to Billy Deaton Talent Agency of Nashville. . . . Granat & Carrozo to Gene Lesser & Associates for management. . . . Mikal, writer-singer, to Evans & Perry Management of Los Angeles.

Cooper Raises \$200,000 For Jaycee Groups

LOS ANGELES—Alice Cooper's 30-city Halloween Haunted House charity drive raised more than \$200,000 for Jaycees' causes. Alice personally appeared at six cities, appearing in haunted house skits, and taped radio spots plus doing phone interviews for all the other markets.

In each city, the charity haunted houses were heavily promoted by a top rock station such as KHJ in Los Angeles and WNOX in Knoxville, Ky. Donated for the drive were 10,000 "Welcome To My Nightmare" albums and 50,000 masks of Alice in his "nightmare" make-up.

An average 6,000 kids turned out to the haunted houses in each city, paying admissions of \$1 to \$1.50.

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Tahoe 'Nightmare'

• Continued from page 3

ers have committed themselves to. He admits to be a bit "nervous."

The Sahara-Tahoe has been inching into the contemporary music field with recent bookings for Captain and Tennille and Blood, Sweat and Tears, both of whom did good business, according to Lenny Martin, the hotel chain's entertainment vice president.

The Cooper presentation is not able to play the Sahara's Space Center because the roof isn't high enough to take the production's sets.

"Welcome To My Nightmare" has already played 73 U.S. cities and 12 European nations. It was also the basis for an ABC-TV special last

April. There are 30 in the cast and crew, according to Shep Gordon, Cooper's manager. Twelve performers are onstage. Gordon says the play is "frightening, not gory." David Winters did the choreography. There are 20 feet high spider webs and a 20-foot high Cyclops monster among the props.

Both Naseef and Gordon acknowledge that the booking for an extended period can put more money in Cooper's pocket than if he did one-nighters during the same time span and had to lay out expenses for travel.

Both believe other rock acts which heretofore have shied away from playing Nevada hotels, will have to reconsider their attitudes in light of Cooper's commitment to work a Nevada hotel. Gordon further says Cooper will be playing Las Vegas, but when he doesn't know.

Following the appearance in the Macy's Thanksgiving day parade of a 35-foot helium filled balloon replica of Cooper, both the Tahoe and Vegas Sahara hotels will fly similar balloons from their marquees promoting the event. A video display of the show will be installed in both hotel's lobbies.

No one seems concerned that snow in the mountains will keep customers out. The main roads leading into the lake area are always kept clear, Naseef says. There is already snow on the ground there and the lure of skiing plus contemporary rock are the two factors combined which all parties believe will attract people into a showroom which is normally dark this time of the year.

N.Y. Beacon Stands Out Like a Beacon

• Continued from page 4

tacked-on prices that haunt other area halls.

Overseeing the operation of this Beacon transformation is Steve Metz, a veteran record producer and manager. Since taking over the former vaudeville house and movie theater, he has completely overhauled the facility installing almost the entire interior.

"I paid a lot of money out to get the hall back into the shape it was in during its heyday in the 1930s and we feel that has been accomplished on all counts," Metz asserts. "Besides all of the initial work we did when we reopened the theater on Nov. 19 for the stage production of 'Sgt. Pepper's Lonely Hearts Club Band,' we recently replaced the air conditioning and did about \$15,000 worth of repairs to the electrical system and also for the extension of the stage."

Metz says he was attracted to the Beacon because it was "a good catalyst for all of his other business activities," and also because of the rundown state of the only real concert hall alternative the city has to offer—the Academy of Music.

Howard Stein, promoter at the Academy, has already begun to utilize the new uptown facility, as have many other area promoters.

"Ron Delsener has done a majority of the shows in our hall, but now we are opening up to a greater variety of shows including another program of the Latin music awards, which were held very successfully at the Beacon earlier this year," he says. "Recently we did a jazz jam for the benefit of WRVR radio, and on

Dec. 17, NARAS will be using our hall for an auction."

The success of the hall, both in smooth-running concerts and generally good attendance, are credited to the fact that all of the personnel used for the concerts are full-time Beacon employees. For each show at the 2,635-seat theater, Metz uses his own security, front office and stage workers.

"The simple reason for keeping my staff as a full-time operation for each concert is because I want to protect my own property," he states.

After each show, Metz has every broken seat fixed; after every two shows he has the bathrooms painted to cover the graffiti; and every month he has the entire facility steam cleaned.

As far as the future business outlook, Metz says he can see his facility already beginning to affect attendance at the Capitol Theater in Pas-

saic, N.J., and the Calderone in Hempstead, Long Island.

"Many kids like to come into New York for the excitement of seeing groups live in Manhattan, and because of this, all of the promotion dates at the Beacon have done very well," he says. "Our policy is spelled out very clearly: we want to continue to thrive in our growth without hassling anyone."

Pittsburgh Mosque Leased For Dates

LOS ANGELES—Dick Clark Concerts director Tim Tormey has set an exclusive lease for Pittsburgh's Syria Mosque starting in February. Rock, jazz, country and theatrical shows will be presented at the 3,800-seat auditorium.

Ballots Mailed For Las Vegas Awards

LAS VEGAS—First round ballots have been mailed for the fifth annual Las Vegas Entertainment Awards which will be presented Dec. 10 at a Strip hotel.

Sponsored by the Academy of Variety and Cabaret Artists, the show will include winners in 19 major categories selected by some 1,700 voting members comprised of performers, dancers, choreographers, producers, entertainment directors, hotel executives and the press, as well as agents. It is reported NBC may again tape the show as a special.

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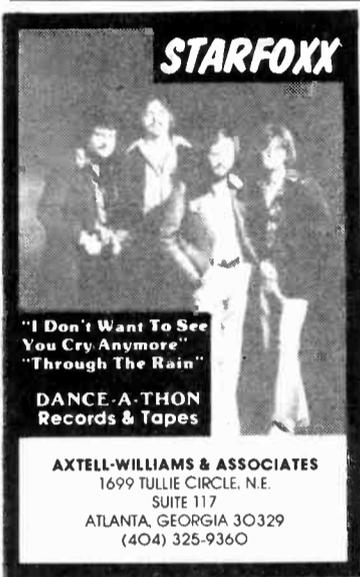
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Top Audience Response Records In N.Y. Discos

- This Week**
- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 2 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 3 SALSOU—Salsoul Orch.—Salsoul LP)
 - 4 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
 - 5 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 6 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atlantic (Canadian import)
 - 7 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
 - 8 SUNNY—Yambo—Montuno
 - 9 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 10 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 11 NEVER GONNA LET YOU GO—Vicky Sue Robinson—RCA
 - 12 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
 - 13 CHANGE (MAKE YOU WANT TO HUSTLE)—Donald Byrd—Blue Note (LP)
 - 14 UNDECIDED LOVE—The Checquers—Scepter
 - 15 FLY, ROBIN FLY—Silver Convention—Midland Intl

Colony Records (New York) Retail Sales

- This Week**
- 1 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 2 SALSOU—Salsoul Orch.—Salsoul LP)
 - 3 I LOVE MUSIC/UNITY—The O'Jays—Phila. Intl (LP)
 - 4 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite
 - 5 ONE FINE DAY—Julie Budd—Tom Cat
 - 6 NOWHERE—Hocus Pocus—Black Magic
 - 7 STAR TREK—The Charles Randolph Green Sounded—Ranwood
 - 8 FOOLS RUSH IN—Joey Porillo—Drive
 - 9 CHLOE—Cy Coleman—RCA
 - 10 LET'S DO THE LATIN HUSTLE—Eddie Drennon—Friends & Co.
 - 11 EXPERIENCE—Gloria Gaynor—MGM (LP)
 - 12 THE LITTLE DRUMMER BOY—Moonlion—P.I.P.
 - 13 LET ME BE THE #1—Dooley Silverspoon—Cotton
 - 14 DO IT WITH FEELING—Michael Zager & The Moon Band—Bang
 - 15 FREEMAN/HANDLE WITH CARE—South Shore Commission—Wand (LP)

Downstairs Records (New York) Retail Sales

- This Week**
- 1 SALSOU—Salsoul Orch.—Salsoul
 - 2 THIS IS THE LIFE—Michael Zager & The Moon Band—Bang
 - 3 JOYCE—Papa John Creach—Buddah (LP)
 - 4 CITY LIFE—The Blackbyrds—Fantasy (LP)
 - 5 THE ZIP/FERRY AVENUE—MFSB—Phila. Intl (LP)
 - 6 ERUKU/SHE'S THE IDEAL GIRL—Mahogany soundtrack—Motown (LP)
 - 7 DELICIOUS—The Duprees—RCA
 - 8 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
 - 9 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
 - 10 NEVER GONNA LEAVE YOU—Mary Ann Farra & Satin Soul—Brunswick
 - 11 ARMADA ORCH.—Armada Orch.—Scepter/Contempo (LP)
 - 12 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 13 FREEMAN/TRAIN CALL FREEDOM/HANDLE WITH CARE—South Shore Commission (Wand LP)
 - 14 UNDECIDED LOVE—The Checquers—Scepter
 - 15 IF IT WASN'T FOR THE MONEY—Nanette Workman

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

- This Week**
- 1 SALSOU—Salsoul Orch.—Salsoul
 - 2 I LOVE MUSIC/UNITY—The O'Jays—Phila. Intl (LP)
 - 3 THE ZIP/FERRY AVENUE—MFSB—Phila. Intl (LP)
 - 4 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 5 IT TAKES ALL KINDS OF PEOPLE—David Ruffin—Motown (LP)
 - 6 FREEMAN/TRAIN CALL FREEDOM—South Shore Commission—Wand (LP)
 - 7 LET'S DO THE LATIN HUSTLE—Eddie Drennon—Friends & Co.
 - 8 TELL ME WHAT YOU WANT/FEEL THE NEED—Armada Orch.—Scepter/Contempo (LP)
 - 9 ERUKU/SHE'S THE IDEAL GIRL—Mahogany soundtrack—Motown (LP)
 - 10 DANCE WITH ME—Richy Family—20th Century
 - 11 TAKIN MY STRENGTH—Stepheny Mills—Motown (LP)
 - 12 DISCO GOLD VOL. 2—Various Artists—Scepter (LP)
 - 13 THEM FROM S.W.A.T.—Rhythm Heritage—ABC
 - 14 DELICIOUS—The Duprees—RCA
 - 15 JOYCE—Papa John Creach—Buddah (LP)

Top 10 Best Selling Imports In Washington, D.C., Discos

- This Week**
- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 2 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 3 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 4 SALSOU—Salsoul Orch.—Salsoul (LP)
 - 5 LADY BUMP—Penny McLean—Columbia (Canada import)
 - 6 SUNNY—Yambo—Montuno
 - 7 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite
 - 8 UNDECIDED LOVE—The Checquers—Scepter
 - 9 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
 - 10 ILLUSIVE—Babe Ruth—Capitol (LP)
 - 11 TELL ME WHAT YOU WANT/BAND OF GOLD—Armada Orch.—Scepter/Contempo (LP)
 - 12 ONE FINE DAY—Julie Budd—Tom Cat
 - 13 NOWHERE—Hocus Pocus—Black Magic
 - 14 DISCO SAX—Houston Pearson—Westbound
 - 15 NEVER GONNA LET YOU GO—Vicky Sue Robinson—RCA

Top Audience Response Records In Boston Discos

- This Week**
- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 2 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 3 SALSOU—Salsoul Orch.—Salsoul (LP)
 - 4 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 5 SUNNY—Yambo—Montuno
 - 6 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 7 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
 - 8 LET'S DO THE LATIN HUSTLE—Eddie Drennon—Friends & Co.
 - 9 TELL ME WHAT YOU WANT/THE SAME OLD SONG—Armada Orch.—Scepter/Contempo (LP)
 - 10 SOUL CITY WALKING—Archie Bell & The Drells—TSOP
 - 11 NOWHERE—Hocus Pocus—Black Magic
 - 12 NEVER GONNA LET YOU GO—Vicky Sue Robinson—RCA
 - 13 YOU AND ME GOTTA GOOD THING GOIN'—Margie Joseph/Blue Magic—Atco
 - 14 SHAKE ME, WAKE ME—Barbra Streisand—Columbia (LP)
 - 15 ILLUSIVE—Babe Ruth—Capitol (LP)

VEGAS ENTRY

Discos

New Post Time On Strip Open To 400 Who Buy a Membership

By HANFORD SEARL

LAS VEGAS—The first membership-only disco to open in this entertainment capital at a private strip club is growing in popularity after only one month's operation.

About 400 persons have joined the new disco, Post Time, in the high-rise, plush Jockey Club at 3700 Las Vegas Blvd. South. The two-year-old club is situated on the Strip between the Marina and Dunes Hotels.

According to Jean Thompson, membership director, the average age breakdown of the clientele is 29 years and provides a more exclusive, privately controlled atmosphere in which to boogie.

"The mood is definitely contemporary and allows single women to come to a place where they can feel safe," says Thompson. "There's a sense of security with a guard at the front gate."

Post Time not only offers tapes and recordings to dance to in fashionable style but includes free use of the rest of the club from 11 p.m. to 6 a.m. Privileges include a men's and women's health club where persons can enjoy saunas, steam baths, whirlpools, a heated outside pool and exercise equipment.

Club Corp. of America operates the facility which costs \$400 initiation and \$20 per month in fees for a full club membership, reports a club official. Disco membership runs roughly \$50 initiation and \$10 a month but plans may include hiking the price.

Full-time members may enjoy charging privileges in Vegas as well

as in 40 other major city markets including the Braemar Country Club in Los Angeles, New York City's Atrium Club, the Miami Bankers Club and the Cuyamaca Club in San Diego.

A MOR live band plays for full members from 7-11:30 nightly with quiet soft rock sounds before the Post Time crowd arrives.

Post Time is now in direct running with the well-known Dirty Sally's disco located farther north on the Strip which is frequented by tourists and out-of-towners. Another disco popular with locals, the Troubadour, is situated west of the busy Strip. Unlike Post Time's exclusivity, these two clubs are open to the public and at times charge covers.

Along with dancing, disco members at the Jockey Club may also use lighted tennis courts, play backgammon and enjoy occasional fashion shows at 1 a.m. On special ladies night, cocktails are half-price to the females.

Night manager John Paul reports the club is aiming at the 25-30 year

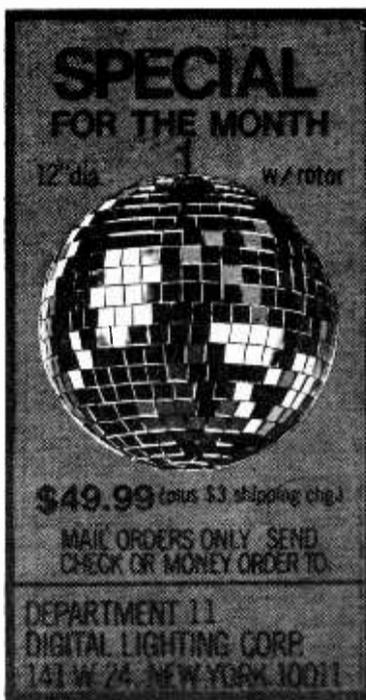
market and claims the club is not in competition with other discos within the city because of that selectivity.

"These people have no place to go right now," concludes Paul. "We offer hard rock but stress soft, mellow rock too. Of course we play Top 40 tunes."

The actual disco room is 20 by 80 feet and features a four speaker sound system in a warm, elegant furnished surroundings typical of Los Angeles clubs. A local DJ picks and plays the recordings.

P/M Records Promoting With 12-Incher 45s

CHICAGO—Special disco copies of specifically chosen product, recorded "hotter" on 12-inch 45s are being mailed to more than 1,000 clubs by Phonogram/Mercury Records in an experimental program, (Continued on page 33)



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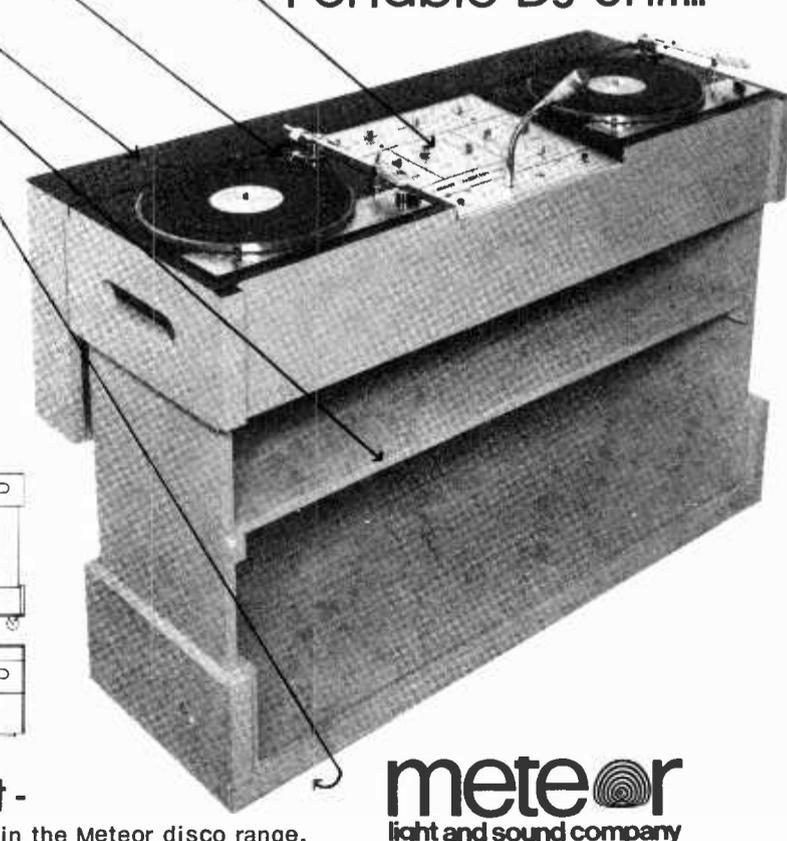
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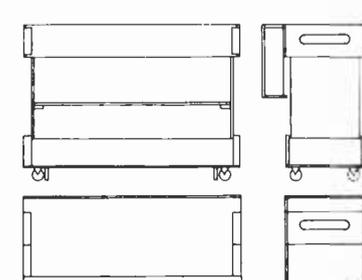
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Discos

Canadian Labels Overlook

• Continued from page 1

now programming more disco records and are moving ahead of the trend once set by the record companies in Canada. Many stations are either buying records from importers or borrowing them from local clubs.

One of the main problems seen by club operators is the difficulty in getting records serviced from record companies, especially in Toronto. A meeting was held recently in Toronto between disco operators and

some record company representatives and, according to many of the deejays and club operators present, a lot of deejays had never previously seen a record company promotion man and did not know who they were.

The consensus in the Toronto market was that only Motown was properly servicing the clubs. Jackie Valasck, who writes a weekly tip sheet in Toronto, claims, "In Toronto, record companies still don't seem to realize that records can be

(Continued on page 57)

New Anaheim Club To Have 2 Rooms; Early '76 Opener

By JOHN SIPPEL

LOS ANGELES—One of this area's largest discos, which plans a number of "revolutionary innovations," will open in Anaheim early in 1976. Newport Beach club owner Jerry Owens and former Denver booking agency chief John Philbin plan a combination of nationally-known acts and disco dancing in the big room, which will hold 1,700.

The as-yet-unnamed club will actually house two different rooms, with the smaller, capable of holding 300, exclusively devoted to disco.

Philbin, who operated American Talent Inc., Denver agency, looks for a \$5 admission when the larger room uses name talent. He expects the room to turnover twice nightly. Owens currently operates Smokey Stover's and the Beach Ball in Newport Beach.

The new club will be the first in Orange County to book name talent in years. Philbin says he plans to work closely with record labels in helping to break new acts in the area.

Williams On Campus

DOVER, Del.—Jazz pianist Mary Lou Williams, with an afternoon "Meet The Artist" discussion before her evening concert, launched a series of three concerts and lectures devoted to "Blacks In The Arts" at the Univ. of Delaware.

Club Dialog

By TOM MOULTON

NEW YORK—Atlantic is rush-releasing "Lady Bump b/w 'The Lady Bumps On'" by Johnny McLean this week. It's been a much sought after record. McLean is one of the lead singers of the group Silver Convention, and that alone has created strong interest in the disk. The record was first released in Germany (original origin) and is now No. 1 there. Canada was next and, currently, the record is a top selling disco import here. The label will be releasing a special 12-inch disco disk of both the vocal and instrumental version shortly. It was put together (disco style) by Atlantic's Anita Wexler.

"Star Trek" by The Charles Randolph Green Sounde (Ranwood) is starting to create some excitement here. Test pressings were given out to several disc jockeys and word of the song is starting to spread. The song is the theme song from one of television's most popular shows. The theme is very up in tempo and it retains a certain hauntingness which at high volume is almost eerie.

RCA has just released a new single version of Henry Mancini's "African Symphony" from his latest LP. It has been re-edited and made longer for the discos with several rhythm breaks. It has also been put on a 12-inch disco disk.

Pye has also released its first 12-inch disco disk with "I Am Somebody" by Jimmy James And The Vagabonds. It hasn't been re-mixed but on 12-inch the levels are much hotter.

There is a lot of excitement around town here on a new group from New Jersey called Reigne. Its first single will be released soon (probably on the Silver Blue label) and is titled "Thunder." The record has the rhythm and timbali sound of "Titanic," with a very haunting melody plus outbreaks of thunder. There are test pressings around in several of the clubs of the disco version which is over 5 minutes long. Producer Joel Diamond feels this is a good way to test a potential release and to see if any demand is created from the advance play. A number of producers are doing this with their product, including Bob

Crewe, Ken Cayre, Reid Whitelaw and Norman Bergen. They have all found it to be quite successful.

"Inside America" (part I & II) by Juggy Murray Jones (Jupiter Records) is starting to create some noise here as well as in LA. Juggy is known for his disco classic "Built For Speed" from several years back. Juggy will include the original "Built For Speed" (part I & II) in his forthcoming "Inside America" LP. The song has a feel

(Continued on page 32)

DISCO PARTY OFFERS TERP INSTRUCTORS

NEW YORK—Dance instructors for those looking to learn the Hustle have been added to the lineup for the "World's Biggest Disco Dance Party" at Madison Square Garden Friday (27), says Richard Nader, the show's producer.

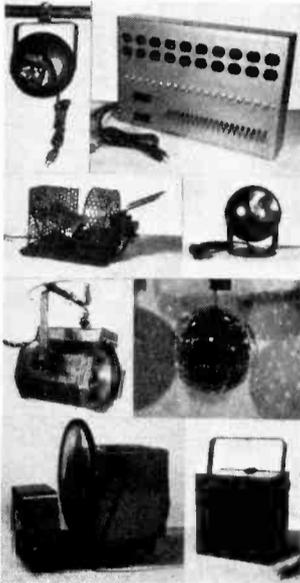
The event, featuring a number of top disco recording acts in concert, is being touted as the first of its kind in the metropolitan area (Billboard, Nov. 8).

According to Nader, dance instructors will be positioned throughout the main arena floor (which will be open and will be capable of accommodating some 3,000 dancers) and will be giving instructions on mini stages.

Tickets for the disco/concert are \$8.50. Nader says that advance sales have already passed the 2,000-sold mark.

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THE AGENDA

TUESDAY, JANUARY 20		11 am-11:15 am	COFFEE BREAK
10 am-6 pm	REGISTRATION The evening is free to visit New York discos	11:15 am-12:15 pm	CONCURRENT SESSIONS (5) "Discos on Wheels" Norman Dolph, Stoy, Inc., New York —Chairman Jane Brinton, Aristocrat, Los Angeles
WEDNESDAY, JANUARY 21		12:15 pm-1:30 pm	LUNCH
9 am-10 am	CONTINENTAL BREAKFAST	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
10 am-11 am	PLENARY SESSION "Disco Power—Myth or Reality?" Keynote Speaker: David Glew, Atlantic Records, New York	12 noon-6 pm	EXHIBITS OPEN
11 am-11:15 am	COFFEE BREAK	6 pm-8 pm	DISCO ENTERTAINMENT
11:15 am-12 noon	PLENARY SESSION Return to same session for panel discussion and questions from the floor	FRIDAY, JANUARY 23	
12:15 pm-1:30 pm	LUNCH	10 am-12 noon	PLENARY SESSION "Hot Seat" Session—notables from all segments of disco accept questions from the floor Vicky Wickham, Epic Records
1:30 pm-2:30 pm	CONCURRENT SESSIONS (1) "The Disco/Radio Connection" Nell 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
		6:30 pm-8:30 pm	AWARDS DINNER MORE SPEAKERS AND CHAIRMEN TO BE ANNOUNCED
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 Fellizzi, Emerson's —Chairman Michael O'Hara, Steak & Brew, Washington		

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

SAYS AN EXPERT

Savvy, Not Money, Makes Club Work

By JIM MELANSON

NEW YORK—It doesn't take a \$100,000 sound system to have a successful discotheque, says a man who in the third week of business at a recently opened Washington, D.C., club (Tramps) grossed some \$14,000 in liquor sales alone.

Speaking is Michael O'Harro, initial coordinator for Emerson's Dimples disco chain and now freelance consultant to Steak & Brew on its budding chain of Vamp's discos and consultant to the Carriage House, a Georgetown restaurant housing Tramps.

"Discos are just an extension of the single bars of the sixties, the meeting places of the seventies, and they're going to be around for a long time to come," offers O'Harro, who also credits himself with helping to start the singles craze here during the last decade.

"The inept operators are going to come and go, but those who are efficient are going to be around for upwards of 10 years," he says.

O'Harro, who will be one of the featured panelists at Billboard's

forthcoming Disco Forum here in January, has some decided opinions on opening and running a disco, not to mention on the music industry at large, which is finding the new dance trend to be quite profitable.

"Disco is everybody," continues O'Harro. "I think that labels are generally overlooking straight clubs and paying more attention to gay and black discotheques."

He feels that the disco potential on a mass-market basis is largely untapped, especially away from traditional dance bastions like New York.

Notably, his home town Washington, D.C., has also turned into a strong disco market over the past year. He places the total of clubs operating now in the range of 50, with 80 percent, or so, opening their doors to the public during the last 12 months.

While O'Harro is anxious for the disco concept to spread, he is also concerned that labels are beginning to "glut" the market with a lot of "bad" disco records. "I think a num-

(Continued on page 39)

'Music Man' Lends Color To Florida

SURFSIDE, Fla.—The mobile disco van rolls through the streets of the Miami area. On its sides is prominently painted The Music Man.

That would be Art Kapper, Brooklyn-born and bilingual, whose life has long revolved around pop music.

"I am a one-man discotheque," says Kapper, who has been in the mobile field over one year. "Name it and I'll play it—rock, Latin, soul, old waltzes, birthday music. There's never fewer than 2,000 records in my van and I know every note on every one of them."

Kapper, a former disk jockey, uses massive Altek Lansing speakers which he controls from a computer-like console featuring twin turntables housed in a 2001-like futuristic plexiglass enclosure.

"And there are two big light boxes," he points out, "which produce strobe effects and what I call oil paintings in motion. The Music Man puts on a whale of a show."

Kapper keeps busy at country clubs, private homes, industrial events, political rallies, charity balls and school socials.

"I set up within 30 minutes," he boasts. "All I need is a single electrical outlet."

Kapper's experience in the industry includes stints with Tico-Alegre Records as general manager in New York; night club operator in San Juan; a producer for Tito Puente, Eddie Palmieri and La Lupe, and the post of sales and promotion manager for Fania, the largest Latin diskery in the U.S.

But now he's the Florida Music Man and he likes that best of all.

Club Dialog

• Continued from page 30

very similar to his past hit and there is a little "Hava Nagila," as well as the most copied riff of the seventies from "TSOP" (it wouldn't be inside America if that riff were not included).

Roulette releases this week the new Poison single "Get Up And Move Your Body" and there will be a disco version as well. This single has more of a party atmosphere and a vocal sound a lot like Rare Earth. There will also be a new Ecstasy, Passion And Pain soon that was done in Philadelphia.

Special thanks to Bill Owens, Wash. D.C., and Allan Shivek, Boston, for their help in their local reports.

IN CONCERT SERIES

Berklee College To Trace Jazz History

By RADCLIFFE JOE

NEW YORK—A series of two-hour concerts outlining the history of jazz from early African drums to contemporary styles, will be presented over a 10-month period next year by Berklee College of Music, Boston, as part of the school's contribution to the bicentennial celebrations.

According to Lee Berk, of Berklee College, the concerts will employ the talents of top Berklee faculty members including Andy McGhee, saxophonist/arranger, who has performed with Lionel Hampton and Woody Herman; John LaPorta, saxophonist with Woody Herman; John Neves, bassist, who has played with Stan Getz and Maynard Ferguson; Herb Pomeroy, trumpeter/arranger with Charlie Parker, Stan Kenton and Charlie Mariano; and Tony Teixeira, the series coordinator and conductor who has performed with Red Norvo, Marian McPartland and Teddy Wilson.

A narrator will outline, to the audience, significant social and cultural developments in jazz history, and according to Berk, will lead them through a wide range of musical settings designed to illustrate how jazz, more than any other art form, reflects the American music experience.

Berk adds, "The concerts will exemplify, through field songs, blues, ragtime and gospel music, the merging of the cultural heritage of

black Americans with traditional European music. We will also be showing, through the music of Leadbelly, Scott Joplin, Jelly Roll Morton and Bunk Johnson, the shift from a rural vocal tradition to an urban instrumental music."

More than this, the series will also seek to explain how the early music of the late Louis Armstrong chronicled the New Orleans jazz movement; and how "white jazz" emerged through the music of Bix Beiderbecke and Eddie Lang. The music of Duke Ellington, Don Redman and Fletcher Henderson will also be presented.

Says Berk: "We will examine every important period of jazz history. We will explore the styles of Count Basie, Benny Goodman, Woody Herman, Glenn Miller and others who played such an important role in the swing era; and we will look at the music of improvisors like Lester Young, Miles Davis, Dizzy Gillespie, John Coltrane and Charlie Parker."

Also to be included is an original work composed and played by Berklee faculty, that will try to summarize all of the various jazz styles.

The concerts partially funded by a grant from the Massachusetts Council For The Arts, will be open to the general public for a token admission, and will run from February through December of next year.

SUPERB Is Word For UCB Booking Organization

By JACK McDONOUGH

BERKELEY—The SUPERB organization at Univ. of California at Berkeley (Student Union Program, Entertainment and Recreation Board) continues a high-level of booking activity for the 1975-76 season.

SUPERB, in conjunction with Bill Graham, has already booked David Crosby and Graham Nash into Zellerbach Auditorium for four nights and the shows were recorded for a possible live album.

Crosby and Nash had an electric band with them for these dates. The duo did an all-acoustic afternoon in September to close out the highly successful outdoor summer concert series at U.C.'s Greek Theater, also co-sponsored with Graham.

Upcoming dates are the weekend of Dec. 5 and 6, when SUPERB presents guitarist Michael Lorimer with the Berkeley Promenade Orchestra and the British group Sparks, appearing for the first time in the Bay Area (6). The Lorimer concert will be held at the First Congregational Church, Sparks at the Berkeley Community Theater.

Thus far this season SUPERB has presented Boz Scaggs at the Greek Theater with a 12-piece band (sold out), Cecilio and Kapono, Tom Snow and Mark Naftalin.

Facilities available on the campus include Greek Theater (9,500); Zellerbach (2,115); Pauley Ballroom, which will seat 1,170 and hold several hundreds more for dances; and Harmon Gym, which can accommodate several thousand for dances and concerts. Also available is Berkeley Community Theater, part of the Berkeley High School complex, which seats 3,600.

The cavernous Memorial Stadium, a football bowl which can seat 77,000, can possibly be used for extravaganzas. SUPERB is also talking about the idea of using Pauley for disco dances. Discos are in short supply in the East Bay and the idea could catch on. A Pauley dance Nov. 21 featured two live disco-type bands.

Jon Rochmis, who directs advertising and publicity, says that SUPERB is sprucing up its image with a new slogan. "Remember, it's not just good—it's SUPERB" being used on local radio spots. An events newsletter is also planned.

SUPERB is non-profit, run by volunteers. Jeff Dubin is concert director, Brad Goodwin is general chairman of SUPERB, and Ken Rosen heads the stage crew.

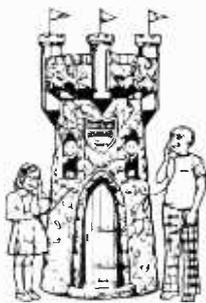
2 Courses Offered By Boston School

BOSTON—A steady stream of students here is being exposed to the intricacies of the music business through two courses offered at the School of Contemporary Music. Under the titles of "Business And The Working Musician" and "Business Of Music," the courses feature numerous lecturers from local industry officials.

"Business Of Music" is taught by Geoff Parker, a consultant and manager to many local entertainers. His prior background as an agent, manager, club manager, music critic and ASCAP rep are all incorporated into the course.

The course deals with the legal (Continued on page 59)

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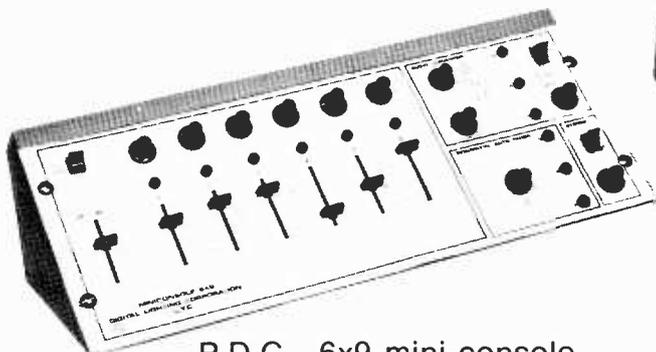
PHILADELPHIA—The Windjammer Starboard Disco in the Marriott Motor Hotel here has expanded its entertainment format to a seven-day week by adding two new contemporary rock deejay personalities to its crew.

The new line-up, taking in the leading deejays at the various local radio stations, has Tom Tyler coming in from WFIL on Wednesday (from 10 p.m. to 2 p.m.), and WFI's Bob Hamilton spinning rock music Sunday nights.

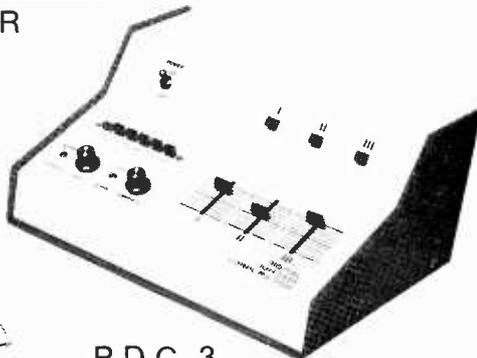
Middle-of-the-roader Ken Garland, of WIP, continues on Monday, Frank Baker, Neill Howard, Nick Reynolds and Mike Dugan, the entire spinning crew at WRCP here, alternate on Tuesday for a country night WCAU-FM's Jim Nettleton moves in for "Oldies But Goodies" sessions on Thursday, and WWDB's Sid Mark is spotlighted with Frank Sinatra music on Fridays.

For Saturday nights, the Starboard Disco features guest deejays from the various area stations, with dancers on deck also given an opportunity to spin the records.

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Studio Track

By BOB KIRSCH

LOS ANGELES—At the Record Plant in Los Angeles, Jeffrey Comanor is in working with producer John Boylen and engineer Paul Grupp. Motown artist Kathy Green is also busy in the studio with producer Frank Wilson. Phil Cody is working with producer/engineer Brooks Arthur. The Record Plant remote units have also been busy, with the trucks doing all of the "Rock Concert" TV shows. Buddy Miles is in the studio, this time as a producer. The artist is working with Earthrockers. Handling the boards on the session is Kelly Kotera. Lesley Gore is in working with Quincy Jones (who produced all her early top 10 hits on Mercury in the '60s). Peter Chailer and Phil Schier are splitting the engineering duties. The Brothers Johnson are in working with the same production and engineering team. Glenda Bickle is in being produced by Don Henley of the Eagles. Kotera is working the boards on the session.

Up in the San Francisco studios, Bill Wyman (who is, of course, the bassist with the Rolling Stones) is in cutting his second solo album. Wyman is producing himself, and Record Plant owner Gary Kellgren is working the controls. Tower of Power is also in, producing themselves with Tom Flye handling engineering duties.

* * *

At the Columbia Recording Studios in New York City, Bob Dylan has been in Studio E working with engineer Don Meechan. Meechan is also handling the controls on the next Manhattans project. Producer Hank Cosby is in the studio with Linda Hopkins, star of the Broadway show "Me & Bessie." Don Paluse is handling the boards on that one. At the 30th Street studios, Antonio Carlos Jobim is in with Klaus Ogerman cutting a new LP. Frank Laico is the engineer on that one. Zuido Zee was also in the studios, entertaining at a party for the CBS staff.

* * *

In Los Angeles notes, Ken Mansfield has been busy at the Sound Lab with engineer John Mills finishing the mix on the next Jessi Colter album. Mansfield co-produced the set with Waylon Jennings. Mansfield is also busy producing an LP for C.M. Lord.

Arranger Bruce Milla (who did some work on Disco Tex's "Get Dancin'") has been working with producer Norman Ratner on tracks. In a separate project, Milla is work-

Promoting With 12-Incher 45's

• Continued from page 29

says Stan Bly, vice president, national promotion.

The longer record eliminates the need for the disco deejay to fool with LP cuts, or remix short singles, Bly reports.

First mailing of the longer versions will involve the Ralph Carter, "Extra, Extra," timed at 3:15 on the 12-inch record, and edited to 2:40 for commercial, 7-inch disks to be released subsequent to the disco mailing.

Also planned for the program is the Donny Beaumont, "This Old Heart Of Mine," which will be five minutes long on the 12-inch version, and 3:30 on the commercial record.

Bly says that if successful, the program will be continued with other forthcoming disco product.

ing with producer Kenny Nolan at the Sound Factory.

Peter Granet is back in town after a stay in London with Greg Lake of Emerson, Lake & Palmer. Granet was lending Lake a hand on his current solo single and upcoming solo LP work.

* * *

Things have been busy at Sun-swept Sound in Studio City, Calif., reports general manager Paul Dengrove. Rosemary Butler, former bassist and vocalist with Birtha has been in. Lending a hand on her sessions have been keyboardist Rick Alan Sutherland (who has worked with Delaney & Bonnie and Dr. John) and Eddie Tuduri, once drummer with the Stone Canyon Band. Handling production is Shorty Buba. Also in the studio has been Danny Zeidman with help from Jefferson Kewley, who has played guitar with a number of big names in the business including Mac Davis. Kewley is also producing the sessions. Paul Stallworth, who has been working as bassist with George Harrison, has also been in. Stallworth is working on demos. Engineer for all of the sessions is Sandy Szigeti.

* * *

At Kendun in Burbank, Eric Miller, producer for Norman Granz' Pablo Records, has wrapped up the mastering on a selection of LPs he cut in Montreaux, Switzerland at the jazz festival. The recordings include Count Basie, Joe Pass, Ella Fitzgerald, the Milt Jackson Quartet, the Oscar Peterson Sextet, the Dizzy Gillespie Sextet, Benny Carter and the Trumpet Kings (Dizzy Gillespie, Roy Eldridge and Clark Terry.)

Also mastered at Kendun was the latest Lily Tomlin LP, with Lily handling the majority of the production duties and Kent Duncan working the mastering. Mandrill cut its recent set at the studio, with Malcolm Cecil co-producing with the group and working the boards as well. Also engineering was Geoff Gillette. Joe Porter has been in producing David Wilson, with Michael Nemo engineering. Bandit's recent LP was mastered at the studio with Bob Monaco producing and Rick Collins handling the lathe.

Don Murray, who is now a Kendun staff member, mastered the latest Dionne Warwick LP with Kent Duncan engineering. Don is now mixing the set for CD-4 release in the studio's automated mix room. Thom Bell mastered the live Spinners' LP, while Paul Ieraci and Mal-lory Earl cut the lacquers on the new Hot Tuna LP with Collins at the board. Ed Michel has been in cutting various jazz projects, including Thad Jones and Mel Lewis. Baker Bigsby has been at the controls. The De-Franco Family cut tracks with Keg Johnson handling production, and Quincy Jones was in working with engineers Phil Schier and John De-Cola. Orme, top Italian recording group, has been in working with producer Gian Piero Reverberi and Heenan and John Calder engineering.

* * *

KQRS-AM/FM in Minneapolis has been broadcasting concerts once a week from the ASI Recording Studios in that city. Concerts so far have featured Steve Goodman, Koerner, Ray & Glover, John Renton, Becky Reimer & the Sky Blue Water Boys and Mirboi. Other concerts will feature the Prophets Of Peace, Natural Life, Wheezer, Peter Lang, Nine Below Zero and This Oneness.

Halee To Produce At ABC

LOS ANGELES—Roy Halee, producer/engineer who first gained national recognition as engineer and later producer for Simon & Garfunkel, will begin shortly his first major project at ABC, producing and engineering an LP for the newly signed, newly reunited Mark-Almond Band.

Halee, who had been running the Columbia Recording Studios in San Francisco, says he moved to ABC and back to Los Angeles "to get back into the mainstream of the music business."

Though he will be primarily involved in engineering and production (Halee says he will not give up his engineering duties because "engineering is my right arm"), he also expects to be heavily involved in a&r and artist signings, working in close conjunction with Steve Barri.

"I'll be working with new artists as well as established ABC acts," Halee says. "As far as where we will be cutting, I expect to do a lot of work at the ABC Recording Studios here, which are excellent. Mark-Almond will be cut here beginning next month. However, there is also the possibility that I will be doing some work at other studios with ABC artists."

"We'll be cutting Mark-Almond in much the same style they have been successful with in the past," he adds, "but there will be a few surprises."

Besides working with Simon & Garfunkel in the past, Halee also produced projects for Blood, Sweat & Tears (with whom he also began as engineer and later moved into production). Albert Hammond and Jon Mark.

Halee will be acting solely as producer on some projects, solely as engineer on others and working both sides of the fence on others.

Wallin Assigned 'Youthquake' Mixing Chores

LOS ANGELES—Danny Wallin will mix down the tracks for a musical documentary, "Youthquake," which has been in production three years.

Wallin is the recipient of seven Academy Award nominations for motion picture scoring or sound mixing and has, among his credits, "Woodstock," "Camelot," "The Young Frankenstein" and "The Way We Were."

"Youthquake" was photographed in Europe, Asia and the U.S. and features rock, gospel, jazz, blues and country music and is a CJP production with Carl A. Albert serving as executive producer.

In all, the film offers 50 songs and depicts how and why young persons become involved with contemporary religious movements through the dynamics of music, dancing and various peer group activities.

Wallin recently mixed "Nashville" for Robert Altman. He will tackle his "Youthquake" assignment at the Todd-AO studios here.

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MCI's HARNED Studio Equip. Mfr. Sees Business Zoom

By SARA LANE

FORT LAUDERDALE, Fla.—One formula for success is find a market with need and then fill it with high quality product. And that's what Jeep Harned, president/owner of MCI, has done.

From a one-man operation in 1959, he went to six employes by 1970 and within the past five years has made a meteoric rise to the top, becoming one of the top three manufacturers of consoles and recorders, now employing 130 as well as 12 engineers in his 30,000-square-foot building. He ships equipment to some 175 of the most prestigious recording studios in the world.

Canada, Germany, Belgium, England, France, Norway, Switzerland, Sweden, Australia, South Africa, Japan, Puerto Rico, South America, Jamaica and 33 U.S. states carry the MCI product.

Despite the unsettled economy and slowdown in government and capital spending, Harned reports his domestic and overseas sales volume will double from 1974 to the end of this year and he expects it to double again by the end of 1976.

Harned started as an electronics retailer in 1955, met Mack Emerman, president of Miami's Criteria Recording Studios in 1959 and his career as an electronics builder was launched. "Mack had just bought a custom console and the performance was pretty poor," Harned says. "He didn't know what to do about it, so I went in and rebuilt it for him. And from that point on, the business began to grow."

All of Criteria's equipment has been custom-built, but Harned no longer builds on order. Instead he takes the most needed components and incorporates them into consoles which can be adapted by other MCI components to make them "almost" custom-made.

"It took three months for Tom Dowd, Mack and me to plan the console Mack now has in Studio B. Three months of daily meeting, writing down the features we wanted to incorporate before any work was done," Harned says. "Custom design takes an enormous amount of time in both manpower and engineering terms and it just isn't worth the time and trouble. There's no way to rationalize custom building."

So, Harned's team of engineers talk with studio engineers all over

the world to find out what additional features are needed to make their jobs easier. Since all MCI equipment is designed for expansion, the buyer can make adaptations to suit his own needs.

"We ship major components and the buyer can add others," he says. "In other words, the consoles are a standard product but there are many variations and versions to make them more flexible."

MCI is constantly adding to its line. A new 500 series will be ready at the beginning of the year featuring an automated console. The 528 and 540 will feature many changes in terms of capability of the console. MCI engineers point out that the 500 series will be an automated-ready console with automation in the faders, two echo sends and quad panning. There will be eight grouping faders controlling VCA inputs so each channel can be assigned to a group; group muting function whereby channels not in use are muted to eliminate the normal hiss from the final mix. The equalizer has been expanded and now has two midrange shelves that overlap on all frequencies and are set on musical half tones rather than mathematical half tones. The console also includes a mixdown section with panning controls permitting engineers or producers to pan rear quad channels in the quad to stereo mix which gives the ability to place the rear quad channels anywhere on the stereo.

MCI is also installing the European style of metering on the 528 and 540 with all channel meters following the monitor section.

"Some of the problems with automation in current use is the number of buttons the engineer has to push in order to get all the automated functions. This is not automating consoles but making the operation more complicated," explains an engineer.

According to Harned, the entire automation package will be available after the first of the year. Orders have already been received from Gus Dudgeon and several firms. "The console is being manufactured first due to the immediate demand for sales—and it's being designed so the automation package can be plugged in—all modules are designed with plug-in components."

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NOVEMBER HAPPENING

Station WTMI & RCA Join To Bow First Miami Music Fest

MIAMI—Station WTMI and RCA Records have joined with 11 local and national accounts to introduce the first Miami Music Festival.

The festival, which is running all this month, attempts to raise the awareness of classical music and cultural activities during November. RCA is co-sponsoring the festival with WTMI. Working with WTMI on the festival are Ernest Gilbert, Red Seal director of marketing, and RCA branch manager Fred Love.

The highlights of the festival will be a series of four free concerts that WTMI is producing in association with the Miami Performance Trust Fund and a local production company, PACE, Inc.

The concerts mark the first time MPTF funds have been matched by a commercial radio station. "I understand there were some raised eyebrows in New York when the project was first unveiled," states Dean Drury, managing director, station operations of WTMI, "but the success has been nothing less than phenomenal. We estimate that over 15,000 people will have experienced live classical music at the WTMI concerts by the end of this month.

The initial free concert was two performances of Menotti's "Old Maid and the Thief," produced in

association with the Greater Miami Opera Assn.

Additionally, WTMI has had November declared Classical Music Month by both the City of Miami and Dade County, and is using the month to collect petitions supporting fine arts appropriations. Also, over 45,000 posters, handbills, magazines and record bags will be distributed, all listing every musical event scheduled during the month.

"While many people are talking about music, WTMI is making it happen," Drury continued. When we raised \$35,000 for the Miami Philharmonic last January, we became aware that there is a public out there who wants classical music. But they didn't know where to direct their energies. While many classical stations maintain low profiles, we decided that WTMI should be highly visible as encouragement and help to everyone involved in the arts.

The station's involvement is not short term. Already plans are on the drawing boards for more free concerts in December, and a performance by Fusion Dance Co., all aimed at providing cultural entertainment to Miami.

"RCA and the participants have made the Miami Music Festival a reality," explains Drury. "They believe that classical music is a viable commodity in Miami, and are really showing support."

Pittsburgh Strike Ends

PITTSBURGH—The Pittsburgh Symphony Orchestra approved a three-year contract Nov. 13, thus ending a 45-day strike by its members, by a vote of 73-27.

Under the terms of the new contract, the base salaries will rise from \$305 to \$400 during the three-year period. Also included were an improved pension plan and travel expenses and added vacation time.

James Levine, principal conductor of the Metropolitan Opera, will direct the Pittsburgh Orchestra in its next date, Nov. 28-30, at Heinz Hall. The orchestra's musical director is William Steinberg.

Phila. Shift To Carnegie Hall Pays Dividends

PHILADELPHIA — The Philadelphia's Orchestra's switch from Fisher (formerly Philharmonic) Hall to Carnegie Hall in New York was a profitable one.

At the annual meeting of the Philadelphia Orchestra Assn., it was reported that the orchestra received more ticket income from its eight concerts in Carnegie Hall, than for 10 concerts in Fisher Hall.

An increasing demand for concert tickets this season was also reported. While few series are sold out for the season here, there are more concerts than before—series for Tuesday and Thursday evenings, a series of six Friday evening-Saturday evening concerts, in addition to the traditional Friday afternoon and Saturday evening concerts. According to Joseph H. Santarlasci, assistant manager of the orchestra, subscriptions as a whole have held up well despite the recession, and most series gained subscribers.

Other items reported at the annual meeting included the announcement that a Beethoven cycle will be featured in next season's concerts; and that the two pension foundation concerts last season netted the musicians \$28,228. Eugene Ormandy is conductor and musical director.

Liszt Award To 'Todtentanz'

NEW YORK—The Grand Prix Award of the Liszt Society in the Orchestral Category was presented to Columbia Masterworks' Liszt/Todtentanz album (which is coupled with Frank/Symphonic Variations). Maria Watts, the wife of the featured pianist on the recording, Andre Watts, received the award in Budapest.

Ms. Watts accepted a plaque for Andre Watts and award certificates for Erich Leinsdorf, conductor; The London Symphony Orchestra; Columbia Records; Paul Meyers, producer; and John Guerrierre, engineer. Gold stickers were also presented to place on copies of the recording.

The "Todtentanz" recording by Andre Watts-Erich Leinsdorf-London Symphony Orchestra also received a Grammy nomination last year.



WHERE?—At the Wherehouse. Lee Hartstone in Los Angeles modeling Zubin Mehta Scheherazade T-shirt. This is the only T-shirt the California record executive has ever donned, according to London Records.

Sir Rudolph Bing Hosts WQXR Show

NEW YORK—Sir Rudolph Bing will host a new radio program to be broadcast on WQXR, New York, beginning Dec. 14.

The show, "Artists Can Also Talk," will be broadcast on both AM and FM at 7:05 p.m. and will feature a format of conversation and music with guests from all areas of the performing arts. Columbia Artists Management will sponsor the broadcasts.

Plans are under way for the new program and early guests are expected to include Frederica Von Stade, Jon Vickers, James Levine, Rafael Kubelik and other prominent artists.

The intention of the show is to present artists not only as performers but as individuals with their own ideas and opinions about the performing arts and other matters.



Photo by Bill Stone

AUTOGRAPH, ANYONE?—Beverly Sills is ready to sign autographs to mark Angel Records push on her "Barber Of Seville" package and the rest of her catalog on Angel Records. Left to right are John Coveney, director of artist relations, Angel; David Rothfeld, Korvettes, vice president; Ms. Sills; Raoul Montano, national classical manager, Capitol Records, and Tony Caronia, eastern classical manager, Capitol Records. Event took place at Korvettes Fifth Avenue store in New York and attracted large throngs of buyers.

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 11/29/75

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	1	5	MY LITTLE TOWN Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
2	3	5	OUR DAY WILL COME Frankie Valli, Private Stock 45043 (Almo/Shamler, ASCAP)
3	6	6	THEME FROM "MAHOGANY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
4	8	7	SKY HIGH Jigsaw, Chelsea 3022 (Duchess, BMI)
5	10	3	I WRITE THE SONGS Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
6	2	9	JUST TOO MANY PEOPLE Melissa Manchester, Arista 0146 (Braitree/Rumainia Pickleworks, BMI)
7	4	9	THE WAY I WANT TO TOUCH YOU Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI)
8	7	10	SOMETHING BETTER TO DO Olivia Newton-John, MCA 40459 (ATV, BMI)
9	14	4	COUNTRY BOY (You Got Your Feet In L.A.) Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
10	11	4	FLY ROBIN FLY Silver Convention, Midland International 10339 (RCA) (Midsong, ASCAP)
11	15	5	SKYBIRD Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
12	5	8	MEXICO James Taylor, Warner Bros. 8137 (Country Road, BMI)
13	9	10	LYIN' EYES Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP)
14	17	6	SECRET LOVE Freddie Fender, ABC 17585 (Warner Bros., ASCAP)
15	25	2	TIMES OF YOUR LIFE Paul Anka, United Artists 737 (Three Eagles, ASCAP)
16	12	7	BLUE EYES CRYIN' IN THE RAIN Willie Nelson, Columbia 3-10176 (Milene, ASCAP)
17	21	5	THIS IS WHAT YOU MEAN TO ME Engelbert Humperdinck, Parrot 40085 London (Oceans Blue/Friday's Child, BMI)
18	18	11	VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
19	22	4	SUMMER PLACE '76 (The Theme From a "Summer Place") Percy Faith, Columbia 3-10233 (Warner Bros., ASCAP)
20	26	5	SOS Abba, Atlantic 3265 (Countless, BMI)
21	13	7	SUNDAY SUNRISE Anne Murray, Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
22	16	11	HELP ME MAKE IT (To My Rockin' Chair) B.J. Thomas, ABC 12121 (Baby Chick, BMI)
23	20	9	MIRACLES Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI)
24	19	6	HEAT WAVE Linda Ronstadt, Elektra 45282 (Jobete, ASCAP)
25	39	4	THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)
26	24	8	JUST OUT OF REACH Perry Como, RCA 10402 (Four Star, BMI)
27	30	4	LOVE SONGS ARE GETTING HARDER TO SING Maureen McGovern, 20th Century 2234 (Senor, ASCAP)
28	41	3	NIGHTS ON BROADWAY Bee Gee, RSO 515 (Atlantic) (Casserole, BMI)
29	29	9	WHAT A DIFFERENCE A DAY MAKES Esther Phillips, Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
30	37	2	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054
31	34	4	ISLAND GIRL Elton John, MCA40461 (Big Pig/Leeds, ASCAP)
32	27	15	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
33	35	3	IN THE WINTER Janis Ian, Columbia 3-10228 (Mine/April, ASCAP)
34	38	6	OPERATOR Manhattan Transfer, Atlantic 3292 (Conrad, BMI)
35	40	3	SONG AND DANCE MAN Sammy Davis Jr., 20th Century 2236 (Jack & Bill, ASCAP)
36	23	12	DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP)
37	36	7	MANHATTAN SPIRITUAL Mike Post, MGM 14829 (Zodiac, ASCAP)
38	42	5	I'M STILL GONNA NEED YOU Osmonds, MGM 14831 (Mafundi/Unichappell, BMI)
39	NEW ENTRY		SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
40	46	2	PART TIME LOVE Gladys Knight & The Pips, Buddah 513 (Kipahulu, ASCAP)
41	NEW ENTRY		SOMEWHERE IN THE NIGHT Batdorf & Rodney, Arista 0159 (Irving/Rondor, BMI)
42	NEW ENTRY		BABY FACE Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
43	45	3	THOSE WERE THE DAYS Paul Delicato, Artists Of America 105 (Essex, BMI)
44	NEW ENTRY		STARDUST Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP)
45	47	2	THIS WILL BE Natalie Cole, Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)
46	48	2	THE BIG PARADE Michael Allen, Slipped Disc 45288 (Elektra) (Don Kirshner, BMI)
47	NEW ENTRY		THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
48	49	2	THAT'S WHAT LIFE IS ALL ABOUT Bing Crosby, United Artists 700 (Glenwood, ASCAP)
49	50	2	SIMPLE THINGS Minnie Riperton, Epic 8-50166 (Columbia) (DickieBird, BMI)
50	NEW ENTRY		NOW THAT WE'RE IN LOVE Steve Lawrence, 20th Century 2246 (Brut, ASCAP)

Jukebox Programming

Boxes Slow To Welcome Disco Hits

By ANNE DUSTON

CHICAGO—Disco music is making a slow penetration of jukebox locations, although operators who have tuned into the trend are reporting good meter play and longevity on the boxes, according to a survey of the Midwest.

Many operators queried weren't sure what constituted disco music, admitting that attendance at discotheques wasn't part of their life style, and lack of radio support was contributing to ignorance of the form. Unless specifically marked "disco," operators were unsure of identifying the music as such.

The relatively new identity of groups that promulgate the music is also holding back operators, unless the group has established itself on the Top 100 charts as well, such as K.C. & the Sunshine Band, Van McCoy and the Average White Band.

Dick Greaves, Modern Vending, Indianapolis, points out that as names become more established, requests begin to come in for disco music, although the jukebox is usually behind the disco club in placing records. "We still have a large, conservative population that is offended by ethnic-rooted music," he suggests as another reason for the slow move to disco.

Dance locations generally buy their own records, says Lee Meichi, Jack Eiser Sales, Inc., Fort Wayne, who admits his orientation to the charts' divisions of pop, r&b and country music limits his recognition of disco as a category.

College locations are still heavily country and easy listening, with few disco requests, agree Clayton Hunt, C.F. Music, and Jim Griffin, manager, Univ. of Illinois vending operation, both in Champaign, Ill. "With 10 boxes on campus, we make no attempt to program for disco because the students don't request it," Griffin says.

Closer to the Univ. of Wisconsin, the tempo picks up, and Al Hartel, Badger Novelty, Milwaukee, is placing 10 disco records per box in about 15 locations that draw young crowds who like to dance. "About half are requests, and we determine the rest through charts, changing every two weeks," he reports.

Creative Profits in Madison is not only moving disco with 15 records per box, but has opened the first disco club in Madison, "Famous Faces," two blocks off campus. "We're looking for disco labels to put on the jukeboxes to increase play," says Terry Volk, president.

Betty Schott, Western Automatic, Chicago, uses requests as an indication of which disco records to put on boxes, but relies heavily on radio play, promotion men, record reviews, and title strip tip sheets to place a couple of disco records at all locations.

Her recognition of disco music helps her pick such tunes as "That's The Way I Like It," K.C. & the Sunshine Band, T.K.; "Summer Of '42," Biddu Orchestra, Epic; "Fly, Robin, Fly," Silver Convention, Midland Intl.; "Dreaming," Crown Heights Affair, De Lite; and "Brazil," Ritchie Family, 20th Century.

Talent

Talent In Action

LOUIS ST. LOUIS GERRI GRIFFIN ILENE GRAFF

Reno Sweeney's, New York

St. Louis, whose last venture was scoring the ill-fated Broadway show "Truckload," showed off his new nightclub act with an impressive two-week engagement. St. Louis is a singer-composer-pianist with an outrageous stage manner which works well in the New York "camp" nightclub setting. His songs have a soul flavor which was enhanced by backup singers Mary Johnson, Peggy Blue and Carl Hall. With such strong vocal backing and a tight band St. Louis was able to deliver a well-balanced and exciting set that should be a portent of good things to come.

Opening for St. Louis in his first week was Gerri Griffin formerly of the Voices Of East Harlem. Griffin is an overpowering song stylist who has as much raw talent as any vocalist to appear on the scene in many years. In her Nov. 9 performance she displayed a pleasant manner and intense delivery that captivated the usually cool Reno Sweeney crowd. As word spreads through the industry Griffin will soon become a hot commodity.

Opening the show in the second week was Ilene Graff who appeared in "Grease." In her Nov. 11 performance Graff displayed a good voice but no real sense of musical direction.

ROBERT FORD JR.

JAMES TALLEY

Starwood, Los Angeles

One of the most interesting country/pop artists to hit the city club scene in some time arrived here Nov. 13 and charmed the crowd at this predominantly rock oriented setting with his easy love songs, ballads of hard times, fun songs and wry sense of humor.

Talley, who spent seven years doing odd jobs in Nashville before finally landing a Capitol contract, is much like a modern troubadour. He talks of today's rough economic times through songs like "Are They Gonna Make Us Outlaws Again?" sings smooth love ballads like "Sometimes I Think About Suzanne" and has fun with rockers like "Forty Hours." Backed by guitar, bass and drums (Talley plays acoustic), the artist took time to amuse the crowd with details of his past, pitches for his LP (he offered the record number in case there was anyone in the sparse crowd who was not from Capitol) and anecdotes concerning his relatives.

Talley is a breath of fresh air on today's country scene, a combination of traditional and progressive who, given the proper exposure, could become one of the major names of the future.

BOB KIRSCH

JERRY GARCIA BAND

Beacon Theater, New York

The devoted followers of Garcia had another occasion to pay homage to their hero when he appeared here Oct. 28 with a small group featuring Nicky Hopkins, Ron Tutt and John Kahn.

At 2:45 a.m. Garcia and the band had only gone through 10 songs and were still going strong when this reviewer headed home. However, there was ample time to establish that Garcia retains his distinctive sound, whether as an integral part of a group or as the leader of one. The difference is as a leader, you get to hear much more of him. The question is, how much is too much?

Garcia hardly ever acknowledges his admirers with anything more than his music. And more music. He is an excellent blues guitarist who often extends the blues into a refined, hybrid rock style that is his signature. Even so, the songs were far too long and could have stood some contributions from the rest of the band.

For most of the evening pianist Hopkins was barely heard above the volume of Garcia's guitar. When he did break through, he was coming up with some fine blues and boogie runs that would have been appreciated all night. Drummer Tutt was as methodical as his name. He and bassist Kahn locked their rhythms on Garcia like a pair of limpet mines, ticking away with some interest and much insistence.

The Rowan Bros. and The Good Old Boys, with Dave Nelson and Frank Wakefield, served as opening acts. The Rowans' set was swallowed in the noise and excitement of a crowd still finding its seats. Their rendition of "Panama Red" finally grabbed some attention and they finished up their set with a couple of other songs also done in a loose, folk style. The Good Old Boys contributed several competent bluegrass numbers but did little to relieve the anticipation of Garcia.

LAWRENCE FROST

MICHAEL MURPHEY TRACY NELSON

Avery Fisher Hall, New York

Although Murphey's songs deal almost exclusively with the Southwest, its history, people and geography, his appearance Oct. 31 demonstrated why his appeal has finally spread beyond the geographic boundaries of his subject matter. Murphey's popularity, as attested by his recent chart successes, is due to the humanistic and intelligent level of his lyrics that make him at once likeable and respectable.

Backed by a four-man group for most of the evening, Murphey combined elements of country, rock and folk in different degrees of strength depending on the contents of the song. His voice is also flexible, going from the gentleness of a John Denver to the harsh immediacy of a Phil Ochs. The various parts are unified behind an energetic and personable stage presence that is entertaining as well as fairly stimulating.

Most of the 16 songs in the set dealt with American Indians and Murphey showed that his concern for Indians goes way beyond an interest in turquoise and silver jewelry. In particular there was a three-part song covering Indian history through three stages of contact with Western civilization that provided an excellent look at all of Murphey's considerable talents.

Tracy Nelson and Mother Earth opened the show with an uneven 10-song blues set. While Nelson still possesses one of the finest blues voices anywhere, there is a lack of consistent dynamic tension between her and the band that detracts from the total performance. On some songs the band, particularly Biff Watson, matched Nelson's strong vocals, but for the most part she overpowered them. A more sympathetic band could provide the proper vehicle for Nelson to finally win the success she has long deserved.

LAWRENCE FROST

PROCOL HARUM

Felt Forum, New York

With most of the city's attention diverted to the World Series, the audience that filled only a third of this arena Oct. 21 represented the hardcore fans of this long-lasting British Group. The opening act, the Alex Harvey Band, was also diverted and as compensation Procol Harum delivered two complete sets; a total of 24 songs that had to satisfy even the most diehard of their supporters.

When a group with a history as long as Procol Harum's appears in live performance the audience usually hears two things simultaneously. In one ear they hear the actual performance of the songs while in the other ear they are hearing the ingrained memory of the recorded versions. So, even though many of the elements that made Procol's personality so distinctive were missing or diminished for this concert, the collective memory of the audience was still hearing the original songs.

The big guns of Procol Harum, past and present, are vocalist Gary Brooker's singular style, soaring dramatic organ work and sharp, biting guitar runs. Brooker still has great power as a singer and would be easily identifiable even in a chorus line. But Chris Copping on organ was either half asleep or someone disconnected his amplifiers. In either case without those heavy organ chords Procol's power was greatly diminished. Guitarist Mike Grabham must have awoke the same time as Copping because he was practically sleep-walking through the set with some very listless playing. B.J. Wilson, who has been with the group since the beginning, remains a fine stutter-beat rock drummer. With Brooker and Wilson working hard there was some semblance to the Procol of old but like an aging heavyweight the big punch was just not there.

LAWRENCE FROST

NANA MOUSKOURI

Carnegie Hall, New York

Superb musicianship, good taste and a quiet dignity are three qualities Nana Mouskouri brings to a concert. Her performance Oct. 23 projected these qualities to a sell-out house of her admirers.

Singing in English, Greek and French, Mouskouri presented unique and subtle renditions of songs by Paul Simon as well as slow and moody interpretations of current rock favorites. She preceded each of the Greek and French songs with a brief English synopsis of the lyrics.

Her gentle and humorous chatter with her accompanists, the Athenians, served as an unobtrusive bridge between numbers. On their own, the Athenians scored heavily with the audience, particularly when they emphasized the bazouki.

(Continued on page 39)

Rock Singles Best Sellers

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As Of 11/17/75

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

- | | |
|--|---|
| 1 ISLAND GIRL—Elton John—MCA 40461 | 21 MY LITTLE TOWN—Simon & Garfunkel—Columbia S-10230 |
| 2 THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M1725 | 22 OUR DAY WILL COME—Frankie Valli—Private Stock 45043 |
| 3 FEELINGS—Morris Albert—RCA 10279 | 23 THIS WILL BE—Natalie Cole—Capitol 4109 |
| 4 BAD BLOOD—Neil Sedaka—Rocket 40460 | 24 EIGHTEEN WITH A BULLET—Pete Wingfield—Island 026 |
| 5 WHO LOVES YOU—4 Seasons—Warner Bros./Curb 8122 | 25 LET'S DO IT AGAIN—Staple Singers—Curtom 0109 |
| 6 NIGHTS ON BROADWAY—Bee Gees—RSO 515 | 26 BALLROOM BLITZ—Sweet—Capitol 4055 |
| 7 GAMES PEOPLE PLAY—Spinners—Atlantic 3284 | 27 RHINESTONE COWBOY—Glen Campbell—Capitol 4095 |
| 8 SKYHIGH—Jigsaw—Chelsea 3022 | 28 GET DOWN TONIGHT—KC & The Sunshine Band—TK 1009 |
| 9 MR. JAWS—Dickie Goodman—Cash 451 (Private Stock) | 29 SKYBIRD—Tony Orlando & Dawn—Arista 0156 |
| 10 LYIN' EYES—Eagles—Asylum 45279 | 30 I WRITE THE SONGS—Barry Manilow—Arista 0157 |
| 11 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015 | 31 THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers)—David Geddes—Big Tree 16052 |
| 12 I'M SORRY—John Denver—RCA 10353 | 32 VENUS & MARS ROCK SHOW—Wings—Capitol 4175 |
| 13 ROCKY—Austin Roberts—Private Stock 45020 | 33 OPERATOR—Manhattan Transfer—Atlantic 3292 |
| 14 SOS—Abba—Atlantic 3265 | 34 FAME—David Bowie—RCA 10320 |
| 15 MIRACLES—Jefferson Starship—Grunt 10367 | 35 BLACK SUPERMAN—MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band—Pye 71021 |
| 16 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 | 36 LADY BLUE—Leon Russell—Shelter 40378 (MCA) |
| 17 FLY ROBIN FLY—Silver Convention—Midland International 10339 | 37 AIN'T NO WAY TO TREAT A LADY—Helen Reddy—Capitol 4128 |
| 18 I ONLY HAVE EYES FOR YOU—Art Garfunkel—Columbia 3-10190 | 38 IT ONLY TAKES A MINUTE—Tavares—Capitol 4111 |
| 19 HEAT WAVE—Linda Ronstadt—Elektra 45282 | 39 FEEL LIKE MAKIN' LOVE—Bad Company—Swan Song 8413 |
| 20 LOW RIDER—War—United Artists 706 | 40 EVIL WOMAN—Electric Light Orchestra—United Artists 729 |

Rock LP Best Sellers

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As Of 11/17/75

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

- | | |
|--|---|
| 1 ROCK OF THE WESTIES—Elton John—MCA 2163 | 21 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 |
| 2 WINDSONG—John Denver—RCA Asylum 7E-1039 | 22 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 |
| 3 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 23 CAT STEVENS' GREATEST HITS—A&M SP 4519 |
| 4 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 | 24 LAZY AFTERNOON—Barbra Streisand—Columbia PC 33815 |
| 5 GREATEST HITS—Elton John—MCA 2128 | 25 FANDANGO—Z.Z. Top—London PS 656 |
| 6 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453 | 26 SEDAK'S BACK—Neil Sedaka—Rocket 463 |
| 7 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 27 IV—Led Zeppelin—Atlantic SD 7208 |
| 8 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 28 HONEY—Ohio Players—Mercury SRM-1-1038 |
| 9 CLEARLY LOVE—Olivia Newton-John—MCA 2148 | 29 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157 |
| 10 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045 | 30 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 |
| 11 BREAKAWAY—Art Garfunkel—Columbia PC 33700 | 31 SHAVED FISH—John Lennon—Apple SW 3421 |
| 12 KC & THE SUNSHINE BAND—TK 603 | 32 BORN TO RUN—Bruce Springsteen—Columbia PC 33795 |
| 13 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot DOSD 2020 | 33 MAIN COURSE—Bee Gees—RSO SO 4807 |
| 14 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 34 WIND ON THE WATER—David Crosby/Graham Nash—ABC ABCD 902 |
| 15 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2886 | 35 PICK OF THE LITTER—Spinners—Atlantic SD 18141 |
| 16 ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA APL1-1201 | 36 BY NUMBERS—Who—MCA 2161 |
| 17 GREATEST HITS—John Denver—RCA CPL1-0374 | 37 EXTRA TEXTURE—George Harrison—Apple SW 3420 |
| 18 ALIVE!—Kiss—Casablanca NBLP 7020 | 38 SEARCHIN' FOR A RAINBOW—Marshall Tucker Band—Capricorn CP 0161 |
| 19 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 | 39 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 |
| 20 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 40 SAVE ME—Silver Convention—Midland International BKL1-1129 |

Randells Tie With Atlantic

LOS ANGELES—Denny and Letty Jo Randell, writers of more than 30 charted songs in the last decade, have effected a tie-in with Bo Goldsen of Atlantic Music Corp. in which the Randells' future songs will be jointly published by Atlantic.

The Randells also produce. Iron Butterfly's "Scorching Beauty" was one of their recent successes. Along

with the alliance of Atlantic and the Randells' Desiderata Music firms, the couple will work with Goldsen in developing artists and producing them for various labels. Among the top hits penned by the pair are "A Lover's Concerto," "Let's Hang On," "Opus 17" and "Workin' My Way Back To You."

Soul Sauce

Withers On Songs: How He Does It

By JEAN WILLIAMS

LOS ANGELES—Bill Withers who writes or co-authors all of his lyrics, says he writes what he knows best, which are characterizations he says he understands. "Situations that exist which I can relate to," he says.

He explains he is constantly confronted by persons asking if a situation that happens to be in the lyrics of a song which he has written really happened to him. He says most of his tunes are not personally tied into his personal life.

At the same time, he admits that although often his lyrics appear to show the negative side of life, these situations are real and he is in no way reluctant to sing what is true.

He says that when writing a song, the simpler the song, the more difficult it is for him to put together. He cites "Use Me," which earned him a gold disk, as an easy tune to write, approximately 10 minutes, while "Grandma's Hands," took all of 10 months.

As for his current "style" on records, he says, "People are saying that my style has changed. I have not changed. I have expanded."

He refers to the broad production and orchestration which now accompany his generally simple singing style.

He admits that not recording in two years because of legal entanglements has caused a drastic decline in his popularity (his first LP on Columbia is "Making Music"). But he says, "One of the most beneficial things to happen to me was the slump in my career."

"I have found there is nothing more unwelcome in this business than a has-been. That's the time one finds out why he makes music."

"If you can stick to making music during a period like this, you then know that your priority is to be creative."

"You must understand," he adds, "that the music business, and the business of making music are two completely different things."

★ ★ ★

Ray Henderson, co-host of the daily dance show "The Scene" on WJPR-TV, Detroit, reports that while the show has been on the air eight weeks without a sponsor, this week five advertisers signed on, three national and two local.

★ ★ ★

Joey Jefferson, owner of the Jazz City retail record shop, Los Angeles, after re-activating his Mutt and Jeff record label, is negotiating to sign jazzmen Harold Land and Eddie "Lockjaw" Davis.

★ ★ ★

On another note, June Pointer, on the advice of her physician, has permanently retired from live performances with the Pointer Sisters, including any and all concerts and television for reasons of extreme mental and physical exhaustion.

However, June may in the future resume recording and writing with the group.

★ ★ ★

The Spinners who recently received their ninth gold record on Atlantic for "Games People Play," were awarded keys to the city of Detroit where they grew up.

Accepting his key, Philippe Wynn announced he will give it to the fam-

(Continued on page 37)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 11/29/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	THAT'S THE WAY I LIKE IT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	★ 47	4	4	WE GOT TO GET OUR THING TOGETHER —Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)	69	75	7	I DESTROYED YOUR LOVE —Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)
★ 2	3	5	I LOVE MUSIC (Part 1) —O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	★ 43	4	4	VALENTINE LOVE —Norman Connors (M. Handerson), Buddah 499 (Electrocord, ASCAP)	70	72	4	GOTTA MAKE A MOVE —Individuals (Smith, Singleton, Dowden, Anderson), PIP 6510 (Barbam/Mr. T, BMI)
3	1	8	LET'S DO IT AGAIN —Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	36	24	17	SO IN LOVE —Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	★ 71	82	2	IT'S ALRIGHT (THIS FEELING) —Notations (C. Jackson, M. Yancy), Gemigo 0503 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)
★ 4	11	5	FULL OF FIRE —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)	37	27	12	I ONLY HAVE LOVE —Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour), Hi 2295 (London) (Jec, BMI)	★ 72	83	2	FUNKY WEEKEND —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4661 (Avco Embassy, ASCAP)
★ 5	10	5	PART TIME LOVE —Gladys Knight & The Pips (D. Gates), Buddah 513 (Kipahula, ASCAP)	38	40	9	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY —G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP)	73	61	15	I GET HIGH ON YOU —Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)
6	6	8	CHANGE WITH THE TIMES —Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner-Tamerlane, BMI)	39	30	10	LEFTOVERS —Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI)	★ 74	NEW ENTRY	NEW ENTRY	FREE RIDE —Tavares (D. Hartman), Capitol 4184 (Silver Steed, BMI)
★ 7	9	7	CARRIBEAN FESTIVAL —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Deightful/Gang, BMI)	40	42	4	DRIVE MY CAR —Gary Toms Empire (J. Lennon, P. McCartney), PIP 6509 (MacLen, BMI)	★ 75	NEW ENTRY	NEW ENTRY	WHERE THERE'S A WILL, THERE'S A WAY —Bobby Womack (B. Womack), United Artists 735 (Unart/Bobby Womack, BMI)
8	8	8	HAPPY —Eddie Kendricks (L. Caston, K. Wakefield), Tama 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	★ 41	45	8	I TAKE IT ON HOME —Bobby Bland (K. O'Dell), ABC 12133 (House of Gold, BMI)	76	80	7	TONIGHT'S THE NIGHT —S.S.O. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)
9	4	9	FLY, ROBIN, FLY —Silver Convention (S. Levay, S. Prager), Midland Int'l. 10339 (RCA) (Midson, ASCAP)	43	46	5	SING A SONG —Earth, Wind & Fire (M. White, A. McCoy), Columbia 3-10251 (Sagittire, BMI)	77	64	12	I GOT CAUGHT —Clarence Carter (R. Hatcher, C. Carter), ABC 12130 (Blackwood, BMI)
★ 10	14	8	SOUL TRAIN "75" —Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	★ 44	55	3	NAME OF THE GAME (Part 1) —The Joneses (G. Dorsey), Mercury 73719 (Landy/Unichappell, BMI) (Phonogram)	78	65	11	SHOTGUN SHUFFLE —The Sunshine Band (H.W. Casey, R. Finch), TK 1010 (Sherlyn, BMI)
★ 11	25	3	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)	45	29	9	ONCE YOU HIT THE ROAD —Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)	★ 79	97	2	THE ZIP —MFSB (K. Gamble, L. Huff), Philadelphia International 3578 (Columbia) (Mighty Three, BMI)
★ 12	22	4	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)	46	49	7	WHAT'S THE WORD FROM JOHANNESBURG? —Gil-Scott Heron (Gil-Scott Heron), Arista 0152 (Cayman/Brouhaha, ASCAP)	80	90	2	THEME FROM "S.W.A.T." —Rhythm Heritage (B. Forzanz), ABC 12135 (Spellgold, BMI)
13	7	12	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)	47	34	15	LAY SOME LOVIN' ON ME —Jeannie Reynolds (C.R. Cason), Casablanca 846 (Double Sharp, ASCAP)	81	87	4	I'M IN HEAVEN (Part 1) —Touch Of Class (M. Steals, M. Steals), Midland International 10393 (RCA) (Diagonal/Steals Bros., BMI)
14	5	13	SAME THING IT TOOK —Impressions (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	48	54	9	IN YOUR EYES —Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)	★ 82	NEW ENTRY	NEW ENTRY	HIT (I Need To Be Loved, Loved, Loved, Loved) —James Brown (J. Brown), Polydor 14301 (Dynatone/Belinda/Unichappell, BMI)
★ 15	20	7	LOVE MACHINE Part 1 —Miracles (W. Moore, W. Griffin), Tama 54262 (Motown) (Jobete/Grimora, ASCAP)	49	31	15	HOLLYWOOD HOT —The Eleventh Hour (B. Crewe, C. Bullens), 20th Century 2215 (Heart's Delight, BMI)	★ 83	99	2	(ARE YOU READY) DO THE BUS STOP —The Fatback Band (B. Curtis, J. Flippin), Event 227 (Polydor) (Clita, BMI)
16	16	10	LOVE INSURANCE —Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI)	50	35	18	THE AGONY AND THE ECSTASY —Smokey Robinson (W. Robinson), Tama 54261 (Motown) (Berlam, ASCAP)	84	85	4	AFRODESIA —Lionie Smith (L. Smith), Groove Merchant 1034 (PIP) (New York Times, BMI)
★ 17	41	3	WAKE UP EVERYBODY (Part 1) —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	51	37	10	THEY JUST CAN'T STOP IT (The Games People Play) —Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3284 (Mighty Three, BMI)	85	89	3	SIMPLE THINGS —Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50166 (Columbia) (DickieBird, BMI)
18	18	9	IS IT LOVE THAT WE'RE MISSIN' —Quincy Jones (G. Johnson, D. Smith), A&M 1743 (Kidada/Gougrins, BMI)	52	59	6	NO REBATE ON LOVE —Dramatics (J. Abaston, S. Pelly), Mainstream 5571 (Fratelli/Blackwood, BMI)	86	84	5	CREOLE —The Crusaders (W. Felder), ABC/Blue Thumb 267 (Four Knights, BMI)
19	19	7	GIVE ME YOUR HEART —Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)	53	50	5	WE'RE ON THE RIGHT TRACK —South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)	★ 87	NEW ENTRY	NEW ENTRY	WHAT'S THE NAME OF THIS FUNK (Spider Man) —Ramsey Lewis (C. Stephy, M. Stewart, D. Raheem), Columbia 3-10235 (Elbur/Pamoja, BMI)
20	21	6	I'M ON FIRE —Jim Gilstrap (A. Eyers), Roxbury 2016 (Pocket Full Of Tunes, BMI)	54	39	11	ALL I DO IS THINK OF YOU —Jackson 5 (M.L. Smith, B. Holland), Motown 1356 (Gold Forever/Stone Diamond, BMI)	88	93	4	IT'S TOO LATE —Johnny "Guitar" Watson (J. "Guitar" Watson), Fantasy 752 (Jowal, BMI)
21	17	13	WE ALL GOTTA STICK TOGETHER —Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Ral, BMI)	55	52	10	SWEET STICKY THING —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73713 (Phonogram) (Ohio Players/Unichappell, BMI)	★ 89	NEW ENTRY	NEW ENTRY	HOW HIGH THE MOON —Gloria Gaynor (M. Lewis, N. Hamilton), MGM 14838 (Chappell, ASCAP)
★ 22	32	5	COME LIVE WITH ME —Isaac Hayes (I. Hayes), Hot Buttered Soul 12138 (ABC) (Incese, BMI)	56	51	9	FANCY LADY —Billy Preston (B. Preston, S. Wright), A&M 1735 (Irving/WEP, BMI/Jobete, ASCAP)	90	NEW ENTRY	NEW ENTRY	SHAME ON THE WORLD —Main Ingredient (Dozier, Williams), RCA 10431 (Incredible, BMI)
23	23	8	KING KONG, Part 1 —The Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 45-3295 (Jimpire, BMI)	57	53	11	STAY WITH ME —Edwin Starr (E. Starr), Granite 528 (ATV/Zonal, BMI)	91	91	3	DON'T BURN NO BRIDGES —Jackie Wilson & The Chi-Lites (R. Anderson), Brunswick 55522 (Hog/Monard, ASCAP)
24	12	16	TO EACH HIS OWN —Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	58	58	9	MR. D.J. (5 For The D.J.) —Aretha Franklin (A. Franklin), Atlantic 3289 (Pundit, BMI)	92	95	2	DISCO SAX —Houston Person (J. Roach), 20th Century/Westbound 5015 (Bridgeport/Jibaro, BMI)
★ 25	33	4	IT'S ALRIGHT —Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty Foe, BMI)	★ 60	88	2	LOVE ON DELIVERY (L.O.D.) —The Reflections (J.R. Bailey, K. Williams), Capitol 4137 (A-Dish-A-Tunes, BMI)	93	NEW ENTRY	NEW ENTRY	THE BEST PART OF A MAN —Wilson Pickett (C. Reid), Wicked 8101 (TK) (Sherlyn, BMI)
26	15	17	LOVE POWER —Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	61	57	17	IT'S TIME FOR LOVE/ HERE I AM —Chi-Lites (E. Record, C. Allen), Brunswick 55520 (Julio Brian, BMI)	94	NEW ENTRY	NEW ENTRY	BOOGIE FEVER —Slyvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes/Bull Pen, ASCAP)
27	13	12	I WANTA DO SOMETHING FREAKY TO YOU —Leon Haywood (L. Haywood), 20th Century 2228 (Jim Edd, BMI)	★ 62	81	3	GOING DOWN SLOWLY —The Pointer Sisters (A. Toussaint), ABC/Blue Thumb 268 (Warner-Tamerlane/Marsaint, BMI)	95	NEW ENTRY	NEW ENTRY	I DON'T WANT TO LEAVE YOU —Debbi Taylor (D. Jordan, A. Smith), Arista 0144 (Diversified, ASCAP)
★ 28	48	3	WALK AWAY FROM LOVE —David Ruffin (C. Kippis), Motown 1376 (Charles Kippis, BMI)	63	60	19	GIVE IT WHAT YOU GOT/PEACE PIPE —B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)	96	NEW ENTRY	NEW ENTRY	BABY IT'S YOU —Masqueraders (B. Bacharach, H. David, Williams), Hot Buttered Soul 12141 (ABC) (Dolfi/United Artists, ASCAP)
★ 29	36	5	"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)	★ 64	74	3	CHANGE (Makes You Want To Hustle) —Donald Byrd (L. Mizell), Blue Note 726 (United Artists) (Alrudy, ASCAP)	97	NEW ENTRY	NEW ENTRY	LADY, LADY, LADY —Boogie Man Orchestra (Greasy King), Boogie Man 226
★ 30	38	5	WHAT'S COME OVER ME —Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	★ 65	76	3	THIS WILL BE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	98	98	3	ALONE TOO LONG —Darryl Hall & John Oates (J. Oates), RCA 10436 (Unichappell, ASCAP)
31	26	12	THIS IS YOUR LIFE —Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)	★ 66	68	7	SCHOOL BOY CRUSH —AWB (White, Stuart, Ferrone, Gorrie), Atlantic 3304 (Average, BMI)	99	100	2	WITHOUT YOU —Ruby Winters (Ham-Evans), Playboy 6048 (Apple, ASCAP)
32	28	7	SUPERBAD, SUPERSLICK Part 1 —James Brown (J. Brown), Polydor 14295 (Dynatone/Belinda/Unichappell, BMI)	★ 67	NEW ENTRY	NEW ENTRY	HEY THERE LITTLE FIREFLY —Firefly (K. Nolan), A&M 1736 (Sound Of Nolan/Chelsea, BMI)	100	NEW ENTRY	NEW ENTRY	I'LL CARE FOR YOU —Jimmy Briscoe & The Little Beavers (P.L. Kysler, L. Stuckey), Pi Kappa 700 (Wanderik, BMI)
★ 33	44	5	YOU SEXY THING —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	★ 68	78	4	COME TO MAMA —Ann Peebles (W. Mitchell, E. Randle), Hi 2294 (London) (Jec, BMI)				

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	11	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	32	26	6	BRAZIL Ritchie Family, 20th Century T 498
★ 2	3	8	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curtom CU 5005 (Warner Bros.)	★ 33	48	2	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
3	4	15	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	34	36	3	FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044
4	1	17	INSEPARABLE Natalie Cole, Capitol ST 11429	35	41	2	A FUNKY THIDE OF SINGS Billy Cobham, Atlantic SD 18149
5	5	8	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800	36	40	2	SUPERSOUND Jimmy Castor Bunch, Atlantic SD 18150
6	6	6	MAN-CHILD Herbie Hancock, Columbia PC 33812	37	17	24	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)
★ 9	5	5	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639	38	14	14	MELLOW MADNESS Quincy Jones, A&M SP 4526
8	7	16	KC AND THE SUNSHINE BAND TK 603	★ 39	NEW ENTRY		FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)
9	10	17	PICK OF THE LITTER Spinners, Atlantic SD 18141	40	22	11	BOOGIE DOWN, U.S.A. People's Choice, TSOP KZ 33154 (Epic/Columbia)
10	8	10	AL GREEN IS LOVE Hi HSL 32092 (London)	★ 41	NEW ENTRY		RUFUS FEATURING CHAKA KHAN ABC ABCD 909
★ 15	4	4	HIGH ON YOU Sly Stone, Epic PE 33835 (Columbia)	42	43	20	ODE TO MY LADY Willie Hutch, Motown M6-838 S1
12	12	14	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	43	33	7	IN THE SLOT Tower Of Power, Warner Bros. BS 2880
13	13	9	THIRTEEN BLUE MAGIC LANE Blue Magic, Atco SD 36-120	44	49	2	FANCY DANCER Bobbi Humphrey, Blue Note BN-LA550-G (United Artists)
14	16	17	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	45	50	3	WHO I AM David Ruffin, Motown M6-849 S1
★ 15	20	3	MOVIN' ON Commodores, Motown M6-848 S1	★ 46	NEW ENTRY		HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
16	19	8	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BDL1-1196 (RCA)	★ 47	NEW ENTRY		PHILADELPHIA FREEDOM MFSB, Philadelphia International PZ 33845 (Epic/Columbia)
★ 17	27	3	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916	★ 60	2	2	FREE TO BE MYSELF Edwin Starr, Granite GS 1005
18	18	5	THE DISCO KID Van McCoy, Avco AV 69009	★ 49	NEW ENTRY		HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
19	21	4	MAKING MUSIC Bill Withers, Columbia PC33704	★ 50	NEW ENTRY		WE GOTTA GET OUR THING TOGETHER Dells, Mercury SRM-1-1059 (Phonogram)
★ 20	24	4	JOURNEY TO LOVE Stanley Clarke, Nempcor NE 433 (Atlantic)	51	55	2	CATCH A FIRE Bob Marley & The Wailers, Island ILPS 9241
21	11	21	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	★ 52	NEW ENTRY		SAFETY ZONE Bobby Womack, United Artists UA-LA544-G
★ 22	31	2	GREATEST HITS Barry White, 20th Century T 493	53	NEW ENTRY		CITY LIFE Blackbyrds, Fantasy F 9490
★ 23	32	4	YOU ARE BEAUTIFUL Stylistics, Avco AV 69010	54	23	13	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite DEP 2016 (PIP)
★ 24	35	2	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	55	NEW ENTRY		THAT NIGGER'S CRAZY Richard Pryor, Reprise MS 2241 (Warner Bros.)
★ 25	38	2	YOU Aretha Franklin, Atlantic SD 18151	56	25	8	THE SOUND OF SUNSHINE The Sunshine Band, TK 604
★ 26	34	7	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	57	42	10	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
27	30	4	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493	58	47	17	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)
28	28	6	DREAMING A DREAM Crown Heights Affair, Oe-Lite 2017 (PIP)	59	NEW ENTRY		AFRO-DESIA Lonnie Smith, Groove Merchant GM 3308 (PIP)
29	29	6	CITY OF ANGELS Miracles, Tania T6-339 S1 (Motown)	★ 60	NEW ENTRY		COKE Coke Escovedo, Mercury SRM-1-1041 (Phonogram)
★ 30	44	3	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1				
★ 31	39	3	LUCILLE TALKS BACK B.B. King, ABC ABCD 898				

General News

Gospel Crusade By Chief Of 3 Labels

By JOHN SIPPEL

LOS ANGELES—Record label chief Hoyt Sullivan hopes to persuade independent record distributors that profitability is high in black gospel repertoire. Sullivan learned it five years ago. He's even opened two one-stops, dedicated exclusively to selling black gospel LPs.

While he admits his intention is to build a self-liquidating business enterprise, he's equally interested in finding retail and rack accounts which he can turn over to distributors to provide them with a ready-made customer list. His Nashville one-stop, Jimmy's No. 1, is 18 months old. Its month-old Los Angeles counterpart shut down abruptly when Brother C.W. Kendricks and his wife and two children were killed in a fire in their home two weeks ago. Kendricks, important black gospel figure on the Coast, ran Jimmy's No. 2 in East Los Angeles, along with a longtime retail store. Sullivan continues his 1 to 3 a.m. five-time-weekly show on XPRS, the big-wattted Tiajuana, Mexico, AM station, with mail orders shuttling back to Nashville until the Los Angeles one-stop can find proper management.

Sullivan's lengthy association with black gospel stems from radio promotion. He has three black gospel labels, HSE, Sav-All and Sun-Ann, all begun since 1956. Sullivan started manufacturing cosmetic products for blacks in 1950. He soon found out the only way to advertise was on black gospel radio shows. There were so few of them at that time that he traveled from his Greenwood, S.C., base to Greenville, S.C., where he hosted and taped a half-hour show featuring acts which traveled the four-state Carolinas, Georgia and Alabama area in which he marketed his beauty wares. He eventually taped the show for 28 stations in that area. He brought acts such as the Golden Stars and the Rev. Richard Campbell and the Wonder Boys into the studios to tape the shows. Eventually, as a reward to the acts who worked the show, he helped produce and manufacture records, which the acts sold on their personals. He turned over masters, such as Campbell's "You Can't Hurry God," to Don Pierce's Starday Records during the mid-sixties.

Later, Sullivan tried Sunday morning Black Gospel TV. He eventually was on eight stations through the region. He even got a white sacred segment going on television. It featured the Lewis Family of Lincoln, Ga. Sullivan had concocted an iron supplement tonic which he packaged via the white sacred show.

About 1968, Sullivan found his business had grown to \$750,000. He found more pleasure from his TV and radio show producing. He threw the dice in favor of the record business. He sold the cosmetics firm. He eventually moved to Nashville. The three black gospel labels represent about a 100-LP catalog of \$4.98 suggested list product. He does about 1,000 packages weekly from the Nashville one-stop, serving about 30 states and several foreign countries, primarily Canada and the Bahamas. He's had 105 minutes nightly over WLAC, Nashville, for almost two years now in the middle of the night. Hoss Allen, veteran radio personality, handles the DJ chore and is now heard on XPRS since Kendricks' passing. Sullivan's shows feature all labels' black gospel product, except Hob, which refuses to sell him. He features packages of three LPs for \$6.98 plus postage. Much of his business comes from catalogs sent with each packet.

Sullivan is trying to rebuild a once-active network of record distributors cross-country from its present Bib and Mangold, Charlotte; Stan's, Shreveport; and Tara, Atlanta, setup. He's constantly building his labels' roster. He has just signed the Lockett Brothers, Milwaukee; Martha Abbott, Columbus, Ohio, and the Corder Family and the Voices of Nashville, both Nashville acts.

Soul Sauce

Continued from page 36

ily of singer Jackie Wilson, who was stricken while appearing in a rock 'n' roll revival show at the Latin Casino in Cherry Hill, N.J. Wilson is still hospitalized in the Cherry Hill Memorial Hospital.

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

WHYZ Now Programs Jazz

By JEAN WILLIAMS

LOS ANGELES—WHYZ, Greenville, S.C., has broadened its r&b format to include jazz, reports Ray Somers, general manager.

"We have a receptive built-in audience for jazz," says Somers. "We are the only soul station in a market that has nine other stations and nine colleges.

"With our awareness that blacks have been hip to jazz for a very long time, this seemed a natural way to go with the station," he adds.

He claims that WHYZ's audience has expanded to include a large contingent of white listeners.

He also contends that jazz has been ignored in the area, not only by radio stations, but by concert promoters.

"Nobody books jazz in concert here, which is another reason for us to play it."

On the strength of its airplay, jazz has accelerated in retail sales in the market which Somers says covers 19 counties.

He further contends that although

WHYZ is a daytime outlet, it is the only 50,000 watts station in the entire state of South Carolina.

Each hour, beginning on the half hour, 15 minutes of jazz is aired.

Contemporary jazz is the favorite. Other forms, however, including avant-garde are sprinkled into the format.

Somers explains that telephone requests are proving the youth in the area is also in tune to jazz.

But he admits that the 20-35 age group is its biggest supporters although there is no tune-out factor with other age groups.

Somers says his announcers are pleased with the jazz addition and the immediate response from their audiences.

Starting the day is Jimmy Bishop 6-10 a.m. followed by Fred Jenkins 10-11 a.m. with a gospel show. Mike Williams has the 11 a.m.-2 p.m. slot and music director/announcer Paul Williams hosts the 2-6:30 p.m. (signoff) show.

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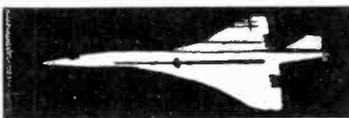
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Frank Shakespeare Speech

Excerpts of a speech delivered in this past October by Frank Shakespeare, president of RKO General, at a management meeting in Apopka, Fla., of RKO Radio executives.

"It's very important that a corporate staff understand the structure of broadcasting and the very special role of broadcasters above and beyond profit and loss. It's also important for you (RKO Radio executives) to know them on a warmer and more personal basis so when you come to the New York headquarters you'll be able to talk with the corporate staff as individuals."

He spoke of the purpose of the management meeting to discuss "where this country is going" and the responsibility of them as major broadcasters to relate to that in a suitable way. "We want to do everything we can to give you the tools to grow as much as you can personally—travel, schooling, and the opportunity to listen to other people's views. The goal is that you read, you study, you think, you grow."

The ability to relate to editorials, to news programs, documentaries, and commentaries in a more significant way "for the benefit of the country," is what Shakespeare asked of each man and woman in his broadcasting operations.

Broadcasting has the problem in that people work up to management positions—either through sales or programming—and suddenly find that they're in charge of everything. "And, really, all we have is sleek cocktail party conversation opinions . . . at that point . . . unless we have stayed close to
(Continued on page RKO-12)



Frank Shakespeare addresses RKO Radio executives at recent Apopka, Fla. meeting.

There's No Room For Sleek Cocktail Party Opinions



RKO photo
Dwight Case, RKO Radio president.

I feel like I've had a classic career in radio. I started as a copywriter at KFRE in Fresno, Calif., for \$175 a month. Because I was already married and with two kids, I had to work nights in the post office to make ends meet. But I believed in radio and wanted to be in the industry.

I worked and was promoted to an announcer's position, then became a disk jockey. My first job as a program director was at KFIV in Modesto, Calif. I programmed a couple of stations, then went into sales, became a general sales manager, later a manager. Then I managed a group of stations . . . but even then had to work my way up from executive vice president of sales, etc.

Ultimately, I took a run at buying my own station. If you look at my call letters in the industry, it looks as if I haven't been able to keep a job.

I came to RKO in August 1972 as acting manager of KHJ and KRTH in Los Angeles and Western regional vice president. In July 1973, I joined Bruce Johnson, then president of RKO Radio, as his executive vice president. When Johnson resigned, May 1975, I became president.

But I got my first job just like I constantly advise young people today: Keep going around knocking on doors until something finally happens nice to you.

A TYPICAL DAY IN THE LIFE OF A RADIO PRESIDENT

I would give anything, some days, to have everyone in the same time zone. These days, I get up early and call eastern radio stations and our rep company . . . if there are any problems . . . some days, there's no reason to call. Between 6-7:30 a.m., I cover those time zones in case there are any problems or anything I can help with . . . or anger I can emote. Then I have breakfast and go into the office on the seventh floor of

DWIGHT CASE President A Classic Career

By CLAUDE HALL

6255 Sunset Blvd. about 8 a.m. By this time, I can begin Midwest phone calls to our stations in Memphis and Chicago . . . and perhaps the rep firm in Atlanta.

By that time, I'm cycled into the rest of the world because the West Coast is alive and New York hasn't quite gone to lunch yet.

Toward the end of the day, there's thinking time, time to do dictation, catch up on things because, after 3 p.m. you're not bothered by calls too often from the East or Midwest.

This schedule works out pretty well for me. Of course, I also travel a great deal because I like firsthand knowledge of the people in the stations . . . personal contact with them. Sometimes an objective observer can come into a station and in a couple of hours pick up on a failure in moral.

Obviously, my fulcrum is New York, because that's the location of corporate headquarters—RKO General.

This week is a good example of my traveling: Tuesday, I go to Memphis and will be there all day before flying to New York. I'll be in New York Wednesday, Thursday and Friday. But I'm only going to touch one station this time, so I'm bringing Erica Farber, the general manager of WROR in Boston, down to New York so we can go over her budgets. Next time I go to New York, I'll probably go to Chicago first. And maybe come out through Washington, just to spend a day, so I don't forget the names of the people working for us.

ABOVE AND BEYOND THE P & L

You can run a company in many ways. For example, you could be totally dedicated to money management—and money management is a craft. Some people are very good at money management. You could take a group of radio stations . . . only deal in dollars . . . and allow your real responsibilities to roll off your back. It's eight to-five you're going to be all

right . . . if you have a good staff of lawyers to keep you out of trouble.

But with this company under Frank Shakespeare—and this is why I get along so well with him because I feel the same way he does—the modus operandi is that making budget and showing a profit is given.

You just do that. Okay?

But after you do that, you should perform the other things that the radio business allows you to enjoy. Obviously, the manager of a multi-million dollar business in a market such as Los Angeles is a very important man. And, because of the power of the voice of his station—regardless of the demographic area the station serves—makes the manager very important politically and he thus has more responsibility . . . he owes his community more simply because he's where he is and is as powerful as he is.

Unfortunately, because the radio and advertising industries are as large as they are, especially in a city the size of New York or Los Angeles, many managers get lost in their own life. You could always go to lunch or dinner with someone in the industry, never meeting a congressman or senator . . . never meeting the man that runs the store on the corner of Eighth and Main.

And if you do meet the guy that runs the store, automatically it's felt you're trying to sell him something. But that's not true because the people who run the Broadway, the May Company, are very, very important people in our community—to cause the community to grow and prosper and have better schools.

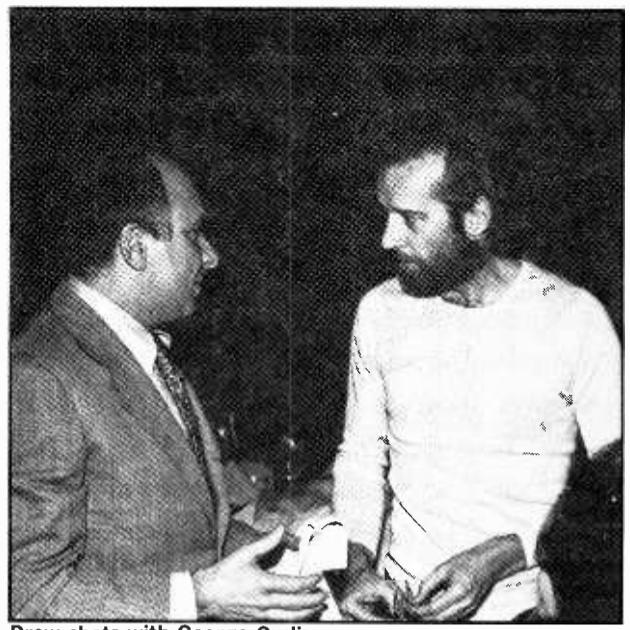
So, the manager's job is to make the P&L. Okay? But after that the demand that we're trying to infuse at this stage into our stations is personal growth of the managers and his staff and stronger community involvement. Because knowledge of world affairs is vital today. We're sending Pat Norman, general manager of KFRC in San Francisco, and Tim Sullivan, general manager of KHJ in Los Angeles, into the Pacific Basin on what I conceive to be an extended learning trip. From the East Coast, we're sending Jerry Lyman of WGMS in Washington, into Europe. We're not sure where. When the time comes that each man can release themselves temporarily from their station, the political climate of the time will determine where would be the wise place for them to go to learn about what's going on in the world.

(Continued on page RKO-12)

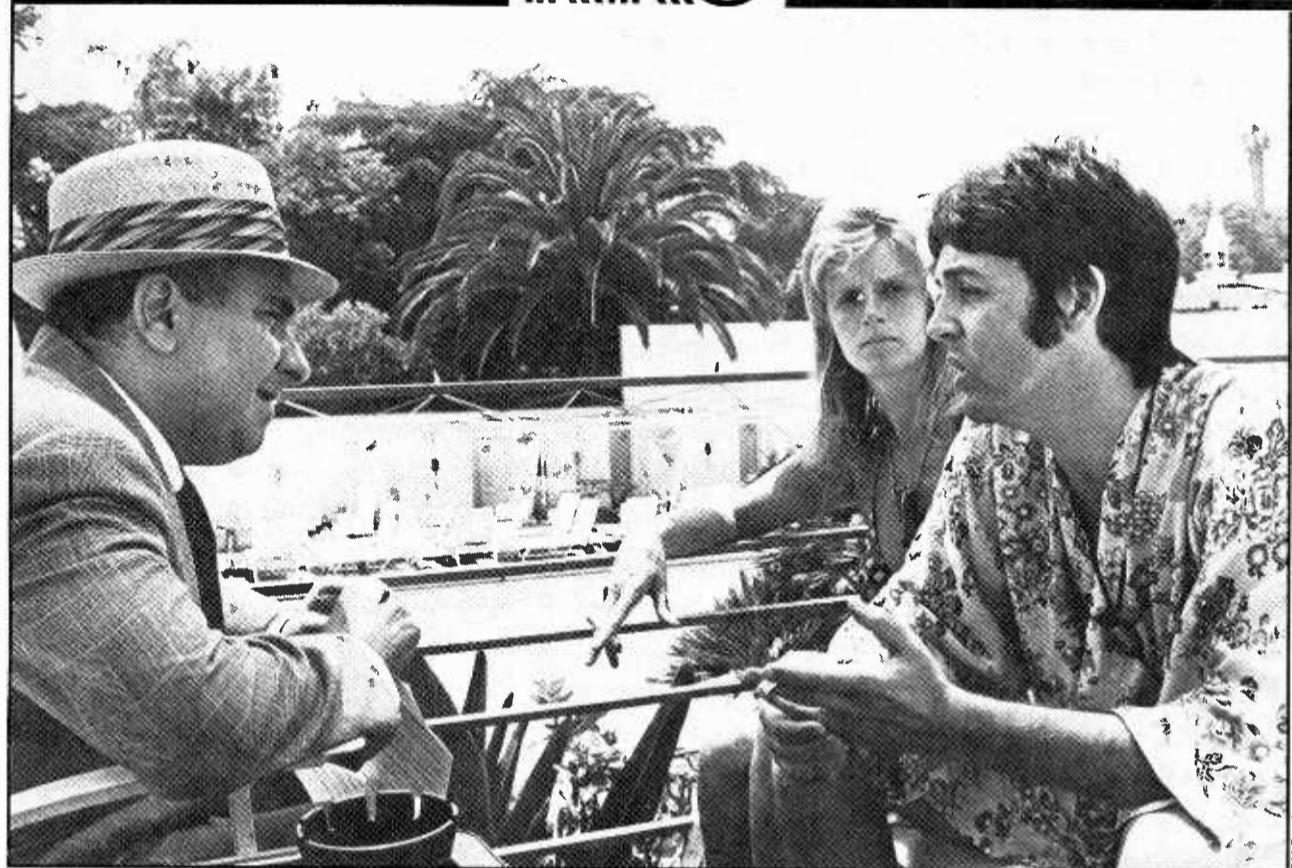
**The CBS Records family
acknowledges RKO because
they're aware,
they're intelligent,
and they're pros.**

(The following interview was conducted by Claude Hall).
HALL: How long have you been with RKO Radio now?
DREW: I was with RKO Radio originally in 1967 for approximately two-and-a-half years. And I've been with the company about two-and-a-half years this time, joining them again in March 1973. Until June of that year, I was program director of KHJ in Los Angeles before moving into the position of vice president of programming.
H: Paul, when did you start in radio?
D: I really started while in elementary school. The Detroit public school system had a radio station—call letters were WDTR—and they used to produce a couple of dramatic shows a week. This was back in the 1940s. The shows were later rebroadcast by WJR or WWJ, I don't recall which station. I auditioned for various parts, as they came up and don't remember what ones I got and what ones I didn't. I also attended some of the workshops WDTR conducted.
 Then, my freshman year in college at Wayne State University—about 1953—I became an engineer for an FM station the university owned. It was operated as a fine arts station, without commercials, but students did all of the work. Dr. Lee Dreyfus was in charge of television and radio for the university; he was, in essence, the station manager. Today, he's the chancellor of University of Wisconsin at Stevens Point. He had great faith in young people . . . gave them the opportunity to

and then had an hour off for dinner . . . but because I broadcast at night from the transmitter, I had to use my dinner hour to get from the radio station out to the 33rd St. site of the transmitter . . . then do my disk jockey show from 7 p.m. until 1 a.m. On Sunday, I was on the air from noon until 8 or 9 p.m. and would take a bus back to Detroit that night . . . or drive back if I'd borrowed my mother's car that weekend. In Port Huron, I would stay at the YMCA, which was about \$1.50 a night in those days. I did that every weekend the rest of the time I was in college.
H: And after college?
D: I got my notice to report for the draft and resigned in Port Huron and went down for my induction and failed the physical. So, there I was without a job in Port Huron . . . and I don't know that I really wanted to go back anyway.
 Lee Dreyfus had once said that if you keep knocking on doors, you'll get a job somewhere because there's a lot of luck involved in landing a job in radio.
 I thought the best approach would be to get in my car and go to radio stations . . . wherever; I had them plotted on a map . . . knock on the door and say: Hello, I'm Paul Drew from Detroit. I drove to Pittsburgh and didn't get to first base, went on to Sharon, Pa. . . . went on throughout that entire area . . . I can't tell you how many radio stations I went into.



Drew chats with George Carlin



"Paul McCartney's next U.S. tour will find him jumping into the No. 1 spot worldwide," says Paul Drew, RKO programming vice president (left) seen here with Linda and McCartney.

Interview With Paul Drew, Vice President, Programming

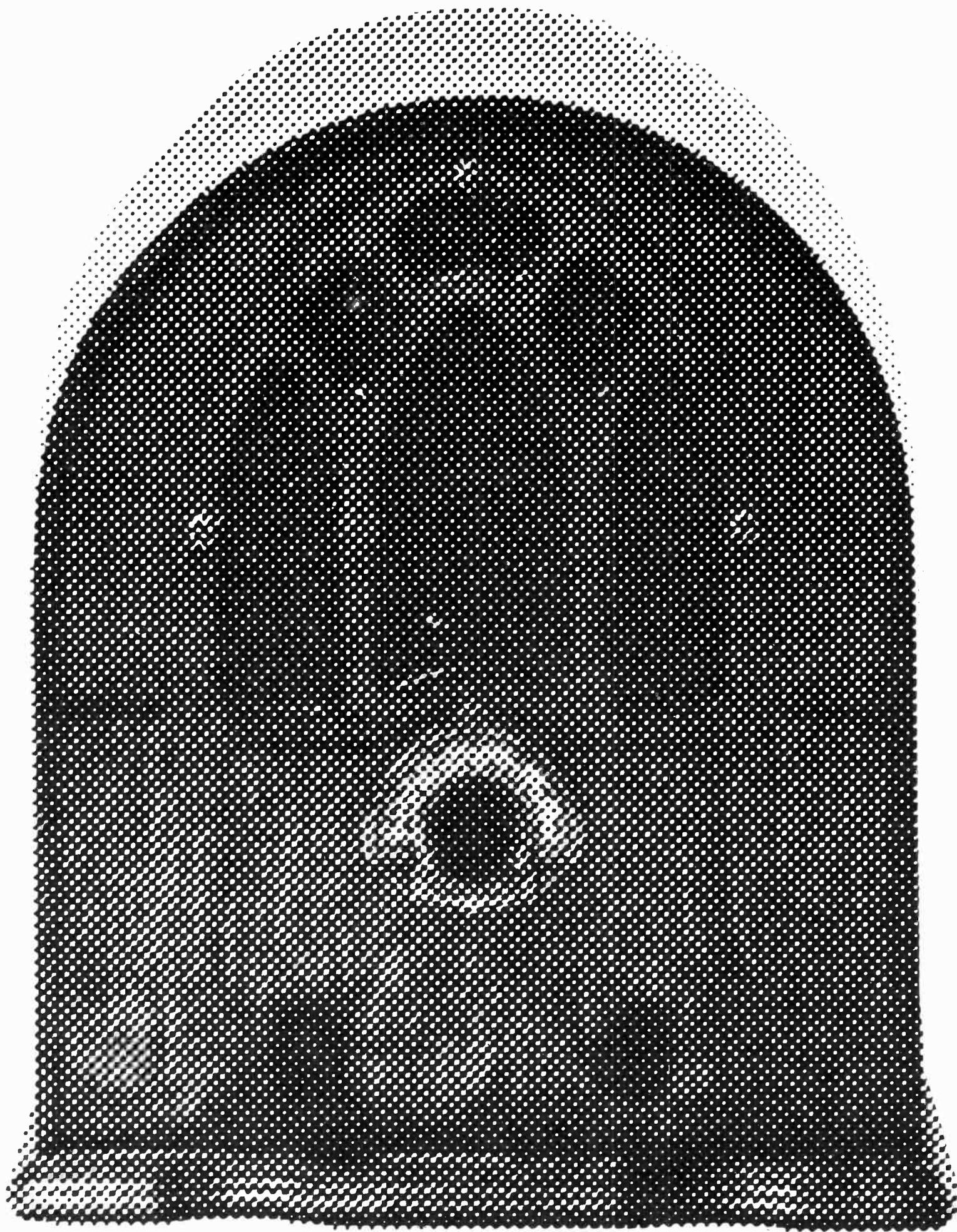
'Everything Is More Complex Today'

mess things up and learn. A lot of good broadcasting people came out of his classes, including Wally Schwartz, who headed up the four networks of ABC radio. Once, when the disk jockey decided to go to the class banquet and didn't show up, I had to quickly wire a mike into the control room where I was spinning the records and do the announcing, too. That was my first real stint as a disk jockey. Later, I got on the announcing staff and worked my way up to chief announcer, production director, program director and then station manager. Shortly after I left college, they changed that station and hired professionals to operate it, unfortunately. We'd had a lot of fun. Remotes. That was back about 1955 or 1956 and I remember taking a girl named Ernestine Pinkston—I remember her name well—and putting her on the air . . . she was the first female on the station . . . and the first black . . . she was just excellent; I often wonder whatever happened to her; did she stay in radio?
 Anyway, that's how I got into radio . . . not to mention the fact that I would hang out at the commercial stations in Detroit . . . go get coffee for the disk jockeys and that sort of thing.
H: How and when did you first get into professional radio?
D: While still in college, I got a job at WHLS in Port Huron, Mich. . . . 1955 or 1956. There was an opening and I thought: Well, gee whiz, let's see how good I am. I auditioned and got the job as a night DJ. After I got it, I told the owner that I really couldn't do the job because I was going to college and didn't want to sacrifice that, but could he give me a weekend shift . . . I'd work 15 hours if I had to. The owner's name was John Wismer . . . Harry Wismer's brother . . . a nice man to work for and I guess he liked me; he gave me the weekend job. I used to go up Saturday morning and was on the air noon until 6 p.m.

I had an uncle and aunt in Cincinnati and it was a Friday afternoon and since I hadn't seen them in a long time, I called them up and they said to come stay the weekend. When I got there, I explained what I was trying to do and my uncle said that if he were a young man again, he'd consider seriously a city like Atlanta. He handed me a Fortune magazine, pointing out that they had a whole section on Atlanta. "It looks to me as if that's a city that is young and growing with a lot of opportunity for a young person." I read the article and went into the bedroom and packed. "Where are you going?"
 Atlanta, I told him. I left that night.
 The first station I visited was WQXI and they didn't need anyone . . . but they said there was a new manager at WGST. So, I drove over there and auditioned and got the job. I was on in afternoon drive, but I wanted to be a teen idol, so the night guy and I swapped shifts. It was an everything format station in those days, though the music would probably be considered MOR more than anything else . . . Peggy Lee, Tony Bennett. But I played rock at night . . . almost anything. I had complete freedom to pick all of the music that I played on my show.
H: When did you return to Detroit as program director of CKLW?
D: March of 1967. I was there a year.
H: And then you programmed KFRC?
D: I followed Ted Atkins as program director into the San Francisco station. Which is a funny twist, because Ted followed me a CKLW. It was probably in 1970 that I was at KFRC.
H: When you started in radio, did you ever think that you would one day be the vice president of programming for a radio chain the size of RKO Radio?
D: I don't believe that I had my eyes on a particular position

. . . but I think, as a young broadcaster, I always wanted to work for ABC because they had WABC in New York, which was the leading contemporary station in the country. I'd grown up listening to WXYZ in Detroit and WLS in Chicago. One of my goals was to work for an ABC station.
H: Today, you're into more than just the programming of a radio station . . . or all of the RKO Radio stations . . . you're into operations, too. Right?
D: Life is complex today in broadcasting . . . everything is more specialized than it used to be. There are so many parts that make up a radio station of modern times . . . and they all need attention. Things that used to be simple just aren't anymore. In the job that I do, it's dealing with general managers and program directors—the heart of the radio station.
H: I notice that you do much more than Bill Drake did in his tenure with RKO Radio as chief of programming. And he had virtually an army of men with him, while you seem to do much of everything by yourself.
D: Keep in mind that Bill did not work for RKO, except for the last year. He was a consultant. A consultant is an advisor. I think he was well respected by the people in this company and they would take his advice . . . but many times it might have been felt that he told people what to do . . . that was the way it often looked from the outside. But his job certainly wouldn't have included operations because he was a program consultant . . . basically in the areas of programming and promotion and strongly in the areas of music and news. Today, there's a different type of consciousness in this company. When Bill was involved, the radio division was under the wing of Ross Tabor, a vice president. Following that, Bruce Johnson was made president of radio. A president of a company has the responsibility of operating the company as if it were his own. Bruce has been followed by Dwight Case, who certainly has his own goals and aims for the company that is known as RKO Radio. That means that the person who is vice president of programming must be involved in all of the areas that concern programming. It's a whole new spirit. You also have Frank Shakespeare at the top of the corporation—RKO Broadcasting—whose background is almost incomparable . . . the service that this man has performed in various governmental areas, the circles in which he travels and the people that he knows. He's not a radio man, per se, but he's a broadcaster and he's an American. He has a tremendous responsibility. And being a part of these radio stations.
H: What are your basic programming guidelines?
D: I've always believed that if you are interested in what the people are interested in, they will be interested in you. Regardless of the format.
H: Have you ever considered changing any of your formats at any of the stations?
D: Certainly. We have discussions—the general managers and I, Dwight Case and I, the program directors and I, people in our advertising rep firm and I—on-going throughout the year and we'll say: "Where are we going with this radio station?" Or I'll say to a manager: "Where do you want to be a year from today? Three years from today? Five years? What are your targets? What are your goals? Can you achieve them with your present format? If you can, fine. If you can't, well, let me ask you how you think you might." And if we don't come up with anything of substance at that point, I'll say: "Why don't we meet in about 90 days and kick it around . . . see where you are at that time . . . see if we have some better answers."
H: The formats you have now on your FM stations—with the exceptions of WXLO in New York and WGMS-FM in Washington—are essentially oldie formats.
D: We have classical music in Washington and Top 40 in New York.
H: And I know it's much a problem today to operate a classical music station . . . of course, at one time RKO Radio tried to change the format of WGMS-AM to Top 40, but I suppose that's a dead issue now, isn't it?
D: That station is a perfect example of my opinion that if you're interested in what the community is interested in, they will be interested in you. That station went out into the community and talked to the people . . . spent a lot of money on research . . . but, as a result, management of the station formulated a programming concept that is today: "WGMS, your Fine Arts station in the Nation's Capitol."
 (Continued on page RKO-8)

Congratulations!



Finding Hits In An LP-Flooded Marketplace

Out of a flooded album marketplace has evolved a singles situation that has effectively placed a hammerlock on the radio program and music directors of today, believes Mardi Nehrbass, music coordinator for the entire radio station chain of RKO Radio. Though she would deny it, Ms. Nehrbass is undoubtedly the most influential music person today in radio. But she attributes her success in her job—specifically the task of finding hit music—"because I'm fortunate in having a lot of

we haven't already determined to play it strictly based on our own expertise."

But a growing situation in the record market has really put a hammerlock on programming lately.

What is happening is that certain artists have been having hit after hit repeatedly and the other artists and groups are just "hanging around."

Thus, "consequently, radio stations are playing the same

"It's my job, of course, to find fresh talent blood for the record industry. And anyway, I have faith in some of the young record people coming up today . . . there are a lot of people in the business already who are not yet in positions of control. I'm hoping they'll change things around in the industry."

As far as being a music person is concerned, Mardi Nehrbass paid her dues with WOKY in Milwaukee, one of the leading Top 40 stations in the nation. Then she joined WRIT,



Mardi Nehrbass, music coordinator for RKO chain



Harvey Mednick, vice president of program promotion



Kathy Lenard, vice president, RKO radio representatives



George Capalbo, vice president, engineering



Phyllis Leibert, director of research

good people to work with . . . the music input around here is incredible."

Her role is that of finding the very best music possible and relating its importance to all of the radio stations in the chain. To find a hit record, she might ask countless people. "And I do ask everyone that I can—the music directors and the program directors at the various radio stations, other radio people . . . I talk to record promotion executives almost every day—there are some really good record people around and they can provide you with some really good information. I also call record stores across the country to find out what's selling. From all of that, we can generally tell when we should go on a record . . . if

artists over and over and over . . . and I think there's going to be even more of the same thing.

"The good old days in the music industry have slipped out. Perhaps there's not the money available now—like there once was—for the development of new artists. In any case, record companies are now pulling as many as three singles out of an album."

Add to this the fact that many, many singles today are four and four and a half minutes long today and you can see the problems mounting up against today's music and program directors.

again in the music department and later went to KCBQ in San Diego as music director. She joined RKO on Nov. 7, 1973, as music coordinator.

A music director "has to stay levelheaded about music . . . but be open. Sometimes I can hear a record once and know it's going to be a hit . . . and sometimes I'll never hear it even after it's No. 1."

One of the big problems that a person in music faces is "talking too much to the industry . . . you get overexposed that way and become cynical and critical and that could be bad. You should constantly seek outside industry input."

Radio More Than Ever Alive—Kathryn Lenard

By IS HOROWITZ

There are still some advertisers around who believe radio died in 1951, observes Kathryn Lenard.

The myth persists, says the dynamic vice president and general manager of RKO Radio Representatives, and is hard to put completely to rest. As a result, a good part of her work has missionary overtones—to continually prove the viability of radio as an effective advertising medium. It's a campaign that has her total commitment.

RKO Reps is the national sales arm for all RKO General radio stations, and at this time handles only one outside station—KIMN in Denver. As an owned and operated RKO division, it is one of the country's leading short-list reps, firms which sell for a selected group of 25 or fewer stations. Long-list reps serve as many as 125 clients.

From her New York headquarters Lenard supervises a staff of 45 employees, of which 22 are actually involved in national time sales. Local sales are the province of the individual stations. RKO sales offices are maintained in New York, Chicago, Detroit, Philadelphia and Atlanta. Lenard is a frequent visitor to the regional offices. On the average she's away from her home base one week out of four.

Competition for the advertiser's dollar is keen. There are some two dozen other major radio rep firms hustling for ad bucks, and the concentration of stations in important markets is dense.

RKO General has two stations in Los Angeles, KHJ and KRTH-FM. But the nature of the competitive scramble is highlighted by the fact that there are 46 other commercial radio stations in that broadcast area with a reportable audience. In other cities where the chain's stations are located, competitive forces are hardly less in evidence. In New York, 43 stations have reportable audiences, in San Francisco 41, in Chicago 34, and in Boston 32.

Lenard seems to relish the battle. And she feels she has adequate ammunition for combat. Most RKO stations are contemporary in program format. Where they vary from this norm, they have nevertheless built strong and loyal audiences—notably in New York's WOR, the nation's largest station devoted to news, talk, information and music. And in Washington's WGMS, classical music has been made to pay.

Still, the drive to win new accounts to radio is a constant concern. Too many remain, she feels, who believe television and print advertising are the only productive roads, and she is constantly out to gather in new converts.

One of the first things she did upon assuming her present post last May was to set up a task force whose sole mission is to sell the concept of radio to unbelievers. There are now three

persons on this assignment full-time. They are not obligated to nail down any time sales.

The presentation developed by Lenard and her associates is cumulatively persuasive in pointing out the advantages of radio against other media. Nine points tell the story.

1. **Radio reaches everyone:** Here prospects are told that 96.1 percent of people 12 years old or more listen within a week; 83.2 percent within a day. And 99.4 percent of teenagers (12-17) are exposed to radio some time during the week.

2. **Radio is selective:** "You don't have to reach everyone unless you want to," this point emphasizes. By proper selection "you avoid the waste that is typical of newspapers and television."

3. **Radio does not imprison the imagination with pictures:** The rep missionaries here cast doubt on the true effectiveness of colorful magazine ads. These might appear beautiful to the advertiser, but not necessarily to the prospect. Better let the commercial's words create "uniquely persuasive pictures" in the prospect's mind.

4. **Radio is economical:** "By every study of cost efficiency ever made, radio reaches more people per dollar than newspapers, magazines or television."

5. **Radio production costs are low:** Further economies are enjoyed by bypassing other media costs, such as artwork, typography, camera crews, etc. And the charges for these services are "high and go higher hourly."

6. **Radio reaches people in automobiles:** This is of special importance to retailers, because radio provides "the last word every day on products and services as the customer is en route to make a purchase."

7. **Radio personalities provide third-person impact:** This is rarely enjoyed in television and never in print media, the presentation states. "Dozens of studies support the effectiveness of the expressed or implied recommendation of radio personalities."

8. **Radio has proven itself a better salesman:** Again studies are cited demonstrating lower costs for retail advertising.

9. **Radio, the news medium, is the way to spread "news" about your business:** Since most people learn about major news events first from radio, they have been conditioned to rely on the medium for information, "including news from retailers."

RKO's sales division dates back to 1961. When it was launched on Aug. 24 of that year, it was the industry's first owned and operated rep organization. Until 1968, both radio and TV properties were represented, but then split to become separate wholly-owned subsidiaries of RKO General Inc.

RADIO STATIONS

KHJ-AM	5515 Melrose Avenue, Hollywood, CA 90028 (213) 462-2133 Vice President and General Manager, Tim Sullivan Program Director, Charlie Van Dyke
KRTH-FM	5901 Venice Boulevard, Los Angeles, CA 90034 (213) 937-5230 Vice President and General Manager, Allan Chlowitz Program Director, Dick Bozzi
KFRC-AM	415 Bush Street, San Francisco, CA 94108 (415) 982-9200 Vice President and General Manager, Pat Norman Program Director, Michael Spears
KFRC-FM	415 Bush Street, San Francisco, CA 94108 (415) 982-9106 Acting Manager, Pat Norman Program Director, Paul Ward
WAXY-FM	419 S. Andrews Avenue, Ft. Lauderdale, FL 3301 (305) 525-6351 General Manager, Jack Collins Program Director, Bill Heizer
WFYR-FM	188 W. Randolph Street, Chicago, IL 60601 (312) 726-4522 Vice President and General Manager, Al Kucin Program Director, Brian Beirne
WOR-AM	1440 Broadway, New York, NY 10018 (212) 764-7000 Vice President and General Manager, Herb Saltzman Program Director, Dan Griffin
WXLO 99X	1440 Broadway, New York, NY 10018 (212) 754-7000 Vice President and General Manager, Rick Devlin Program Director, Lee Douglas
WRKO	Government Center, Boston, MA 02114 (617) 742-9000 Vice President and General Manager, Jack Hobbs Program Director, J. J. Jordan
WROR-FM	Government Center, Boston, MA 02114 (617) 742-9000 Vice President and General Manager, Jack Hobbs Program Director, Art Ortega
WHBQ-AM	485 S. Highland Avenue, NW, Memphis, TN 38111 (901) 323-7661 General Manager, Jim Bedwell Program Director, Dave Williams
WGMS-AM/FM	7315 Wisconsin Avenue, Washington, DC 20014 (301) 654-2800 Vice President and General Manager, Jerry Lyman Program Director, Mike Cuthbert

Sponsored By Friends Of RKO Radio

November 29, 1975, BILLBOARD

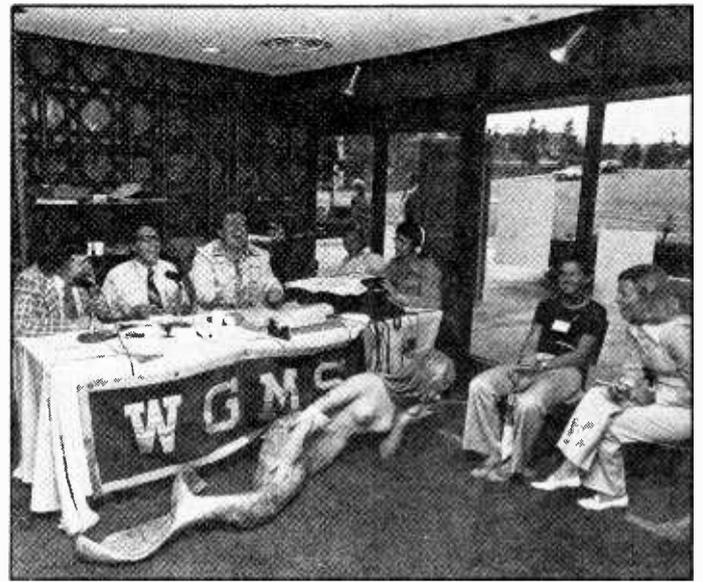
Best to RKO Stations from RCA Records.



White House photo

President Ford (right) chats with Cliff Evans, vice president, Washington News Bureau of RKO (with glasses) as Bob Hartmann, the President's political advisor and chief speech writer (background) and a Secret Service bodyguard (left) look on.

Stations Grab Pulse Beat Of Communities



WGMS photo by Richard Braaten

WGMS 'Radiothon '75' promotion scene (from left): Gunther Schuller, New England Conservatory; Bob Conrad, WCLV, Cleveland; Mike Cuthbert, WGMS program director and on-air host; Chic Legh, WGMS, chief engineer; Joyce Idema, publicity director, National Symphony; Ms. Kimball Firestone, special events chairman, National Symphony Board.

WASHINGTON WGMS-AM/FM

By MILDRED HALL

WGMS-FM in Washington, D.C. is a classical music station with no ivory tower, and plenty of drive. Michael Cuthbert, director of the programming, which duplicated on WGMS-AM in Bethesda, Md., is the antithesis of the old-style classical music programmer who was resigned to low ratings, comforted by cultural prestige.

Cuthbert, like his station, is crisp, hurried, businesslike, and alert as a hare to the competition. The station presents news, sports, special drive-time programming, and involves itself in community activities.

Thanks to the RKO policy of largely "letting us alone," says Cuthbert, WGMS-FM is free to improvise and compete, with all the ingenuity a lively and knowledgeable staff can come up with. WGMS is in the top ten in ratings for the nation's capital,

"a very significant achievement for a concert station," Cuthbert points out.

At the same time, the WGMS program director credits RKO with the promotional exposure provided by a large parent organization. RKO encourages the station to think of itself as a radio station in the round. So WGMS-FM promotes itself heavily at local level, in other media—including even rock publications.

WGMS does not regard its audience only as classical music listeners, but as citizens, commuters, shoppers, with moods and problems. Parent RKO draws on WGMS originated programs for use in the chain—programs like Sue Loomins' "Equal Time," a woman's program, and "Heritage," a minority affairs program, by June Carter Perry.

Cuthbert sets up the format framework for the overall programming, but leaves plenty of room for flexibility and quick changes where called for. Music directors and assistants join in the decision-making.

Decisions are made depending on a mix of factors: what artists are in town, or are best featured at a particular time; what

is happening; what is the mood. From 7 p.m. to midnight, program is different hourly.

The drive-time programs keep up to the minute on news, weather and time-checks. The a.m. drive-time programming and music selection is largely left to the skills of Fred Eden, and in the afternoon drive time, the announcer-selector is Renee Channey.

Perhaps WGMS-FM should not be called just a classical music station, but a neoclassic FM.

MIAMI WAXY-FM

By FRANK BARON

"We want to make our station fun to listen to. We want to give the listener an equal opportunity to participate in the
(Continued on page RKO-14)

Paul Drew

• Continued from page RKO-4

It is probably just as well that the format of the station didn't change. I'm glad—looking back—that it didn't. Even before, I had told Ross Tabor that in going to a Top 40 format: "I can give you an artistic success, meaning the numbers that I think you need in listeners to sell advertising time. But my question is, because of the costs involved in operating in Washington, which are comparable to operating a station in either Boston or San Francisco, though rates in Washington on competitive stations are not equal to Top 40 stations in Boston or San Francisco, will a Top 40 station be a success?" Artistic and financial successes aren't the same, you see. And perhaps it was a blessing in disguise that a Top 40 format didn't take place on WGMS-AM, because today WGMS-AM-FM is a profitable radio station and very well respected in the Washington community and does a lot of good public things. It's a good radio station today.

H: Your AM stations—again with the exceptions of WOR in New York and WGMS-AM—are all Top 40 stations. What do you see as the future of Top 40 radio?

D: As far as I can see on the horizon, I see Top 40 radio succeeding. Years ago, a change took place in Top 40 radio. You see, at one time Top 40 radio and rock radio were one and the same thing. But somewhere in the 1960's, Tom Donahue came along and gave us this new great sound and new format today known as progressive radio. As progressive radio evolved, Top 40 radio experienced a separation in format and there became a rock format and a Top 40 format. Today, those separations still exist in programming. And, luckily for Top 40 radio, there will always be "hits"—that is, songs that people will want to hum or buy records of or even buy the sheet music versions. And whether you call it a Top 40 format or a Top 30 format, we try to play the music that is most popular at any given time.

I don't see that programming concept ever ending. There may eventually be less audience for it—because of the increasing amount of competition as more FM stations specialize in particular formats. Just look at all of the kinds of radio programming that is available today. And I think it's marvelous that someone can turn on the radio and, regardless of their mood, find the radio station that fits their mood—background music, news, Top 40, classical music, oldies. Isn't it marvelous that you can turn on a station, 24 hours a day in many cities, and find out what's happening in the world? Without having to wait for it?

I see Top 40 radio as being a survivor for a long time to come.

H: How much control do you exercise over your program directors?

D: I have great respect for the people in programming positions in our RKO Radio stations. I think I'm responsible for all of them being with us—they are new to the station since I've been in charge of programming. So, we've all learned how to work with each other. There's a tremendous amount of trust between us. Obviously, working directly under RKO Radio president Dwight Case, I have certain responsibilities and the authority that goes with the position of being vice president of programming. I must tell you that I don't like to ever use any of that authority. I have always preferred to work with younger people . . . either the disk jockeys when I was a program director or program directors now . . . young disk jockeys would make mistakes and learn and come back fighting and come up in the world, in their career. My job is to try and advise and consult and motivate and stimulate and, at certain times, irritate, I'm sure . . . to do whatever it takes to get them to do things for themselves. Because it's their career that's on the line. The guy that's in Memphis—that's the biggest thing that ever happened to him in radio, programming that station. And I'm not so sure that I understood that the first few months I had this position . . . but I had to learn, too, for this was also a new job with me.

Very often, today, I will see our programming people do things—or want to do things—that I'm not so sure I would do or do exactly that way. But I will often let them do it without making comment one way or another—so that I don't affect their chances for success . . . as the word from the master, so to speak. Because I want them, within reason, to touch the stove and burn their fingers. To learn. Makes for strong people . . . motivates them . . . keeps them creative, fresh . . . keeps them happy in their jobs. And we've lost very few people over a period of time, when I look back . . . some people have not been the right people. I have exercised, in some instances, perhaps not the best judgment in people. On the other hand, we've also lost some good people—like Jerry Clifton, who came from Bartell Media and went back to Bartell in a higher position—as national program director. Al Casey was with us, I think too short a time, but he got an offer he couldn't refuse. You hate to lose good people like that. But Michael Spears has been with KFRC in San Francisco a little better than three years now. Charlie Van Dyke, program director of KHJ in Los Angeles, has been there over two years and he worked with RKO Radio before—as an air personality at KHJ where he still does the morning show. J.J. Jordan worked at WRKO in Boston years ago as an air personality and now programs the station. And he's back in his home town. Isn't it marvelous that there's a man programming WRKO who grew up in the city? That, to me, is of great value. It gives him a competitive advantage over anybody in the market who isn't from Boston.

When I first got this job—and Boston had serious problems at that time—I told management that there's one thing we'd probably never do: Beat WBZ. But I called it wrong. WRKO

beat WBZ in come in Jordan's first ARB ratings for Boston.

So, I enjoy working with these people. And I have learned to let them do things as they would like to do them. They seek my advice, of course, and we have a relationship where I say to them: I don't like surprises. I don't think anyone likes surprises. And I don't like to critique them. I don't like to do that anymore. But if they seek advice I'll help as best I can, refer them to someone else who can help them, or tell them I don't know . . . and you're on your own.

If we've hired the right people and they're properly motivated and well paid, they're going to be more dedicated than any other human in the world.

H: How often do you travel?

D: About 75-80 percent of the time.

H: Out listening to your radio stations?

D: Listening to our stations, visiting the people at the stations, and listening to other radio stations . . . not only to study what else is being done, but always on the lookout for other people who we can bring into the company to grow and learn with us.

H: Are all of your FM stations automated with the exceptions of the New York and Washington stations?

D: Yes.

H: I know that you're constantly upgrading the equipment at all of your stations. How do you personally feel about automation and the other modern technology being used today?

D: The Schafer 750 we're using at WROR in Boston is the most flexible system I've ever seen in operation.

Another manufacturer may have something equivalent, but I'm not familiar with it.

I feel automation has its place . . . it's not going to replace humans, but it gives a program director a chance to have control of the programming prior to it going out over the air . . . and a reasonable chance of having it come out the way he intended it to . . . if it's operating properly.

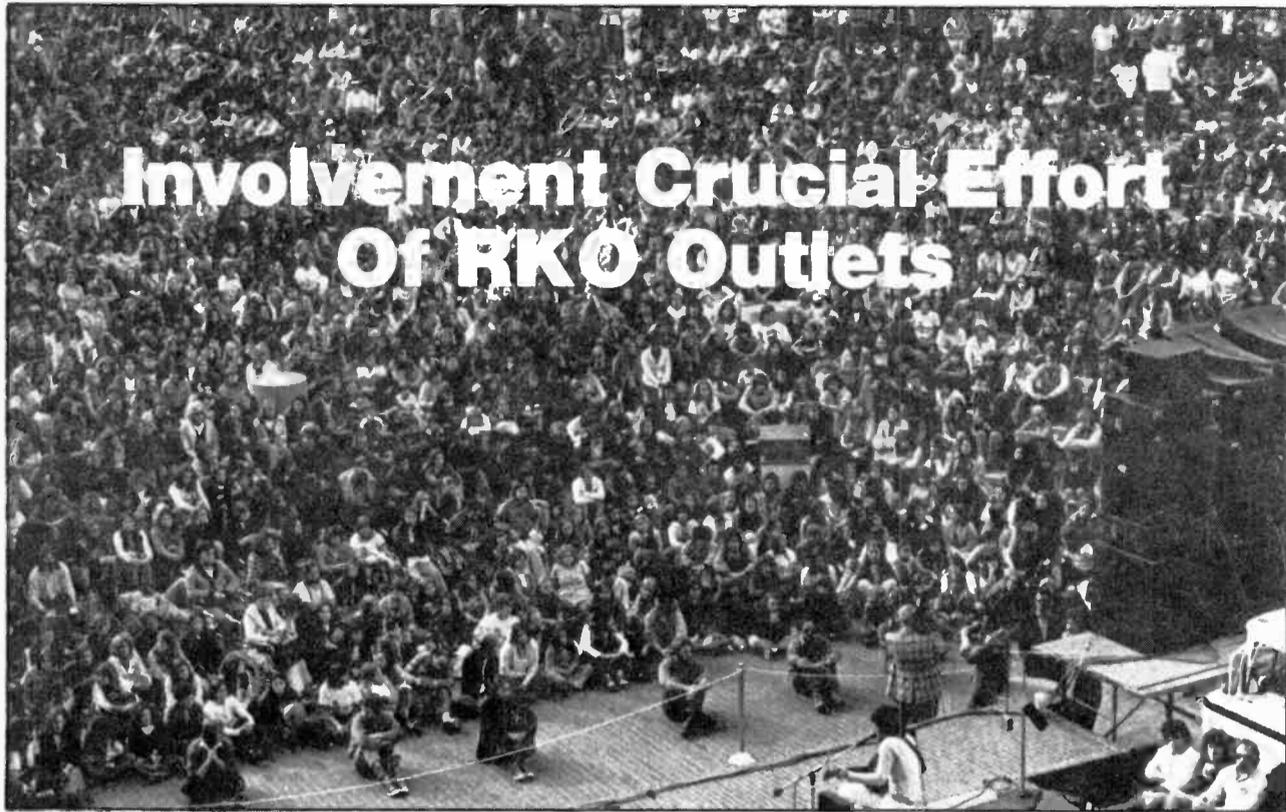
H: I know you're familiar with the equipment and system used by the Moffatt chain in Canada.

D: It was one of the most impressive demonstrations that I have seen in years . . . or maybe in my lifetime. Maybe Keith James, head of programming for Moffatt, undersold it during the demonstration that I saw at the recent International Radio Programming Forum in San Francisco. But it worked. It's not half-finished, but they know what they're going to do with it, eventually, and I'm sure it's going to work. I don't know if everyone is aware of it or not, but back in 1968 Ron Jacobs, then program director of KHJ in Los Angeles, proposed something fairly similar that would take a lot of decisions and automate them away from the disk jockey . . . so a disk jockey wouldn't have to wonder whether he'd played an Elton John record 10 minutes ago . . . or whether he needed a record now with a 10-second intro and between 2:30 and 2:45 minutes long. With the Moffatt system developed by Gordon Kyle, you
(Continued on page RKO-13)

Sounds Good From Here



Warner Bros. Records



More than \$100,000 was raised in WRKO's March of Dimes Superwalk Oct. 5. Scene here is participants relaxing in Boston City Hall Plaza at a Seals & Crofts concert.

WRKO photo by Mary Coen

**BOSTON
WROR**

"Radio has become very specialized. You have to go to one particular audience and do the best you can. Audiences bring in the revenues," says Art Ortega of WROR in Boston. "We are unique because we are the only oldies station in this market."

Ortega realizes the station is responsible to the community "and we reflect that in our public service programs. We produce public service shows on a local level, such as 'Drug Hot-

line' for three hours on Sunday. We do black community shows. We do weekend news reviews locally and about New England. We do social shows. We are believable in the community. We are a well-put-together station."

WROR recently went to a fully automated system with new equipment, and airs 24 hours a day. "The new system is a source of happy moments on the air. We want to sound like a live station. We play 1955 to early '75 oldies. The people want to hear them. Oldies have a wider audience appeal."

Ortega feels that "people in radio move so much they don't

take the time to hear about the community. We involve ourselves with the audience. We ask them to mail in cards and ask for their favorites. We are constantly taking out the negatives from our format and putting in positives, to build an audience reaction.

The program director says "There are many markets where stations try oldies, but it doesn't work for them because they try to add new stuff. Our station is top-ranked because of the quality and consistency of its programming. We do contests, special promotions, put on special rock oldies shows. Our special programming gets lots of listener response. FM lends itself to this type of programming. Audiences listen long. They are at home. We will continue to do this type of programming."

Recently, WROR did its first annual sock hop and drew more than a thousand persons, with a thousand more turned away. "We did the disco thing—a live band—1950s garb—gave away prizes. Our listeners, we found, are pretty straight, and into the 50s era. There is lots of emotional response. It's very viable."

**CHICAGO
WFYR-FM**

"Records alone don't make a radio station," insists Brian Beirne, program director at WFYR-FM in Chicago. "We do many special public service programs. We rely heavily on listener feedback—and on our own research."

The fully automated station plays "all oldies—all the hits all the time. But they must be proved hits. We play records from 1951 to late 1974. We play early rock and roll. But we maintain a delicate balance around the clock."

Station has a unique oldies library—17,000 records from Beirne's own collection. "They're hard to find. We use them where they fit best. We also feature 'Chicago Gold,' the Top 10 hits from the Chicago market only. And we have daily special features. We have special jingles, featuring the artist being interviewed, then followed with his hit."

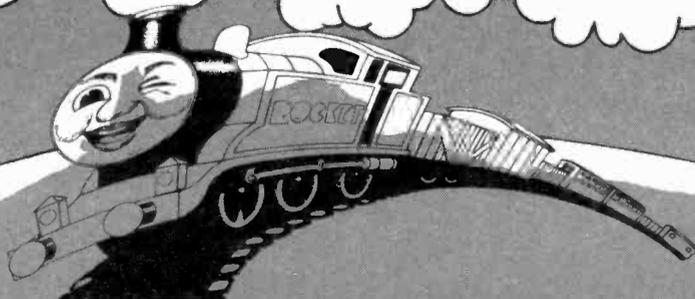
WFYR does a completely live show Friday and Saturday from The Fire Station club in the Windy City, the town's only really exclusive oldies club. "This is a good promotional vehicle for us," says Beirne, who realizes that some oldies markets are better than others, "but we are the only station here to play all oldies."

Station, he says, has climbed in the ARB's, now features more public service, more promotions and more new fea-

(Continued on page RKO-14)

**From "the Little Company That Could",
To the Radio Chain That Did.**

**Congratulations RKO General, from all
your friends at The Rocket Record Company**



Programming What The Public Reacts To



KHJ photo by Bedford R. White



RKO photo by Apopka Chief Photo Studio

KHJ's Charlie Van Dyke (center) with Hamilton, Joe Frank and Reynolds and KHJ's Dr. John Leader (right) during award presentation. At right, Frank Shakespeare greets Erica Farber, WROR general manager.

ords, Jordan will add two-five new records a week to the playlist. He plays LP cuts only when their strength strongly indicates that they will be released as singles.

The main ambition of the people behind WRKO is to reflect what the audience wants at all times. They feel they have the ability to keep their fingers on the rapid changes of their audience through extensive research, telephone requests, and letters sent to the station. With this combination enabling them to move quickly in the direction of the public's desires, there's a good chance people will continue to see WRKO ride the top of the charts in radio ratings for some time to come.

MEMPHIS WHBQ

Dave Williams, program director of WHBQ-AM, Memphis, feels that "while many stations are eliminating personality announcers, radio should be **about** personality. And very few people can be personality disk jockeys."

When speaking of WHBQ's playlist, he admits that it has been shortened in order to repeat hit records as often as possible.

But he hastens to add that at least four oldies are aired each hour during the day. He stresses the importance of the station's oldies. "At times, we will play as many as eight an hour during the afternoon.

"I feel that oldies are the most important classification of music that a station plays.

"These records are proven hits, and people tend to enhance and stimulate memories by dealing with old records."

Williams explains that neither sales nor requests determine how repeatable a hit record is.

"It depends on the particular record we are dealing with and, of course, the time of day in which it is played is important.

"There are certain hit records that are not conducive to a certain segment of our audience. We most definitely deal with that," he says.

He does not view high rotation of these records a tuneout factor to any segment of his audience. "The average listener does not listen enough to tune it out," he claims.

(Continued on page RKO-14)

BOSTON WRKO

WRKO, 680 on the Boston dial, is acclaimed as being one of the country's foremost contemporary AM stations, broadcasting at 50,000 watts, 24 hours a day.

Jack Hobbs, general manager since 1973, feels WRKO's ability to play as much music and entertain as many people as possible lies in the way the air-sound of the station is put together.

As general manager, Hobbs theoretically has complete control over the program direction of the station. But, wishing to avoid imposing his personal tastes, Hobbs relies heavily on program director J.J. Jordan for day-to-day control of music. Also contributing valuable programming advice is Paul Drew,

national program director for RKO. This collaboration has been successful in bringing WRKO to the top of the ratings in both average quarter-hour and cumulation for the total survey area. Accordingly, the station is very aggressive on a sales level, being one of the top-billing stations despite carrying only 12 minutes of commercials per hour.

Jack Hobbs came to WRKO from the RKO advertising representative office in Philadelphia. He started originally at a newspaper where he worked for 12 years until he finally decided he was dissatisfied with that form of media. So, wanting to try radio, he moved to Philadelphia to work for WPEN as an account executive, which finally led him to a position as manager RRR, Philadelphia.

J.J. Jordan, WRKO's program director, maintains a 30-35 record playlist. Depending on the strength of the playlist rec-

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LOS ANGELES
KHJ

By JEAN WILLIAMS

When Charlie Van Dyke moved into the programming slot at KHJ, Los Angeles, several months ago, his first request of management was to take a giant step backward into personality announcers.

Van Dyke says he sees a trend unfolding in personalities. He contends that in order to be community oriented, personalities must be at the forefront. At the same time, he points out that KHJ, a Top 40 station is moving into the community.

While the station is vying for a major position within the community, outside of the studio, contests are being used in gaining bonus acceptance.

A KHJ listener asks what audience is the station now trying to reach as it moves into the community. The listener further states that the outlet is leaning toward softer more melodic sounds.

Van Dyke does not disclaim this, however, he says that today's music is different.

"There is a heavy disco influence, which happens to be high energy. But hit music has gotten better and the science of making music is superior than in the past. Therefore, if the music appears softer, it's because the hit records are more melodic," he says.

He explains that the station is moving away from formatted radio. "For a number of years, we have leaned toward a tight format with rather rigid personalities. Since we have decided to be more community oriented, we are maintaining the precision needed for a tight station situation, but have broadened and unleashed the formality in format," he continues.

The station's policy of airing product: "When airing a hit record, it is played once every two and a half hours, which carries throughout the day. And its rotation is governed by requests, sales in the marketplace and national charts.

He claims that high rotation is not a tune-out factor for his audience.

Although some stations contend that news can be a tune-out factor to a certain segment of their audiences, Van Dyke says that his 18-34 audience sits tight. He explains that KHJ's headlines are grabbers and the announcers keep the news tight.

(Continued on page RKO-14)



KRTH's masked marvel typifies RKO's involvement philosophy of communications. So too does WOR's "Rambling With Gambling" show, where 10,000 fans showed up to see Dr. John A. Gambling (left) during a 50th anniversary promotion.

NEW YORK
WOR

By RADCLIFFE JOE

Like the master stroke of genius from the brush of some much maligned artist, WOR-AM stands—an excruciatingly successful reminder to critics, soothsayers and self-righteous clairvoyants that traditional is not necessarily passe.

A defiant bastion for the unheeded voices of sequestered establishment values, WOR, in the heart of hip New York, bucks the steamroller tactics of revolutionary voices that would put a rock radio antenna atop every skyscraper, and a discotheque on every street corner.

Envious competitors, and usually eloquent media analysts, have been hard-pressed to define the station's phenomenal success. One observer defines it as "clean—connotating images of motherhood, the American flag, and apple pie."

To another observer the station's talk format is a refuge for

the old and neglected, taking the place of absent children, and filling a void created by lack of day to day, one on one conversation.

However, Herb Slatzman, the station's general manager, sees his station as being progressive without resorting to abrasive changes, and identifies his audience as people of all ages, with many ex-New Yorkers, now suburbanites, who want to keep in touch with developments in the Big Apple.

WOR is indeed a little of all these things, but it is also a lot more. It is a true community station in a big, overburdened and indifferent metropolis. Its air personalities, institutions themselves, are involved. Like Bernie Meltzer, who has established himself as the voice of compassion for harried New Yorkers, John Gambling who gently prods them out of bed and psyches them for the horrors of the dawning day, and Ar-

(Continued on page RKO-14)

Frank Shakespeare

Continued from page RKO-2

philosophy, history, or political science . . . and most of us have not. You find that you're 35 and you've suddenly got a sensational job—you're head of one of the most important communications facilities in a major city in the United States.

"But, where broadcasting has failed is that we're not really equipped for it.

"We're equipped on the profit and loss side superbly. We're equipped on the operations and management side superbly, generally speaking.

"But, in relation to the state of the nation and a free society—to government—that's an area of growth much needed.

"I would suggest that as you go forward in your editorials or in your commentaries you need to establish in your own mind and in your own way, a philosophical framework within which you would address your community's and nation's problems. If you don't have philosophical framework, you will decide every issue *ad hoc* and you will tend to be under pressure . . . tend to be under the whims of fashion . . . tend to be creatures of the flow of the moment."

He advocated that management must decide their philosophies themselves.

"But if you don't have a philosophical premise, you're going to be all over the lot—subject to fashion in ideas. Superficial . . . without any frame of reference."

He spoke of the "children of the communications revolution" having misconceived ideas of national affairs and business affairs . . . that a survey revealed many young people of today thought it wrong to make a profit . . . that businesses made as high as 35 percent profit instead of the, in reality, 7 or 8 percent that most firms realize. "But these are our kids . . . not someone else's. And if they didn't get these ideas in school or at home, then they must have gotten them *out of the air* . . . a combination of reading, listening, seeing . . . a combination of cocktail talk. . . ."

How do these misconceived ideas happen?

"Indirectly."

He spoke of how sugar prices shot up drastically and how the press and media had covered the situation and the reaction of the public. "But media, who had reported on the entire story, left the story half-told." Media didn't tell how the public—in a free market—stopped buying sugar and prices dropped to a more-acceptable level. The "rest of the story," he said, will never be told. "We left people with a fleeting impression that something is fundamentally wrong with the American system. We didn't mean to do it, but we did."

The problem is that we live in a hard-hitting, fast-paced communications society in which "we hit with ideas and off

we go." Thus, media tends to create a lot of misimpressions.

He spoke of the need to balance ideas. And the responsibility lying with the general manager to not constantly be "caught up in the sensational."

It's very important to "know in order to run a radio station . . . to have a frame of reference in order to write an editorial, to relate to your news director, to relate to community leaders, to relate to that enormous instrument which is yours to control."

But it's necessary to be in "control by knowledge . . . not just because you have power.

"And you have enormous power—you're in a pivotal position in the freest country in the world . . . in a country in which the whole survival of western civilization depends.

"The United States is the West."

He ended with a statement that in his short time with RKO, it had been a matter of personal pride to see "the caliber and character of people in the organization" and he was proud to be associated with it.

Dwight Case

Continued from page RKO-2

These men, you see, are responsible for editorializing on their station, they're responsible for the kind of public affairs programming that goes on the air . . . they need to know more about the world. We intend to cycle all of our managers into foreign countries in the next two-to-four years so they'll be able to discuss things with a far better reflection than if they'd stayed home.

Also, each of the men has in his budgets funds to attend management cram courses at such schools as Harvard, MIT, or Stanford.

Each of the men will report to the others what they've learned. The man RKO sent to Israel last year . . . well, it was important to all of us because of the information he brought back. He saw it entirely different than the rest of us who got our information through the Los Angeles Times, the Post, or other newspapers.

We learn from our roving instructors . . . but also I feel the trips are a great strengthener for them personally.

You see, regardless of whether you're in Wichita Falls or New York, regardless of whether you're with a rock'n'roll station or an all-talk station, if you have a listener circulation, you must talk to the people about how you feel and how you think your community should grow.

I'm very concerned about the industry.

Rick Devlin, manager of WXLO in New York, we sent to the National Association of Broadcasters to observe and come back and tell us about it. He is attending one of the NAB semi-

nars and will talk to all of the other managers by phone. So, if there is an opportunity for us to put a vote in on anything . . . or a suggestion . . . or even an attitude about the way we feel as a group . . . we can take time to do it.

One of the great experiences I've had in a long time was at an Alaskan broadcasting meeting recently when I sat down and talked with Abbott Washburn . . . a man with a phenomenal mind. Now, I know that I can talk to him and get a feeling about something in Washington, if I have the need. Not meeting people like him . . . not getting to know them better . . . not having social contact . . . is a great mistake, I think, that a lot of broadcasters make.

At a cocktail party, many radio men run over to join someone they know instead of walking over and meeting a stranger.

If our managers got anything out of our recent management meeting in Apopka, Fla., it's that they learned Dean Birch hasn't changed a bit since he left the Federal Communications Commission. But Dean Birch is one hell of a guy. He was a hell of a guy when he was there with the Commission.

I called him at home one day because I had a project I thought was the greatest thing since sliced bread. Dean shot it down—and correctly so. But I got him at home. He was sitting on his patio eating breakfast one Saturday morning. He was a guy you could reach. I don't think FCC chairman Richard Wiley is any different. I just haven't met him yet.

So, what we're trying to do is move the men into meetings—and not just in a social way—but with total absorption so they can build their own ideas . . . their own thrust.

The way this company used to function was that the company did the interface with the FCC. Not with the commission, necessarily, but with the bureaucracy. Our men are now their own interface. That doesn't mean we won't help them, but it puts a Tim Sullivan or a Herb Salzman of WOR in New York into direct contact with the FCC so they can grow and learn. No longer can they just read the directives that come from my office—because those directives have been filtered through our minds here. Now, they have to study on their own and find out how the FCC sees it.

Schools, travels, FCC interface—I think these will make our men stronger.

And what we'll end up with is better citizens at each of our radio stations.

(Continued on page RKO-15)

CREDITS

Special issues editor, Earl Paige. Major conception and writing by Claude Hall, Radio & TV programming editor. Staff writers: Is Horowitz, New York bureau chief; Mildred Hall, Washington bureau chief; Radcliffe Joe, Jean Williams, Frank Baron. Art: Bernie Rollins. Production, John F. Halloran.

Paul Drew

• Continued from page RKO-8

don't have to look through a whole bunch of index cards . . . you punch a button and the information is there. I think the system is marvelous. It is a long way from being finished, but I liked it.

But, getting back to your earlier question of why I don't have a personal staff . . . no, I don't. But I use people at the stations. Because they're good people. Charlie Van Dyke helps me with things. I had Michael Spears go out of town recently to do some monitoring in a market. And, too, there's a tremendous sharing of ideas by the program directors among each other. They are my staff.

H: Paul, you're always had a strong interest in music over the years. You personally listen to records and enjoy them, I've noticed. You personally went to London to see Elton John perform.

D: I think you have to make a total commitment in radio. In programming oldies, we frequently have people in operations or sales at those stations in their 20s. Sometimes, they can sit down with Billboard charts and note that a given record went exactly so high on the chart and stayed so many weeks and feel they should program it. Statistically, that may be correct. But I compare that to a Babe Ruth or Y.A. Tittle . . . you can get a lot of things out of statistics, but it isn't quite the same as seeing them and experiencing them set those statistics.

I feel that if I'm going to be involved in this total world of radio programming, even the classical format of WGMS or the talk and information format of WOR, I have to do all of these things. It's part of my career . . . my life. I recently went to Washington to personally view a project of WGMS in fund-raising for the National Symphony. Because I wanted to experience it first hand . . . see how it was set up this year as compared to last year and the kind of people participating.

In music, it's one thing to read a review of a Led Zeppelin concert and quite another to go and sit in the 18th row . . . be surrounded by Led Zeppelin. It's the same as reading the travel folders of France isn't like going there.

If I hadn't been there, I would have looked at the review recently in the Los Angeles Times of Paul McCartney and Wings through the eyes of Robert Hilburn. The review was about an early performance by McCartney. I, however, saw the sixth and ninth concerts in the British tour . . . they had grown musically tighter and gained more confidence by the

sixth concert in Liverpool . . . there was an electricity in the air. I'll take memories of that concert with me to the day I die. If Hilburn had been at those other concerts, he would never have printed the reviews that he did.

I told John Reed, Elton John's partner, about two-and-a-half years in front that Elton John was going to be the next super star . . . the new Beatles. The chemistry was right.

Having gone to England and seen Paul McCartney, I can discard the reviews Hilburn printed and tell you and my program directors that I believe with Paul McCartney's next tour of the United States he will leap into the No. 1 spot worldwide. The music is there. And he has that handsome face and there's all of those young women around just wanting to be in love with someone. We haven't had anyone like that in music in some while.

H: What artists do you like personally?

D: I like Helen Reddy . . . I think she has a great voice and a fantastic style. I don't know, however, that I have favorite artists . . . I think I have favorite records.

H: Do you collect records?

D: Sure. I listened to some Michael Jackson last night . . . cuts off an old album. And I listened to a cut off a Smokey Robinson album that's out and I don't hear on radio anywhere.

H: Not even on your own stations?

D: No. The cut is "Quiet Storm." It's about seven minutes long, so it's a little hard to program. There's been two singles otherwise from the same LP. And yesterday, here in the office, I probably listened 25 times to the new Osmond single . . . probably drove everyone nuts in the office. I'm not quite sure of the title . . . I just like the sound. I like popular music.

H: And yet, in the case of a Smokey Robinson, you would never insist upon it being played . . . at least, not at this time . . . with all of your power to insist that it be played, you still don't, because . . . are you waiting for it to become a hit?

D: No. I like to listen to the people who work for us . . . they're good people. For example, the Four Seasons have a record out now that's a hit. And I remember that the week that record came out, J.J. Jordan in Boston called Mardi Nehrbass, our music coordinator, and asked: "What does Paul think of the Four Seasons?" I hadn't heard it at that time. He said: "Well, I think it's a smash." I told Mardi: "If he thinks it's a smash, tell him to play it." Later on, I listened to it and said: "Sounds pretty good to me . . . I don't know that it's a smash, but let's find out." But J.J. Jordan is an example of a man who got emotionally involved with a record . . . he thought it was great

and wanted to play it . . . and he did and he proved that it was going to be a hit.

Back when he was in Memphis still, he called me and said that Barry Manilow was in town doing some shows "and we're getting a lot of calls for a song that he did called 'Mandy' and I think it could be a smash." I said: "Are you sure . . . the guy that plays piano for Bette Midler?" And he said he felt it was a hit record.

Well, I often make mistakes.

And, anyway, far be it from me to try and determine what a station is going to play . . . because, again, the program director is there. He knows his station and his market. As far as I know, Jordan's was one of the first two or three stations in the nation to play that record.

So, I listen to people like Christy Wright at WRKO in Boston, who I think has good ears . . . and is a dedicated music person. I listen to Marti.

And we do an extensive amount of music research ourselves.

I'm a fan of what I call hit records. If you show me that the public is going for a record, I like it. Because my taste is probably right there with them on music.

H: Do you leave most of the technical details up to your chief engineer?

D: We have a vice president of engineering—George Cabalbo in Boston . . . and extremely aware man, plus he's a program director's engineer. We know that a program director, as a rule, doesn't know as much about the audio as a good, competent engineer. If we have an audio problem at a station, it's easy enough for George or George and I to fly there . . . sit down with the program director and the chief engineer of the station and adjust the sound to everyone's satisfaction. I've been in the situation myself where you and the chief engineer don't have the same opinion and it takes someone from outside to look at your audio chain and help you clean it up. And, where we have had a difference of opinion between a program director and a chief engineer, it's usually because—and I've told the program directors this—they didn't know what they thought they knew about engineering. It's a terrible thing when one program director tells another: "Hey, we just put this gizmo in . . . our station sounds great!" So, then that program director goes to his engineer and says why can't we have the same thing? Because, he wants to have the latest and greatest. Each station's engineering situation, I think, is unique. Because no two audio chains are really alike. Like no two Cadillacs are really alike.

(Continued on page RKO-15)

Atlantic Records, The Music Company Salutes RKO, The Music Stations.

SAN FRANCISCO KFRC-AM/FM

Despite its heavy teen listenership, KFRC-AM considers itself "an entire family medium," says Michael Spears, for three years program director. The FM side, K-106 is an automated oldies and goodies format.

Going back "a long ways" as a contemporary of KHJ program director Charlie Van Dyke (KLIF Top 40 together in Dallas and SMU classmates) but not really paying all that much attention to the Los Angeles outlet, Spears believes KFRC-AM may be "one of the few AMs that still has all the teens (in its market), five to one over our nearest rival in all day parts." But this doesn't mean KFRC-AM can't have substantial older audiences in day parts that are appropriate (mid-day 18-49 women and so on).

Spears sees KFRC-AM evolving and growing up from its teenie-bopper image and changing dramatically from the Drake days prior to Spears joining KFRC-AM. "Drake programmed at San Francisco. But this is a 4.5 million market made up of all kinds of people." KFRC-AM at 45,000 watts less than KNBR's 50,000 is second most powerful in signal, Spears claims, and reaches 120 miles in every direction (at sea, too?—"we're after anybody.") Spears says KFRC-AM, 8 of 63 when he came, is now one and two in the market.

A key to KFRC-AM's potential growth is more community involvement, something that echos throughout the chain. A recent concert benefit for the blood bank drew 10,000 and points toward what Spears wants more of. "We'll be into getting people jobs, voting drives, charity concerts.

"We never want to bury PA in the middle of the night," says Spears, who sees taking comments on the news from 10 people and packing these into a minute or 90 seconds to "see what people are into."

Personalities: Dr. Don Rose 6-9 a.m.; John Mack Flannagan 9-noon; Rick Shaw noon-3; Chuck Buell 3-6 p.m.; Marvelous Mark 6-10 p.m.; Don Sainte-Johnn 10 p.m.-2 a.m.; Shana 2-6 a.m.; weekends Dave Sholin and Mucho Marales.

NEW YORK WXLO-FM

WXLO-FM in New York City is different from the other RKO General FMs in that it has no oldies image. "We're strictly mass appeal," notes program director Lee Douglas. "We play the best combination of music we can find—even album cuts. We try to find out what the audiences want to hear."

Douglas admits his station is "totally unique in this market. We put in a lot of energy, music and money. We have affected the market here. Competition is stiffer, but we've made it so. The market is reacting to us now. We are one of the most successful FM stations in the country. We can lose some audience and still have big numbers due to the amount of people. Basically, we try to appeal to the 18-34 group, not excluding the teenagers."

Formerly at KLIF in Dallas (where current RKO-FM program directors Charlie Van Dyke and Mike Spears once toiled), Douglas says of his 99 X: "We play the best music we can play. We are concerned with New York. The music must be right for the city you are in. We relate to the city. We research heavily. We talk to people in our own organization. Research tells us what to do."

Station, only a 5,400-watter, is atop the Empire State Building, along with 13 other outlets, but covers all five boroughs, plus Westchester, New Jersey and Connecticut.

"We concentrate on the sound of our signal. We try not to sound like AM stations. We have no distortion. We try to do things that make us sound like radio—not stereo. We want ours to sound like the best one. That's the ultimate answer to FM. FM sounds better. The same music would sound better on us than on our competition. We always try to improve the sound."

WXLO also is unique, with parent station WOR "upstairs with its MOR-talk programming. They don't compete with us in demographic areas. We are two viable facilities in the same market. But 99 X is a new situation. We are like a babe in the woods. I am proud to be here."

Douglas insists that everyone who works for him "must love being in radio. They are all energetic." As for New York City: "There are many negatives in New York. The news paints a horrible picture. The populace is very chauvinistic, very aggressive, but very proud, very competitive. This is an exciting place to do radio. I am looking ahead to more success in the future."

LOS ANGELES KRTH

At the Los Angeles FM station, KRTH, program director Dick Bozzi says "We find ourselves being very competitive, which is good for the growth and development of the RKO stations. It's the only format we can build on." The format consists of oldies, all the time.

Bozzi, however, doesn't consider himself an oldies programmer. "I'm hit oriented—contemporary radio oriented. I've been in FM all my adult life, always in alternative radio stations. I try not to be "everything for everybody. That's impossible. Here we surround the music with the general sound of FM broadcasting, as opposed to the hype-smile-push thing."

He tries to involve the audience and the community. "We make fun of ourselves. We invent characters and character voices, to increase the tolerancy and give us flexibility. I 'contest,' but I don't have the clout. We're a small, four-man station. I do promotions, but not to compete. We try to involve the station with the community. We're involved in exposing community ripoff. We are looking for things to involve us."

KRTH plays oldies from 1955 to 1963. "Everything is recognizable. Every hit we play is recognized. I billboard that. We have a good, solid 18-34 following. We share audiences with everybody—not just with one station. We have a constantly loyal following. We have familiar programming, rather than a 'sound' following."

Bozzi feels that "oldies" is a different word to different people. But the station also does documentaries on different acts and songs, such as "Rockin' from the Roots," and "Earth Movers." He says "This is good programming. It helps us. Besides, we are an automated situation. I don't have the 'being live' problems. I have time to develop and produce commercials and promotions, so they sound fresh, so it fits a 24-hour station."

The program director promotes special four-hour shows, a la TV specials, with top guest artists. "I'm thinking about six months ahead," notes Bozzi, "but in total projection I'm a year ahead about what I have to do to be competitive. I know we'll do more to make people aware of our station in the market. We are looking to be an alternative radio station."

Bozzi goes back to old radio basics: "It ain't what you play, it's what you say. You play to the community, and you talk to them."

WHBQ • Continued from page RKO-11

Williams agrees with many Top 40 stations that feel teens, although they will not admit to listening to WHBQ, show up heavily when ratings time rolls around.

Explaining this psychology, Williams says, "Peer group pressure dictates that young people not admit to listening to Top 40 AM. It just isn't hip or in to tune into AM as opposed to FM."

He further explains that there seems to be a general acceptance to music that was previously considered of another element. "There are no trend setters in music today because people are so aware of music crossing over."

The community is now the major form of the station's advertising.

"The most effective means of advertising a station, is to sell it to the community, and this only comes through community involvement."

According to Williams, this is a direct tie-in to personality radio. "We must relate to our audiences on their own levels."

But he admits that he does on occasion feel defensive with persons involved in other formats. Defending his position he says, "This seems to be the most financially secure format, and there are bound to be a certain amount of social pressures."

He points out that WHBQ's announcers are carefully selected. "The single most important thing with our deejays is that they must have the same general character of the other staff members."

"Then it's a matter of their creative potential."

"I would like for Top 40 radio to return to the mid-60s when announcers were painting little audio cartoons, creating personalities."

"The objective is for the disk jockey to make people react."

Making WHBQ's audiences react are: George Klein 6-9 a.m., Robert Knight 9-noon, Dave Williams 12-3 p.m., Dude Walker 3-6 p.m., Mason Dixon 6-10 p.m., Shelia Mayataw 10 p.m.-2 a.m. Jay Michael Davis 2-6 a.m. and Tony Maddox takes the swing shifts.

WAXY-FM • Continued from page RKO-8

fun," says Bill Heizer, program director of WAXY-FM in Ft. Lauderdale.

His station is the only "all-oldies" in the highly competitive Miami market, playing music from 1955 to 1974. "This is a topsy-turvy market, and nobody is getting the whole pie." Heizer, who has worked in the Boston and Chicago areas, believes he knows his radio markets.

"Our main thrust," he explains, "is in the music, and in promotion. We do a lot of contests on the air. We are extremely promotion-minded. We brought back the Chicken Man after about 10 years. He goes all around town, promoting WAXY—even to Dolphin football games. We do Super Card promotions. This is good for giveaways."

WAXY-FM is a 100,000-watter, playing 24 hours. The station, says Heizer, has very little talk, and very few personalities. "We play lot of music and use station i.d.'s with the actual artists whose music we play."

WAXY has no AM affiliate, while all other RKO General stations, except a Chicago outlet, have both AM and FM outlets in the same city.

WFRY-FM • Continued from page RKO-10

tures, plus a continuing series of contests designed for the young public. The emphasis, notes Beirne, who has been with the Chicago outlet slightly more than a year, is on 1960s music.

KHJ • Continued from page RKO-12

He says the station deliberately tracks news items, and it will also give treatment to news of entertainment which it feels is pertinent to its audience.

Van Dyke is also proud of KHJ's traffic reporting, saying that it is a vital part of drive time programming, although again he admits that some stations deal with this type of reporting as being a waste in drive time radio.

"We feel that we are providing a security factor in reporting traffic. People want to know what they are facing when they start their driving day," he says.

Another element that's given at the start of the day are "flashback" records.

Flashbacks or records recently removed from the playlist, are not removed from the studio.

"We have found that a great number of people are very comfortable with records they are familiar with. There seems to be a certain kind of security in these records. We feel that you cannot go wrong with a record that is a recent hit. And the morning hours are prime time for these records," says Van Dyke.

However, these records do not fall into the oldies category. Evening oldies are dealt with in the same manner as newer records. The more requested, the more they're aired.

But Van Dyke explains that 1961 is as far back as he will date his oldies.

With more music and the addition of more contests, KHJ has limited its commercial load to a maximum of 12 minutes and 30 seconds an hour.

While happily relating a recent contest incident he says, "We were giving away a \$10,000 cash prize. Shirley Erwin took the entire bundle in seven days which forced us to repeat the contest. Not enough people were aware of the contest to end it in seven days."

He contends that people must be educated to the rules of participating in contests, adding that seven days is just not enough time for people to become totally aware of it.

The station is repeating the contest giving away not only \$10,000 but \$20,000.

Contest rotation does not vary around the clock, however. Announcers inject their own personalities in presenting the games.

"Our audiences are divided and the disk jockey in a particular slot gives his audience what he feels is comfortable for them dealing with at the particular time of day," says Van Dyke.

WOR • Continued from page RKO-12

lene Francis, whose name like so many of the others on the staff is something of a legend among listeners.

And more, WOR is the official weather voice for thousands of little, well-scrubbed school children and their parents seeking information on whether or not inclement weather is affecting their school schedules.

During a 24-hour leukemia radiothon last year, the station raised a whopping \$110,000 for the cause, and according to Slatzman, the station has always been a firm advocate of women's rights, and played an important role in helping to foster the women's lib movement.

Still WOR is more than just simpering sympatico and patronizing platitudes. Its role is important. Its towering mailbag testifies to that. What's more, there is a judicious balance. Comprehensive news coverage, weather and traffic reports, mystery theatre, the opera, and comedy with Bob and Ray are all interwoven to create a format of unique design and texture.

That format, and the station's unswerving adherence to it, has helped create a standard of excellence that has won WOR a string of awards, and made it one of the most sought after stations in this market.

In spite of the profusion of radio stations in the tri-state area of New York, New Jersey and Connecticut, advertisers literally wait in line to fork out as much as \$300 for a 60-second spot, sold only in sets of three.

The waiting period varies according to the time slot in which the prospective advertiser is interested, with the John Gambling Show in hottest demand. Conservative estimates are that new advertisers may have to wait as long as 10 months to a year to get on.

In its 50 years of operation WOR has been credited with many firsts, among them are the breaking of such news as the kidnapping of the Lindbergh baby, the first transatlantic flight, and the first station to get the nod of approval for a radio broadcast from the late Mahatma Gandhi.

The station has also played a major role in helping to develop the talents of such showbusiness personalities as Al Jolson, Rudy Vallee, Roy Smeck, Veronica Wiggins, Uncle Don Carney and others.

Originally devised as a promotional platform for Bamberger Stores, WOR was established by Louis Bamberger in his Newark, N.J., shop in 1922. It was the second station to be licensed in the New York Metropolitan area, and operated on 250 watts of power.

Early listeners and those directly connected with the station remember the problem of early radio broadcasts. Studios were noisy and microphones were inefficient. But Louis Bamberger was undaunted. He felt that broadcasting had limitless potential, and he persevered.

Paul Drew

• Continued from page RKO-13

About a year ago, one of our stations with an engineer that does a lot of experimenting and comes up with some fantastic things being copied all over the country—by our stations and others—put in a new piece of equipment developed by someone on the West Coast. Initially, it improved the sound of the station. It was a good-sounding station to begin with, but it got that much better. But one of our other engineers didn't want the item; he said: "That guy has been trying to peddle that for three years; it's not a very stable piece of equipment."

Well, engineers are typically stubborn, but I asked him if he'd used it, if it had worked out. He said: "Don't worry about it, it won't."

Later, the thing proved to be unstable. And was taken out of the audio chain where it was used. It's over with. It wasn't the great new invention it was supposed to be. But, again, there's a tendency of program directors attempting to pick up on these things from other programming people. But, really it has to come from engineering and you have to have a really competent engineer.

We have an engineer at WAXY in Ft. Lauderdale, Fla. . . . I call him a kid, he's probably 22 or 23 . . . he's a perfectionist and very aggressive. Every program director would be lucky to have an engineer like that. Wayne Delasanti. Because every good station deserves a good chief engineer. That's the last link with the audience. And it should be someone bright and young, with modern ideas . . . someone not tied to that which was, tubes, or the we-used-to-do-this-way syndrome. Because technology in the past few years in audio has zoomed. The past doesn't really help you much when it comes to radio engineering today.

H: How much, do you think, contests and promotion build an audience?

D: A contest for the sake of having a contest is of no value whatsoever. Great radio stations are great, very simply, because they are well-programmed 52 weeks a year. I don't like to hear anyone say to me: "This is what we're going to do for the book (ARB)." KHJ recently did a contest tied in with the movie "Jaws" and it was timely . . . everyone was talking about the movie and about sharks. But we certainly wouldn't want to run a "Laugh In" promotion now. It was timely when it was on KHJ seven or eight years ago. Contests have to be relevant.

H: I know you're a good vice president, but in your own opinion were you a good disk jockey?

D: No, I was terrible. Bill Drake once told me that the thing

that was good about me was that I was well-organized. I had everything planned. My music was all pre-programmed, except for the portion of the show where I would play back the top requests. Everything that I was going to say—one-liners, promotions, etc.—was typed on index cards before I went into the studio. I knew where I was going to go on the air.

And isn't that what Bill Drake did himself with his programming . . . his stations all showed listeners that they knew where they were going.

H: Eliminate potential mistakes.

D: Yes.

H: Do you feel that disk jockeys today should be well prepared?

D: I think that anyone who goes on radio or television has to be prepared. You're performing in front of the public and the public is entitled to your best. If you're a professional, you will be prepared.

H: What other attributes should a disk jockey have in his job?

D: I think a disk jockey must be totally aware of his market. Because so many disk jockeys . . . program directors, too . . . move around the country I think it's important that disk jockeys and program directors read the local newspapers, watch the news programs on television, hang out, go to the schools, get out into their community . . . they must sacrifice their own time off the air to be out in the community with the people who might be a listener. They must touch people . . . be involved with people. This is why I like J.J. Jordan being in Boston so much; he's an expert in Boston. Getting out and learning the community is very important. We bring a John Leader from Atlanta to Los Angeles and it's marvelous that KHJ program director Charlie Van Dyke has him out every day going places and doing things, just so he will get into the feel of Los Angeles and Southern California. I consider that to be very, very important. Other programmers wouldn't disagree with that; everyone feels the same way. But maybe the difference is that you've got to do it.

H: What long-range plans do you have for the RKO Radio stations?

D: I don't mean it to be a catchy phrase, but I would like greater involvement with our communities . . . with the people. In other words, how can we better serve these people who seem to be extremely frustrated with their government . . . all governments . . . and the local government frustrated by the national government. I think we need to perform a greater service to the people who listen to us. Who depend on us . . . for entertainment and information. I think we have to help them a little bit more. I see that as the area in which I know we are moving. Not only do I consciously believe it, because of the job that I have, but, as I recently mentioned to

Dwight Case, I am emotionally committed. I don't have many answers . . . I may have only a couple . . . many even some of my answers might be radical . . . but Joe Smith, president of Warner Bros. Records, who is a little older and a lot richer than I, has told me that at some point in his life he would like to dedicate himself to public service . . . whether it's putting together a program to feed starving people or elective office. Maybe it's because of the age that I've reached . . . or what I've exposed myself to over the years, that I, too, am beginning to feel that it's no longer important for me to feel that I want to be on the Federal Communications Commission, which is something that I always thought I'd like to do; I want to be able to serve people better. I'm not sure I have the answers, but I now understand what Joe Smith has been saying. I didn't two years ago.

H: Me, too. I want to do something for radio. Even more than what I do now. I'm searching for the right platform. Because radio needs a focus point. It needs to be tied together.

D: Radio can do good things . . . it has tremendous power. And that's what Dwight Case and I have had long discussions about: How we can use the power of radio to do good things. And we have done some good things. WXLO in New York raised over \$300,000 for the March of Dimes . . . WGMS in Washington over \$100,000 for the National Symphony. Now, we're trying to find out what we can do that's beneficial besides just raising money.

I'm of the view that what this country seems to be looking for is strong leadership . . . in recent and present times.

The media, which in this country is free, does have a certain responsibility to respect the position that government officials are in, because the people elected those officials to lead. Some politicians are saying today that their public image is about equivalent to a used car salesman. Well, the image of people in an elective office is determined by how the media treats them. If we don't respect their positions, then we don't have the proper leadership in this country. Since I am part of the media, I have a tremendous responsibility in helping to expose our management people to views . . . views which I don't think are radical in any way . . . but of concern to the nation. Democracy is dependent upon good leadership. And the leaders are determined by the people going to the ballot box . . . and the public respecting whom they vote for. That's the area in which RKO Radio is trying to move at this point.

Radio is a hell of a lot more than just whose records went on the air this week.

That, of course, is important to the people earning their living out of the music industry.

But radio has greater responsibilities.

Dwight Case

• Continued from page RKO-12

FM CONCERN

I'm very much concerned with the fact that FM—except in markets like New York, Los Angeles, and San Francisco—can't get the same kind of rates in the market as AM stations. But, by accident, Jack Thayer's NBC NIS operation—the news and information service—may help FM tremendously . . . whether radio ever gets all-channel legislation or not.

You see, the current pattern of NBC's NIS, whether for positive or negative . . . or even accidental . . . reasons, is being sold to a tremendous number of FM stations. And I happen to feel it's one of the best things that could happen and for this one reason: When FM started, it was basically for the people who wanted to listen to classical music. After a while, FM moved out of classical music and into the good music room. The next people on the scene in FM were the progressive rock stations, whose listeners, incidentally, I don't consider to be very far frankly from classical music listeners. And MOR formats happened on FM. But, before the NIS came along, a listener who wanted to hear what was going on in the world had to turn to AM.

With news now on FM, FM is suddenly a full-service band . . . a competitive band. Promotion for FM will change dramatically. Soon, it'll be the AM guys who'll be bitching for all-channel legislation instead of the FM owners.

Thus, out of his all-news service, Jack Thayer of NBC might have accidentally punched the button to cause FM to become a real honest-to-God radio spectrum.

And this gets back to rates. We have a few troubles with FM rates, especially in market places where we have two stations. Getting an FM ratecard up in New York, Los Angeles, or San Francisco is different from getting an FM rate up in Detroit or Chicago or similar cities. Chicago and Detroit, if they are not actually anti-FM, at least look upon it as a different kind of a way to buy advertising time. If WXLO in New York was, for example, to beat WABC, WXLO general manager Rick Devlin would have a dynamite shot at getting business at whatever rate he wanted, as long as it was an efficient buy. The same is true of a KLOS in Los Angeles; if the station is an efficient buy for an advertiser, the station doesn't get hassled about being AM or FM.

The same is true in San Francisco, frankly because of the work of James Gabbert and his station KIOI . . . he can be very proud of the work he does; I've watched him for years.

But in most major cities the reason FM ratecards are so low is for one reason: Lack of courage. You've got to go out and

ask for \$120 a spot . . . instead of saying: Well, the average FM rate is \$46, so if I got to \$50 . . . well. . . .

In New York, Rick Devlin is a very courageous man and WXLO is moving up into the soft underbelly of the AM rates. We're up in the \$80s and even as high as the \$97s. We haven't crossed the \$100 barrier yet, but Devlin is charging the same kind of money as many leading AM stations in the market.

In the other markets, more courage is needed. Or maybe it's a matter of insanity. I don't know. But why not raise the rates?

THE SCOTT BILL

Radio is very complex . . . and that's one of the things I enjoy about it. It keeps you on your toes. But I do not think—any more—that a broadcaster can live quietly, reading the directives that are coming down from the Federal Communications Commission—potential rulemakings—and sit quietly in the small towns of America and not have direction from legal counsel in Washington.

The timing of the things that can happen—the costs of a man's business being affected by some accidental legislation . . . make it imperative that a broadcaster have someone who can interpret possible legislation or rulemaking and turn the gist of them into simple businessman terms.

Washington is a whole different vocabulary than radio. And it's a whole different world you have to live in when you're in direct interface with the Federal Communications Commission. Whether, in fact, you're owner of just a single radio station or you own several.

The problem comes when an owner of a radio station in Bakersfield, Calif., or Wichita Falls, Tex., is handed a piece of legislation or rulemaking which could cost him 1 percent of his gross. He is more than likely not as concerned about it as, say, a station owner or manager whose station is doing \$5 million or \$10 million a year.

And what seems to happen in government today is that it's only people who rear up on their hind end who get noticed.

And what seems to happen in government today is that the only people rearing up on their hind end and getting notices are the ones who obviously have the most to gain . . . or lose.

Consequently, the government says: Well, obviously RKO is concerned because of their billing. But we haven't heard from the little guy out in the hinterlands, so if you take a broadbase average it doesn't affect the little broadcaster that much. So, obviously, the rulemaking must be correct.

It's a scary situation.

If you get right down to it, there are probably only 24 broadcasters really concerned about the bill by Sen. Hugh Scott to create a royalty payment by broadcasters for record artists and record companies based on airplay. But those 24 broad-

casters may represent as much as 50 percent of the total revenues in radio. But radio people in Colorado Springs, Wichita Falls, Tex.; and even in Dallas (I've talked to people down there) take the attitude that they're not going to bother . . . not going to write their congressman . . . not going to become involved with it . . . just take whatever is handed down to them by the government. They assume that one percent is not going to hurt them too much.

But it isn't only the 1 percent that bothers me . . . it's the fact that they aren't **involved** with the most important fulcrum that their station operates around.

My feeling is that no matter how large or small you are in broadcasting, you should have some kind of attorney relationship in Washington. Someone who would not only tell you what a rulemaking or legislation is going to do to your station, but what it's going to do to the entire industry.

With a broadcaster paying dues to the National Association of Broadcasters and the Radio Advertising Bureau, I look upon the attorney situation in Washington as something a radio man could "belong" to. Much as a broadcaster pay NAB and RAB dues or dues to his Junior Chamber of Commerce. But a broadcaster desperately needs someone in Washington today who can keep you in touch with what's going on so you have the right to stand up and be counted as one of the voting group.

I think that kind of relationship has to happen. If not for the personal benefit of the radio man, then for the benefit of the industry.

We just can't be loners anymore.

We've got to make some kind of effort to keep the quasi-government control away that's moving in on us. And I can't do it because I'm so-called Big Business. And Hal Neal can't do it because he's Big Business.

The trouble is that the radio man in Wichita Falls think they don't matter. They probably feel it's tough enough to break even at the end of the year.

And that's a short-sighted philosophy. Because later on, as radio gets more and more involved with this type of governmental interface, the small broadcaster is going to be forced to governmental interface whether he wants it or not.

In reality, the small broadcasters in Modesto, Calif., and Wichita Falls are bigger than they know.

If we just had two more guys to stand up with us and say they didn't like a particular rulemaking or piece of legislation, it might be the tiebreaker.

Again, if we don't have a strong radio group—our own lobby as such—if the guy in Wichita Falls or Duluth is not writing, talking, seeing his congressman, then I'm not so sure but what we'll deserve the legislation and/or rulemaking that might be falling on top of us.

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Talent In Action

• Continued from page 35

Just prior to intermission, the audience was given another treat when she introduced Harry Belafonte, who was responsible for bringing her to America on her first tour 10 years ago.

JOHN FOSTER

BLUE JUG

PAUL CRAFT

Exit/In, Nashville

You've got to figure that if Phil Walden signs a group to his Capricorn label nowadays that it's got to be something special. Blue Jug is.

From the first guitar licks, you know this is a group to be reckoned with. Vibrant keyboard work by Bill Little adds a zest to the songs, but the focal point is Ed Ratzeloff who writes most of the songs Blue Jug performs. Besides molding the group together into a unit, Ratzeloff plays rhythm guitar and shares vocal duties with Little. Because of his stage maturity, Ratzeloff conveys a polished image of a musician who knows what to do. Consequently, Blue Jug, unlike many new bands on the uptight side, looks as though it is having fun.

The Seattle-turned-Nashville musicians sounded best on "Education," "Take A Little Time" and "Come On To Town Ned"—the latter featuring some of the best guitar work of the night from Clint DeLong on electric. Bill Burnett on bass and Mac Paul Walkley on drums round out the impressive aggregation which mainly performed songs off their debut album.

Several weeks ago when Blue Jug played the Exit, Dickie Betts was in the club and, after sitting in for a number, called them one of the best bands he had heard, then asked what label they were on. Betts was amazed to find out that they, also, were on Capricorn—home of the Allmans.

Paul Craft opened the show with an entertaining assemblage of his songs. Craft, whose tunes have been recorded by the Eagles and some country acts, became more relaxed as his set progressed and settled into some enjoyable songs and dialogue. He had the classic comment for the stage musician fighting to get his guitar in tune as he deadpanned, "this guitar is for sale." GERRY WOOD

EARTH, WIND AND FIRE
EL CHICANO

Convention Center, Las Vegas

The Las Vegas debut of one of today's hottest soul-rock groups, was a festive happening punctuated by music, theatrics and about 5,000 persons Nov. 12. At first hampered by a crush for last minute tickets, the three-hour show which opened with El Chicano mellowed and bounced smoothly except for blaring sound reproduction in the auditorium rotunda.

The eight-man E, W & F raced through 10 songs and two encores during the 90-minute set highlighted by explosions and special effects. Electronic music in the jumping "Happy Feelin'" number included synthesizer and computer sounds. The band performed several other hits from its platinum album soundtrack, "That's The Way Of The World." Comedian Flip Wilson jetted in to present the band the platinum record award for more than two million copies sold. The crowd, which stood through the entire E, W & F segment, roared its approval when the title song was played.

The brass section and percussion were excellent in what seemed an endless jam session of musical communication. The group's leader, Morris White, belted out vocals and seemed to unify the over-all production effect although the band appeared to lose control of several numbers, including "Shining Star," racing along the vocal line while concentrating on the rhythms.

El Chicano provided great salsa in its one-hour segment and performed its hit "Tell Her" and played the new single release "Michael's Theme" from its latest album. Unlike E, W & F, the Latin soul group allowed vocals to swell through the intricate compositions.

HANFORD SEARL

TONY BENNETT
LENA HORNEWestbury Music Fair,
Westbury, L.I.

There's an advertising slogan flying around that could very easily be applied to Bennett and Horne: "You're Not Getting Older—You're Getting Better."

The slogan aptly sums up the powerful performance given by the two veteran artists Nov. 11 who poured their talents out separately at first, then together in a spirit of genuine respect for each other while singing a group of Harold Arlen tunes. Together or as separate acts, they're troupers, lock, stock and barrel with many years of disciplined stage control.

Taken in order of appearance, Horne is a virtuoso. Slim, sexy and stylish, she seems to improve with age. She sways, swings her hips as she catches the beat and lets her phrasing and professional technique do the rest. She moves a song smoothly and with finesse. She is not one to ignore contemporary writers and she effectively blends them into her distinct style of singing.

Examples are Paul Williams' "Loneliness," Hal David-Michel Legrand's "Let Me Be Your Mirror," George Harrison's "Something." Although she focuses on new tunes, she sings a few standards too, a scorching, tantalizing "Honeysuckle Rose" and "Stormy Weather," which still belongs to her alone. The rhythm section is used to special advantage and her music director, Lou Levy, keeps all the back-up juices flowing smoothly in her 45-minute segment.

On the surface, Bennett, in his 40-minute stint seems to stick to familiar ground, choosing either standards he's identified with or established oldies. However, he shows his growth not in repertoire but in delivery and performance. Wisely, he doesn't select contemporary tunes just to be in tune with today.

For Bennett wants to please for tomorrow too, and does so in words that carry more subtlety, more meaning than probably ever before.

His oldies "I Left My Heart In San Francisco," "Get Happy," "Just In Time" and "Maybe This Time" have the look of tunes looked at in a new way. He gives a "new" tune "There'll Be Some Changes Made" and "Life Is Beautiful" (title tune from his LP on his newly formed label, Improv) a flavor of their own. Torrie Zito is Bennett's music director and his conducting strengths give the arrangements added value.

When Bennett and Horne strut their song stuff together there's not much left that is undisturbed. They both sing in a high-voltage way and show taste in not hamming at the sake of the other. Most of all, they look like they're having fun, and they make two basically different styles jell beautifully. This week-long date winds up their nationwide tour. ROBERT SOBEL

WAYNE NEWTON

Frontier Hotel, Las Vegas

Newton proved his versatility as singer, trumpeter, drummer, guitarist, violinist and pianist at his Nov. 13 opening. A seasoned showman, Newton delivered 16 songs and instrumental numbers backed by the powerful 34-piece Al Alvarex house orchestra conducted by arranger Don Vincent. It was an energy-charged 75-minute program which involved comedy material, full band involvement and adequate back-up by the Jive Sisters.

Newton opened the show with "Indian Reservation," followed with Hamlish's "The Way We Were" and a rousing rendition of "Come Back To Me." He performed a medley of his hits which included "Red Roses" and "The Summer Wind," then captivated the capacity audience with "Feelings" and "Daddy Don't You Walk So Fast." Mike Martsoff on banjo provided excitement with Newton on guitar during the "Deliverance" picking number.

In closing his show, Newton soared on "My Way," his traditional last number which is a personal statement for his brand of fresh entertainment too uncommon at sophisticated Strip showrooms.

Country-Western "Rhinestone Cowboy" and "Country Roads" further allowed Newton to showcase vocals as well as instrumental prowess, as on a double drum solo with his back-up percussionist. A medley of Bobby Darin songs was a popular segment which included "Mack The Knife" and "Splish Splash."

HANFORD SEARL

CY COLEMAN

Hunter College, New York

Coleman's contribution to American music has been formidable. In his relatively short career, his music for stage, screen and the concert hall has won him two Emmys, six Grammy nominations, four Tony nominations and an Oscar nomination.

His prolific pen has scored the music for such memorable Broadway productions as "Seesaw," "Sweet Charity," "Little Me" and "Wildcat," and for the Hollywood productions of "Father Goose" and "The Art Of Love" and "The Troublemaker."

With talent and expertise like this, it is small wonder that Coleman (RCA Records) has amassed a following of devoted friends and fans that reads like it was lifted off the nation's social register.

These are the persons who jammed the auditorium Nov. 13 for Coleman's performance as part of the school's "Men Of Music" series. And those that showed were not disappointed.

For close to three hours Coleman played and

sang from his own repertoire and the repertoires of other popular composers. The selections, spanning such tunes as, "Big Spender," "My Personal Property," "I'm Gonna Laugh You Right Out Of My Life," and "Here I Go Again," were superbly demonstrative of his versatility.

As his contribution to the Disco scene, Coleman offered an updated, uptempo version of "Chloe," which is an able contender for disco chart honors.

Coleman's piano and vocals were supported by Jeff Layton on lead guitar, Jay Leonhart on electric bass, and Roy Markowitz, drums. Laurie Beechman, an attractive and obviously nervous chanteuse, was the accompanying vocalist.

RADCLIFFE JOE

LITTLE FEAT
HEAD EAST

Beacon Theater, New York

From the thunderous reception that they received here Nov. 14, it is obvious that Little Feat's reputation as merely a critic's band is all past history.

Taste is the operative word in describing this band's extraordinary stage show. Slide guitarist Lowell George and keyboardist Bill Payne contributed a minimum of notes but made each tone do the job of many. Payne's succinct piano solo in Allen Toussaint's "On Your Way Home" and George's slide breaks are textbook examples of reserved, brilliant playing. Against the backdrop of Feat's characteristically sparse sound, these soloists stood out with even greater clarity.

Feat's rhythm section, punctuated by conga player Sam Clayton, worked marvels of syncopation, and its impact was helped by the clearest sound mix the Beacon has seen in some time.

Head East is an interesting five-piece outfit who are held back by a repertoire of less than earthshaking songs. Although a wide variety of material in country, pop, and rock idioms accounted for a few interesting stylistic cross-overs, the rambling nature of many songs failed to keep audience interest for very long.

JOE BIVONA

RITCHIE BLACKMORE'S
RAINBOW
ARGENT

Beacon Theater, New York

Avoiding a comparison between Deep Purple and Rainbow, Blackmore's latest flight of fancy would be to ignore the obvious; without a scorecard, it would have been almost impossible to tell the two bands apart.

Rainbow came out in a blaze of light and feedback, electrifying the crowd into a standing ovation. But all the stage gimmicks in the world could not disguise the fact that its music was mostly tedious heavy metal that failed to sustain interest.

Like Purple, this quintet, especially drummer Cozy Powell and singer Ronnie Dio, assume that energy and noise are one and the same thing. The din this band created was mostly pointless. Also like Purple, excessive volume was used to drive this band's high points home.

The only exception, curiously enough, was Blackmore himself, who brought the only touch of variety and humor to the music. His emotive blues intro at the start and his precisely picked intro into "Greensleeves" were the most musical moments of the evening. The sludge created by the rest of Rainbow effectively blurred many of Blackmore's other exceptional moments.

Rainbow's set was genius compared to Argent's. The voices were inaudible, the playing was imprecise (except for a few brilliant solos by guitarist John Grimaldi), the music rarely went beyond the riff-verse-riff-chorus-solo-end school of composition, the lighting was out of sync, and no one exhibited any stage presence worth mentioning. "Hold Your Head Up" and "Liar" raised an inkling of attention only because of their familiarity. Considering the quality of their past performances and albums, this was a surprisingly fourth-rate show. JOE BIVONA

CHARLEY PRIDE
GARY STEWART
DAVE AND SUGAR

Felt Forum, New York

At long last, country exponent Pride played a concert here Nov. 8—something that should have happened long ago. An SRQ audience excitedly greeted his first set that was nothing short of captivating.

With his five-piece band, the Pridesmen, serving up some tight country sounds, Pride unleashed a steady barrage of his hits that seemed endless. That's probably because many in the audience didn't realize he had so many hits.

Pride has charisma onstage and people recognize it right off. He's one of the finest country

singers anywhere and can take a song and sing the living hell out of it.

This was most evident on Hank Williams' "Kaw-Liga" which he sang with 10 times more gusto than the exciting original. In fact, every-time he sings a tune, he seems to put more into it than the last time around.

Whether Pride's singing "Kiss An Angel Good Morning" or cutting up with his low key humor, he has the crowd eating out of his hand.

People are finally beginning to think of him as Charley Pride—country singer—instead of Charley Pride—first successful black country performer.

The layout of his show is also perfection with the sound and lights exactly on cue, and the show well-staged and well-paced.

Dave (Roland) and Sugar sang a medley of country hits to open the show. They can sing extremely well, as they demonstrated, but they should work on becoming more relaxed and less theatrical.

Gary Stewart was the perfect person to fill out the bill. Besides being a former member of the Pridesmen, he is a great singer in his own right. In fact, it's surprising that he hasn't been pushed more into the area of rock, because he is a natural to garner up some of that audience.

Although he plays some outstanding boogie-woogie piano, as on his tribute to Jerry Lee Lewis, most people overlook the fact that Stewart is also a super guitar picker. JIM FISHEL

Savvy, Key
To Success

• Continued from page 32

ber of labels are just overdoing it now," he says. It just makes it all the more difficult to sift through the records to find the best music available, O'Harro declares.

At Tramps, O'Harro and his DJ (A woman with a college degree) keeps rolldex files (in the booth) on both singles and albums to be used, with the album cards listing specific cuts for airplay.

He admits that most hip spinners would object to be limited by any sort of pre-programming listing as his, but he adds that it has helped keep better tabs on his disk inventory and on the musical reactions at the club.

The Tramps DJ has complete freedom, though, to make her own selections during the night from their jointly compiled list.

As for setting up a disco, O'Harro feels that a select clientele is the key. "You shouldn't even consider opening until you have a mailing list of 2,500 of the people you would want to attract." He places Tramps' list at around 9,000 and comprised mostly of professional people.

Other inducements are granting VIP cards (saves waiting on line); sponsoring special fashion shows; promotional drink "dollars" and arranging promotional visits to the club by top-named recording acts.

Tramps also features a backgammon room as a side attraction for those coming to dance.

Compared to New York standards the club is relatively small, holding approximately 150 people. But, O'Harro continues, the turnover is two to two and a half times each night. Drinks are \$2. and \$2.50. The dance floor is 10' x 12'.

Diamond Head

• Continued from page 26

prove himself and establish a reputation, so that he can present other events in the future.

Kent has been attempting to get a TV show off the ground here, utilizing new up-and-coming Island talent. He has videotaped performances by a number of local acts—Ox, Richie Walker, Olomana, Country Comfort, Jon and Randy, and Bobby Enriquez—and has had the cooperation and support of Don Ho, the kingpin among Island entertainers.

AT CHICAGO APAA

IN U.K.

Cartridges: 'Cautious Optimism'

By CHRIS WHITE

LONDON—Optimism remains in the music industry here about the future of the 8-track system, despite the British Phonographic Industry's report that quantity sales of software during the last year have dropped by 41 percent compared with 1974.

However, it is an optimism tempered with caution.

Blame for the demise of the cartridge has followed the "chicken and egg" situation with both the lack of hardware and software attributed as major causes. In the words of one tape promotion manager, Garry Mann of Phonogram: "It's a vicious circle, with dealers stocking less because they sell less, and the record companies releasing less 8-track product because they, in turn, are selling less."

Claims Mann: "Hardware manufacturers could do so much to help promote the system but unfortunately now that the cassette system is

(Continued on page 55)

Kraco, Audiovox CB/Tape Units

• Continued from page 1

and 8-track player "under the counter," and will officially introduce it in January, says Phillip Christopher, operations manager. The in-dash unit, listing around \$300, features a digital read-out mike for the CB transceiver, and balance, tone, eject and channel indicator lights on the 8-track.

Smaller manufacturers of car stereo expressed concern at the show that directives rumored to be forthcoming from automobile manufacturers that new car dealers must provide customers with the brand name and warranties for car radio/tape units will affect the lucrative car dealer market.

Alfred Gross, executive vice president, Afco Electronics, Inc., worries that customers who use a brand they don't recognize will consider it an "off brand," and won't buy.

Dennis Burke, RCA AutoSound's district manager, believes this will help his firm, since the RCA brand name is prominent in three new in-dash units aimed specifically for the car dealer market. "The RCA name is instantly recognizable to the consumer" says Burke, who reports that the economy has had an inverse effect on car unit sales versus home stereo sales.

RCA will bow to the growing cas-

sette market with new cassette product to be introduced the first quarter of 1976. CB units are also in the works for next year, with a CB/stereo radio in-dash unit on the drawing boards.

Afco phased out of the under-dash line, except for a promotional unit in both cassette and 8-track, and is concentrating on in-dash this year. New models include the AG-52 8-track, AM/FM/MPX with dial in the door, listing at \$139.95, and the ID650 cassette AM/FM/MPX mini unit for wider application, including foreign cars.

A totally packaged gift box with 8-track player, two speakers, grilles and tape head cleaner is a new idea from Automatic Radio, and is geared for the bicentennial year, with red, white and blue cosmetics. The box opens into a display, and is directed to the mass merchandising market at a \$34.95 list. George Lyall, vice president, sales, believes the package will eliminate confusion in matching speakers and player, and relieve salespeople of added selling time. Automatic Radio is keeping a higher ratio in 8-track units because of "unreliability of cassette units," Lyall says.

Boman Industries is continuing its extended warranty program that gives 100 percent guarantee on parts and labor, with units sent back prepaid from the factory. For only \$1.00, the consumer can extend the 90 day warranty to two years.

Additional in-dash units with 8-track featured creates a "more comprehensive line," says Tony Romero, Midwest manager. "We are not introducing cassette product at the show, since we have a more than adequate choice of models now," Romero stresses.

Coaxial speakers were in abundance, and were being introduced by almost all manufacturers, especially in the 6 x 9, 20-oz. magnet version.

Jensen Sound Laboratories, first to introduce the coaxial speaker, added the feature to the 5 1/4-inch and 4-inch sizes, and also introduced new color-coded packaging for coaxial, whizzer (dual cone) and regular cone speakers with various magnet weights.

For Sparkomatic Corp., coaxial speakers represent one-third of all sales since introduction last year, and the firm was showing three new models, featuring painted baskets

Admiral Expands 8-T Record Line

CHICAGO—The stereo 8-track record feature, first introduced by Admiral in consoles in May, is included as a feature in four of nine new models being dropped into the 1976 line.

The additional models add Early American and Spanish styling to Colonial, Contemporary and Mediterranean styling already introduced, and increase the number of 45-inch cabinets available from one to six. A 45-inch Mediterranean model with play-only tape feature rounds out that style, with a 60-inch, play/record console introduced earlier.

Suggested list prices on the total 14-model 1976 line are from \$259.95 to \$399.95. Each console offers 100 percent solid state chassis, AM/FM/FM tuner, and deluxe automatic record changer. Two dynamic microphones with stands are included with the eight models offering the record feature in the total line.

and ABS modeled plastic gaskets. Edward Anchel, president, reports that the first of two amplified speaker models will be introduced in the spring.

Other companies introducing 20-oz. coaxial speakers included Tenna, Boman, Audiovox, RCA, Kraco, and BMSF.

JSB International added a booster to its 6 x 9 speaker, and packaged the stereo speakers with grilles, amps, power control and wiring. The units produce a total 90 RMS of power, and Charles Barbera, president, predicts that all speakers will have built-on boosters eventually.

Separate power boosters were being shown by Kraco and Medalion.

CD-4 Demodulator Using Dorren's IC

SAN ANTONIO — Southwest Technical Products Corp. is offering a CD-4 demodulator kit at \$50, claimed a "breakthrough in pricing," designed by Lou Dorren of Quadcast Systems, Inc., and using QSI's model 5022 integrated circuit. Complete with case and power supply, the kit is designed to "fit" between the cartridge and four discrete inputs of any quad system. Model EPC-4510 semi-conductor strain gauge cartridge, developed by Panasonic for quad use, can be purchased with the kit at a bargain \$25.

Radio Shack Building Own CB Units; Holding Prices

By RADCLIFFE JOE

NEW YORK—In a peremptory bid to cope with the unprecedented demand for its Realistic brand Citizen's Band and scanner products, Radio Shack will manufacture both lines at its Tokyo-based plant, beginning in the spring of next year. The firm's CB products had previously been sourced by independent Far Eastern manufacturers to Radio Shack's specifications.

CB products, including proposed tape player combinations, are expected to cop a major share of Radio Shack's projected 50 percent increase in the sales of company-manufactured products in 1976, and the Tokyo-manufactured lines are expected to play a significant role in helping to realize this goal.

According to Lewis Kornfeld, president of Radio Shack, the CB products boom has been so unprecedented that the firm is heavily backlogged on orders. However, the establishment of in-house manufacturing facilities is expected to help alleviate this bottleneck.

CB products have been featured in the Radio Shack catalog since 1959, but according to Kornfeld it really only took off during the past 18 months.

The CB spiral has also had a significant sales impact on related Radio Shack products including antennas, crystals, power supplies, cables and other accessories. Says Kornfeld, "We plan to ride the tide of this hot product just as far as it will take us."

Meanwhile, Radio Shack will hold prices on its entire product line through the first six months of 1976. The current prices were established in the firm's 1976 catalog, released last July.

Kornfeld explains that with sales

Col. Lux In 1st SQ Promotion

• Continued from page 4

U.S. by Columbia under its recent agreement. Sherman was particularly impressed by the quad mix achieved for the Oldfield LP, which he feels will top the success of "Tubular Bells," the album that highlighted the theme music from "The Exorcist."

After hearing the SQ master disk as well as a discrete 1/2-track master tape played through Lux equipment, Sherman was taken with the idea of a full quad promotion, and got the backing of Stan Kavan and Joe Dash who are responsible for the SQ push at Columbia. He is even toying with the idea of an A/B match of the matrix disk and discrete tape to demonstrate how good an SQ master can be.

Walker, who recently joined Lux after heading the CD-4 dealer Quadracenter project for JVC, offered the equipment, to be supplied through Lux reps and local dealers in the various cities, with the latter also latching on to the demonstrations to help push the line.

The discrete tape will be used only at the first "large-area" demos Monday (24) at Denver's Gate Planetarium in City Park and Chicago's

(Continued on page 44)

Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry/label sources and Billboard reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

Matrix 4-Channel

MOR—"Wild West Show" from "Swans Against The Sun," Michael Murphey, Epic, PEQ 33851.

Rock—"Save Your Love" from "Split Coconut," Dave Mason, Columbia, PCQ 33698.

Soul—Title cut from "Shaft," Isaac Hayes, Enterprise, EQS 2-5002.

Classical—Opening and closing, Side 2, "Ravel: Daphnis et Chloe (Complete Ballet)," Boulez and New York Philharmonic, Columbia, MQ 33523.

Pop—Title cut from "Captured Angel," Dan Fogelberg, Epic, PEQ 33499.

Hard Rock—"Wishing You Were Here" from "Chicago's Greatest Hits," Chicago, Columbia, CAQ 33900.

CD-4 Discrete 4-Channel

Soul—"Your Love" from "Ain't No 'Bout-A-Doubt It," Graham Central Station, Warner Bros., BS4 2634.

Country—"Just What I've Been Looking For" from "If It's Alright With You," Dottie West, RCA, APD1-0151.

MOR—"Help Me" from "Court & Spark," Joni Mitchell, Asylum, EQ 1001.

Jazz—"Second Line" from "New Orleans Suite," Duke Ellington, Atlantic, QD 1580.

Classical—"Passacaglia & Fugue" from "Heavy Organ At Carnegie Hall, Vol. 2," Virgil Fox/Ormandy and Philadelphia Orchestra, RCA ARD1-0477.

Rock—"Sweet Maxine" from "Stampede," Doobie Brothers, Warner Bros., BS4 2835.

QS Matrix Quadraphonic

Pop/Disco—Title cut from "Experience," Gloria Gaynor, MGM, M3G 4997.

Jazz—"Thermo" from "Reevaluation," Freddy Hubbard, Impulse, AS 9237.

MOR Instrumental—"And I Love Her" from "Two Guitars For Two In Love," Tony Mottola, Project 3, PR 5074SD.

Soul—"Jubilee With Soul" from "Keeper Of The Castle," The Four Tops, ABC/Command, CQD 40011.

Classical—Opening from "Smetana: Ma' Vlast (Complete Symphonic Cycle)," Susskind and St. Louis Symphony, Turnabout (Vox), QTVS 34619/20.

Rock—"Put Out The Lights" from "Hard Labor," Three Dog Night, ABC/Command, CQD 40014.

Earlier Dealer Demo 'Q' Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16, Sept. 20, Oct. 18.

AUTOSOUND OUTLOOK:

Kansas City

Overall continued growth and improvement in quality of imported products ... cassette pecking away inexorably at onetime track superiority ... in-dash way ahead of under-dash—a 95-5 ratio many places ... an auto stereo ticket steadily climbing ... better-engineered speakers are making a big impact ... and everybody is orchestrating a bid for all that CB radio business out there.

Who's buying car stereo? "Everybody wants it, baby, 16 to 60!" says Mike Landy at **National Auto Sound** (four stores).

It's a wicked generality but Kansas City dealers give short shrift to the matter of co-op allowances and longer credit billings. One dealer thrusts in a deep needle when he says: "Allowances are given only on crap." Another retailer notes: "Refunds mean only you're paying too much for the merchandise in the first place." Landy at NAS puts it this way: "We'd rather buy for less and retail a larger measure of flexibility and independence without refunds."

Four-channel? Batting almost zero in the market though there is an exception or two among outfits who are big in customizing.

NAS, Landy says "CB/tape combinations are handled only in J.I.L., mainly, because we looked hard for reliability. To date, no problems." Is higher price the nub of quad not getting going in the market? "Not

really," Landy says. "It isn't on anything the American public wants. Look the way in-dash is wiping out under-dash despite the higher price. The issue is that people can't see where they are getting that much more sound in four-channel."

More customers are going the customizing route and not only the crazy van cultists, according to Landy. End result: tickets. The customer who was paying \$179 for a standard installation last year now orders different sound and cosmetics and comes up with a \$279 tab. Out-branding all others has always been a NAS tactic. Tick off the list—Audiovox, Automatic Radio, Bowman, IDI, Kraco, Lear Jet, Panasonic, Aiko, Car Tapes, DYN, Metro Sound, Pioneer, Motorola, Xtal—they're in the stable here.

At **Home Radio** (four stores), Harvey Renne, president, feels the edge gained by cassette systems over eight-track can be summed up in one word: "Function." The tendency of 8-track tape to break has caused some of the veer to cassette, he feels. But simpler, easier recording with reverse and forward controls is another big advantage cassette has.

Panasonic is the biggie brand in car stereo here with Motorola and Lear Jet also-rans. And it's in-dash all the way. The average ticket hits \$250. And the paradox of lots of four-channel business is operative here. Probably because of heavy accent on customizing. A Home Radio van with 10 speakers tools around as a mobile showroom for multi-

speaker set-ups. The \$450 and \$500 van tickets are ho-hum we've-done-it-again stuff here.

The three **Team Electronic** stores in the area are deep in CB, with Midland, Cobra and Craig among the brands on the roster. "Roger Fowler at Team in Kansas City cites statistics showing FCC processing 25,000 CB licenses a month.

Lack of selection of pre-recorded tape is the reason these retailers feel four-channel has made such a weak showing in Kansas City. They report a steady trickle of buyers owning 8-track systems switching to cassette. One of the overriding reasons: Theft. The anti-theft slide-off brackets were simply too big a pain of most people to fool with in combating the theft hassle.

At Team, as elsewhere in Kansas City, the stereo ticket buildup gets talked about. Once in the \$45 to \$100 at Team stores, now the \$130 to \$230 buyers are streaming in. Their objectives are bigger and better equipment, more volume, cleaner sound and more speakers.

CREDITS

This multi-market autosound dealer roundup, continued from last week, was coordinated by Stephen Tremain, tape/audio/video editor, assisted by correspondents Grier Lowry, Kansas City, Mo.; Hanford Searl Jr., Las Vegas; Ken Fitzgerald, Seattle; Vickora Clepper, Louisville; Joanne Oliver, Columbus, Ohio; Martin Hintz, Madison, Wis.

Multi-market report by key dealers sees CB, cassette, in-dash growth

Las Vegas

The sales jump in Citizens Band units continues in major retail outlets here while the popularity of cassettes increases—making inroads into the usually heavy demand area for 8-track merchandise.

In an informal survey of 10 city retail stores and a mass merchandiser, the boom was apparent in CB/tape units in a majority of businesses while the cassette demand was evidenced in several locations.

According to Dave Wilden, co-owner of **Vegas Tires & Accessories**, CB sales have increased 1,000 percent during 1975 with some 3,000 units installed. 50 percent with accompanying tape units. "We've found a lot of success with the J.I.L. line in CB requests," Wilden says. "We've also seen cassettes coming back within the last five months."

Vegas Tires spotlights the Boman line and like a majority of outlets contacted, Wilden says in-dash units had increased in sales over under-dash for security as well as appearance reasons.

Wilden says sales of quad equipment also were up with new interest in installing units in vans, trucks and pickup vehicles. The vast recreation areas and highly mobile nature of the greater metro area also are seen as motivators for the CB demand for families, travelers and hunters.

Richard Hartung, at one of Las Vegas's oldest music centers, **Garwood Van's Musicland**, reports increasing demand in the in-dash lines but says 8-track products still hold

about a 4 to 1 edge over cassette sales.

"Our sales in Panasonic, Sony and Craig merchandise is high, but CB hasn't stirred much interest here. Instead of discrete quad, many times matrix units will be installed," Hartung recalls.

There were no reports of servicing problems with any major tape lines of 8-track, cassette or installed units.

Pirating of tapes and merchandise is nonexistent, although special investigators for major tape and record firms descended on the city about two years ago to shut down "temporary" record stores known to sell pirated products for car and home use.

Larry Tenamore, stereo manager at **Johnson Brothers Car Wash**, notes in-dash installation has increased 60 percent, 8-track sales stand at 75 percent and placement of units in larger vehicles has jumped to 40 percent of all work.

"We've been installing Royce, Cobra and Midland in the CB line while quad work has remained about the same," reports Tenamore. "Credit billings remain about the same for some manufacturers at 90 days."

The bulk of car stereo buyers remains in the youth market although a number of operations say young adults and married couples were increasing general sales. Trade-ins of new units for old tape units remains a popular practice as the new-car market stutters through the year even in the big money town of Las Vegas.

(Continued on page 43)

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Tape Duplicator

Suppliers See Business Upswing

By STEPHEN TRAIMAN

NEW YORK—Based on the generally high level of inquiries and interest in a number of new and improved products shown at the recent AES conference here, major tape duplicator suppliers see a definite upturn in business, with particular emphasis on cassettes.

Praise for the first weekend AES show was virtually unanimous, with most of the companies noting Saturday-Sunday visits from a number of custom duplicators who ordinarily found it difficult to take off time during a working day.

There were innovations and new lines from both large and small firms, with some of the more interesting products and comments capuled here.

- Art Brandwein of Tapemakers notes more interest in products and new ideas to meet industry needs, and claims to have come up with "one of the missing links"—a final quality control machine for testing audio in cassettes. Tested four months on line by several duplicators, the unit automatically fast forwards 12 seconds to start, plays a programmed length of time, fast forwards again, plays again, automatic reverses, plays again, fast forwards to the end and ejects. He hopes to deliver first units in early 1976 at suggested \$800.

- At Jefmarn Enterprises, Allan Frost notes that "labels were driving

people crazy," so the relatively new firm is handling Eastern Marking Machine Co. manual and automatic flat-bed cassette printing machines from Germany, using the ordinary dry-offset process. Manual models print in one color on a 2 by 2 to 8½ by 9½-inch printing area, and an electric model offers 3-color printing.

- Pratt-Spector finds just as much interest in their improved PG-97 cassette/8-track labeler, and Stan Gilman reports business definitely up, with smaller operators going into the educational/institutional area. "People need help and we have to come up with accommodating products for the little guy," he observes. One example is the Duall sensing and splicing tape dispenser, and a new material with raised lettering for labeling cassettes for the blind/handicapped market. "One of the best things about AES is the information exchange," Gilman says.

- Pentagon Industries' Jim Dow notes as much interest in the low-cost Super C-1 copier for small runs as for their professional equipment topped by the Pro-Series combination system ¼-inch reel master to three-cassette slave—10 times the cost of the new table-top copier that is geared "to small runs in a hurry" at \$695.

- Otari's Brian Trankle termed the show "one of best we've ever at-

tended," with exceptional interest in the entire MX5050 recorder line, including new models with DC servo and ¼-inch 4-channel capability. Also seen for the first time in the East was the MX3708 8-channel recorder at \$7,600 and the industry's first 16:1 bin loop system at under \$16,000 for cassette or ¼-inch open reel usage.

- Also making its East Coast debut was the Gemini ES 100-8II dual 8-track winder by the Electro Sound division of Viewlex, with 240 ips tape speed at \$1,800 base price. Tim Cole of Audiomatic, firm's exclusive overseas rep, also notes a new digital Accurate Footage Counter now available for all existing ES ¼-inch open reel or cassette units.

- Liberty/UA Tape Duplicating's Jim Cook was plugging that firm's just-introduced Durant SS1000 automatic counter for exact-length blanks at guaranteed plus/minus 6 inches at \$450, that mounts to any existing machine. Also new at what he called "the best show for us interest-wise," was a new impact-type cutter for 8-track and cassette loaders, tested the past seven months, available at \$88.

- Audisco's John Landsell and Norm Deletzke report "super response" to the new model 751 high speed cassette loader now on the market for about four months. Several dozen a month are being ordered, they report, including units going abroad to duplicators in Oslo and Munich.

- Westec, exclusive distributor in the East for Garner Industries, was showing that firm's model 70 high speed moving belt magnetic tape eraser here for the first time. Sales rep Dick Maitland claims 4 seconds from saturation to virgin level for the compact 75-pound unit (27 inches long, 5 high, 10 deep) that is selling well at \$650.

- Superscope Tape Duplicating was repped by Magnetic Marketing Corp., with Tim Hofbauer reporting "several dozen sales" of the firm's automatic cassette loader. Headquartered in Wayne, N.J., he also reps the Otari line and the Livingston "Sidewinder" automatic tape winders.

Rep Rap

Christmas sales will be hurt by a continuing shortage of consumer electronics and is the number one concern of reps, a phone survey reveals. The situation has reversed from the first quarter of the year, when product was barely moving. Now, dealers are reaching out for everything and anything, but the product just isn't there. Japanese manufacturers who are increasing production have run into shipping problems, with leasing of airplanes for transporting goods. Apparently, everyone is vying for lease rights. "This would be a very good last quarter if the inventory was there," says one rep, who expects a very strong first quarter of next year as production rises to meet demand.

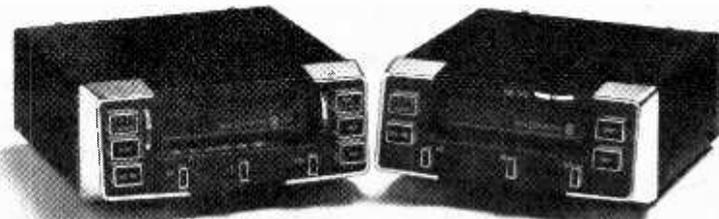
Another rep predicts that the fair trade pricing problems will disappear as more inventory becomes available. "Dealers will be less likely to cut prices when they have more units to move," the rep suggests. He sees dealers attempting to end inventory shortages in their stores.

★ ★ ★

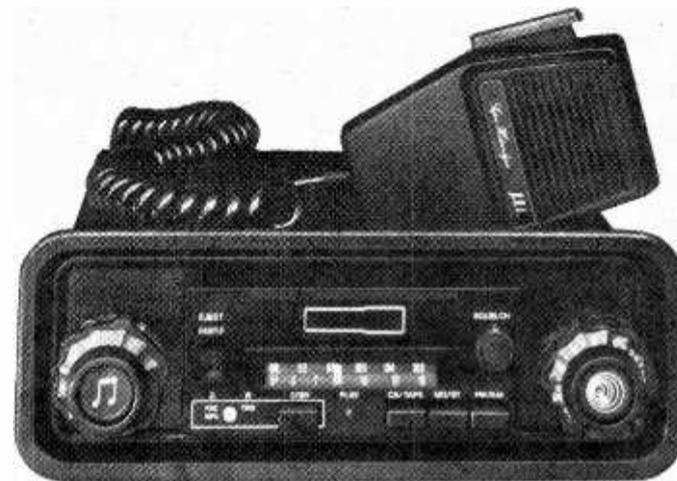
Some rep appointments announced by principals: **Pro Marketing Associates**, to cover Connecticut and Western Massachusetts, for Gurdorf & Sons, Inc.; **Jack Shay Associates**, Oak Park, Ill., to cover Michigan for Aspen Ltd.; **J. W. Sales**, Richfield, Minn., to cover North Dakota

(Continued on page 44)

Audio Showcase



Tenna Double Play units take cassette or 8-track through same slot; RR-89T/CMX has FM stereo radio, left; RR 88T/C is tape player only.



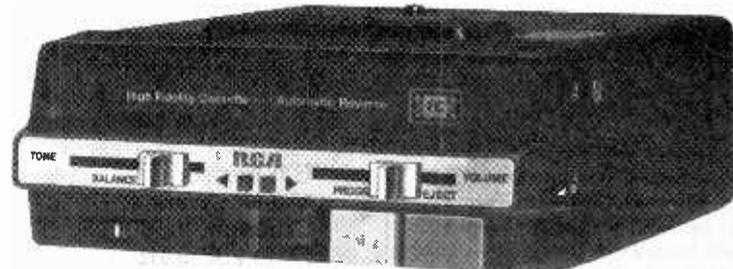
J.I.L. 606CB is firm's first in-dash combination 23-channel mobile CB transceiver with AM/FM/MPX radio, stereo cassette player.



Panasonic's first hi fi 8-track stereo tape player, CQ-1851, offers 15 watts per channel RMS, FM stereo radio, pull-out under-dash bracket.



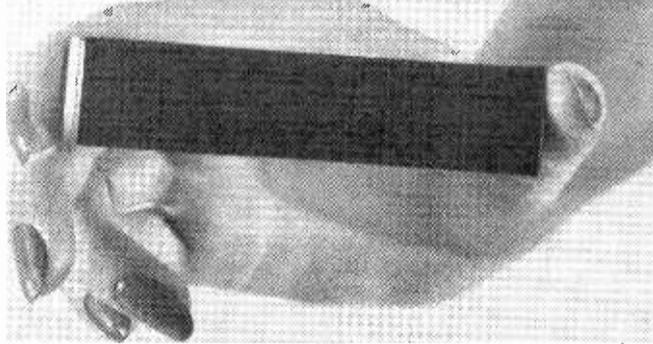
Blaupunkt Berlin Electronic, distributed in U.S. by Robert Bosch, has control unit on flexible column, below; in-dash stereo cassette recorder, mike.



RCA's automatic reverse under-dash cassette player 12R150 offers auto/manual program switching, fast forward/rewind, auto shutoff after eject.

Duotone introduces the new dry charge record cleaner.

Duostat



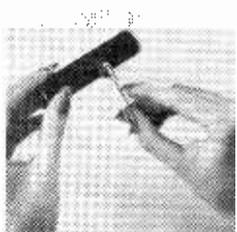
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Multi-Market Report From Key Dealers Sees Growth In Autosound

• Continued from page 41

Seattle

The Citizens Band boom sparkles and sputters in this car stereo marketing area. Some see it as a significant factor in tomorrow's merchandising picture. Others downgrade its potential impact on the mass market, or view it as a medium of specialized interest appealing to a minority consumer group only.

Lee Brillhart, manager of eight area **Tape Town** stores, reports that his outlets are feeling strong demand for CB and are keeping abreast of it with J.I.L., Xtal, and other lines. CB, Brillhart believes, will turn into a wildly chaotic free-for-all within six months and then, hopefully, stabilize into a steady and profitable market. "There are 107 names in it now," he says, "and it is inevitable that a lot of these names will drop out of competition before long."

Electricraft, with three stores in the area, isn't registering any CB enthusiasm as yet and carries none of the available lines. According to sales rep Dave Lucas, the demand is insignificant.

S.A. Seglins, manager of the big **Bon Marche** department store auto center downtown, feels there is a demand for CB, but not on a mass basis. "They're hard to sell over the counter and consequently we do very little advertising to promote the medium," Seglins says. Most of Bon Marche's sales, he notes, come through referrals.

Cassette enthusiasm here is more pronounced in the specialized car stereo stores than in the large mass merchandising outlets. Lucas of **Electricraft** reports that cassette is selling three to one over 8-track, a complete reversal of the marketing picture two years ago. Brillhart of **Tape Town**, whose eight stores have enjoyed a hefty 8-track volume over the years, reports that cassette is rapidly overtaking the once dominant medium and growing rapidly in popularity. The trend has been accelerating over the past year, he says.

The big **Bon Marche** department, however, indicates a more gradual shift to cassette. During the past couple of years, Seglins says, cassette sales have averaged about 30 percent of the 8-track volume. Cassette is climbing, he notes, and will probably overtake 8-track in a year or so. One of the factors contributing to the popularity of cassette, he believes, is that it permits the customer to record more easily at less expense.

In-dash installation preference is growing steadily among **Tape Town** customers, as it is at **Electricraft**. **Electricraft's** Lucas notes that there's more demand for in-dash, but more under-dash is sold because the stores are unable to keep a sufficient stock of in-dash units on hand. Customers prefer in-dash, he observes, because such installations give the car a more finished look and makes theft more difficult. **Bon Marche**, however, again bucks the trend. Seglins reports that his department sells more under-dash units by a 60-40 ratio.

Quad is battling near zero in the area. **Electricraft** has sold none for a long time. People don't understand it and "aren't into it," Lucas says. In his opinion it's next to impossible to get good 4-channel sound in a car. Quad sales at **Tape Town**, too, have fallen "away off" due, Brillhart believes, to the confusion created by a multiplicity of systems. Quad software, however, is better than last year. Demand for quad is very low at **Bon Marche**.

Pioneer co-op programs and service are popular with both **Tape Town** and **Electricraft**. **Panasonic** is

high on the preference list of **Bon Marche** because that manufacturer maintains a factory shop in Seattle. "The problem with other lines," Seglins says, "is that it's extremely inconvenient to deal with factories located on the East Coast."

Louisville

Despite the controversy that surrounded **Citizen Band** radios during the busing disruptions this fall, sales remain strong. The use of the radios was severely restricted for a short

time, when Louisville's mayor feared they were used for gathering anti-busing protesters. Police also monitored transmissions, following riots.

Nevertheless, Ray Hass, owner of **Music City of Kentucky**, says: "I

could have sold 200 CB's to one dealer the other day—if I'd had them." Hass, both a wholesaler and retailer, complains that demand has outstripped production, making availability a problem. He plans to
(Continued on page 44)

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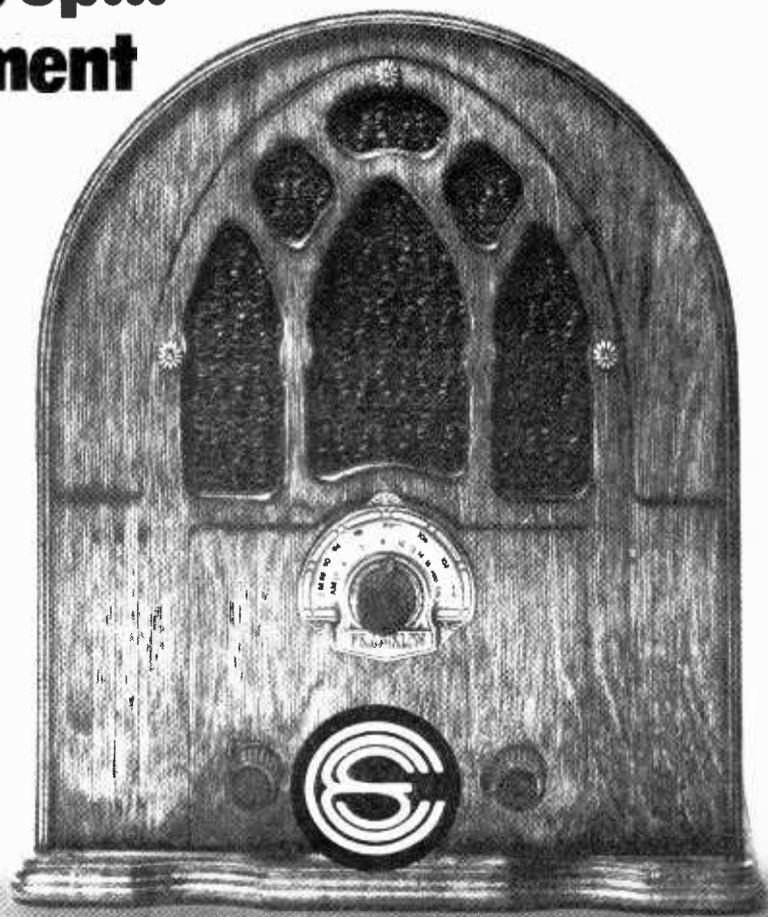
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Multi-Market Report From Key Dealers Sees Growth In Autosound

• Continued from page 43

begin distributing CB's for Audiovox to new car dealers.

Meanwhile, business is generally good for car stereos, particularly in the replacement market, from under-dash to in-dash models. The main reason: the under-dash models are easier to steal.

Consumers, as well as looking for safer units, are moving to more sophisticated combinations of radio and tape players, according to Weldon Hewitt, president of **Automotive Sound Industries, Inc.**, Louisville-based manufacturer and distributor.

Because of the variety of equipment and better profit margin, Hewitt says new car dealers are ordering cars from the manufacturers without a sound system, than installing the customer's choice.

"With the wide range of options available, car dealers can't anticipate the market," says Hewitt. "And removal of a unit can be an expensive proposition."

Eight-track still has the edge over

cassette in the Louisville area and retailers blame the manufacturers and the limited selection of tapes. "Manufacturers have not put a sizable promotion on cassette and there's a need for it," says Gene Billingham, owner of **Magnetic Tape Recorder and Stereo Center**. Cassette customers are still taping their own music at home on blank tape.

While both Hass and Billingham report that quad has not gotten off the ground in sales, Hewitt says his company is hoping to introduce an AM-FM quad receiver, using the logic system, in early spring. An AM-FM quad tape player is presently "selling very well," he adds. "An automobile is an ideal sound chamber for quad," says Hewitt.

Billingham, on the other hand, says their efforts to sell quad have met little success because "we weren't sold on it ourselves."

Requests for van stereo are on the rise, Hass finds, and his store stocks Craig equipment to boost the waterage for the vans.

Piracy of tapes in the metro area has all but faded out, says Hass, and credits the federal law. Previously, competition forced the selling of such tapes in many stores. Selling tapes, both blank and pre-recorded, on the same site as the stereos remains good policy for some retailers. "The customers may pick up a couple of tapes at the time he buys a car stereo," says Hass. "And, if he lives nearby, you've picked up a new tape customer."

Columbus, Ohio

Most area dealers find car stereo still leaning toward heavy 8-track sales. One exception is **Swallen's**, Cincinnati-based mass merchandiser with two Columbus outlets handling Pioneer, Craig and Audiovox. Tom Brinkman, audio manager

of both stores, finds cassette sales lead 8-track units, 60-40 percent. "We've seen a marked increase in cassette sales during the last year," Brinkman says. Swallen's under-dash units outsell in-dash 70-30 percent. Columbus outlets do no installation work.

"We carry one of two quad models in Pioneer, but don't push quad much," the brown goods manager says. He sees no correlation between tape sales and car stereo units. "All tape is carried in the record department," he says.

On the other hand, 8-track units comprise more than 90 percent of car stereo sales at **Gold Circle Discount Department Stores**, with 27 outlets in Columbus, Cleveland, Cincinnati, Akron, Canton, Dayton and Rochester, N.Y. Joe Mongolier, electronics buyer, says, "We've seen no change in the last year. Our customers still prefer 8-track by far."

Last June, Gold Circle switched from several suppliers to Kraco, which Mongolier finds helpful with its service facility and promotional aids. "Kraco people arrange attractive displays and hold sales training meetings with our personnel." Car stereos are located in Gold Circle's electronics departments, which in turn are adjacent to the software departments.

Ace Radio general manager, Stan Strahl, reports their Motorola, Panasonic, and Boman car stereo sales run the same as last year: 85 percent 8-track and the remaining cassette, with 25 to 30 percent of units sold in-dash. "Customizing has picked up considerably, primarily because of the popularity of vans. We sell a lot of Tenna's Mindblower unit, with its 30-watt built-in amp to increase the sound in back without distortion."

Strahl credits turtle-paced quad sales to lack of software. Tape is stocked as a customer accommodation but not emphasized.

"Panasonic gives a good shake on co-op advertising money and Boman has 'unlimited' dollars for that," Strahl says. "I've been advertising to push dressing up old cars and we do dealer work as well as retail. Last year, we had the highest gross and net in the history of the company."

K-Mart, a new arrival in central Ohio with four outlets opened since July, handles K-Mart (manufactured by Tenna), Audiovox, and RCA car stereos, according to one of their auto accessory managers, Bob Cariveau. A CB/tape combination unit is on the docket for the very near future.

Cariveau says 8-tracks outsell cassettes nine to one, with under-dash outselling in-dash, four to one. "We carry no quad because of price," he explains. "We keep away

from custom installation, although we do it."

K-Mart outlets carry blank tape in the car stereo departments, while prerecorded tape is located in the adjacent record department.

Madison, Wis.

"Yes, we're into Citizens Band, have been for about a year, but you can't get the product half the time," says William (Wild Bill) Johnston of **Audio Specialty Inc.** The firm carries Royce, Midland, SBE, Browning, Regency and Pace.

"You can't really rely on any particular source for units. But they are popular around here, I even have one on my motorcycle as kind of an insurance policy in case of accident," he said. "It's a tremendous word of mouth thing, like finding a good bar."

"We're not into CB sales," says Dave Casper, manager of **Midwest Hi-Fi**. "We're in a heavy student section and I guess they really haven't gotten into that yet."

Both firms cited the move to cassette units, with Midwest reporting 75 per cent of its business in cassette. However, while Johnston notes the hike with his firm, he says the cassette units were not being sold in place of 8-track. "More people are buying and the guy with an investment in nice equipment at home wants one for his car," he adds.

"I figure our sales ratio between cassette and 8-track is about 50-50 now, although I've never really sat down and figured it out yet," Johnston says. "there's a lot of people buying \$50 8-tracks."

Casper predicts a rise in the in-dash systems. "The only problem with them is that they aren't exact replacements. There's always a difference in size, it's something you mostly find out about after trying it for fit," he says.

Comments about quad sales include a "so-so" from Johnston and a "none to speak" from Casper. "There's no great surge in quad hi fi," says Casper. "It gets to be very expensive with all those speakers and the sound is nothing that much. It's less than 11 per cent of our total volume."

Audio Specialty installs custom stereo units on "anything we can make a buck on," Johnston says with a laugh. His firm installed units in boats, vans, snowmobiles, cycles. "In fact, any sort of transportation that needs music, that's what we deal with."

As far as securing parts and servicing aid goes, neither firm has had

much trouble. "Audiovox and Sony are definitely the most dependable," says Casper. "Sometimes, there is a two to four-week wait," says Johnston.

Casper carries Advent pre-recorded cassettes, primarily classical. "There's a lot of record stores around us, so tape buying is not a thing for our customers," he said.

"The beginning of the school year is always the best time for us, when the students come back," Casper said. "Overall, business is good. You know, people aren't spending less time running around. They're still going places and they want music systems in the cars," says Johnston, who also wholesales to auto dealers.

SQ/Lux Tie

• Continued from page 40

Hotel Ambassador. Equipment from the U.S. subsidiary of the Japanese firm, critically received in its debut at the summer CES, includes M-6000 (300 watts RMS) and M-4000 (180 watts RMS) power amps, two C-1000 pre-amps and a P-121 direct-drive turntable. An Ampex deck and JBL speakers are being used in Denver; a Studer 1/2-track deck and Celestion speakers in the Windy City.

In Denver, the McCloud & Raymond rep firm is coordinating the demo with local dealers Audio Professionals, headed by Bob Kyle, and Boulder Sound Gallery. In Chicago, rep Brian Tucker, who also handles the Studer line, is working with Victor's Stereo and Sight & Sound. The local Columbia branch is coordinating all record/tape dealer tie-ins.

In contrast to both the CD-4 discrete group (JVC, Panasonic, RCA) and the QS matrix camp (Sansui), CBS has by choice maintained a relatively low profile for SQ hardware tie-ins, although more than 100 manufacturers are SQ licensees.

In conjunction with the summer CES, Sherwood did offer a selection of top SQ LPs for \$1 each with the purchase of its model S7244 receiver with full logic, but it has since discontinued its lone quad unit at 40 percent off its \$500 nationally advertised value.

The Oldfield promotion is "only the beginning of what we hope will be a mutually rewarding relationship with Lux," Sherman observes. And for Walker, the Columbia tie-in offers the new U.S. subsidiary a showcase for its line that is slowly building a top dealer and rep network across the country.

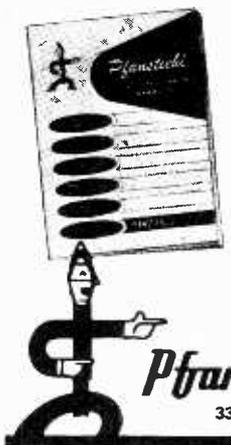
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RepRap

• Continued from page 42

and South Dakota for Fidelitone; and Bidwell Sales Associates, Gardena, Calif., to cover Southern California, Southern Nevada, Arizona and Hawaii for Quam-Nichols Co.

Arthur C. Rodenberg is named assistant sales manager for Gusdorf & Sons, Inc., St. Louis, responsible for the Mountain states, the West Coast, New Mexico, Arizona, Nevada, Alaska and Hawaii.

Clark Eisel, sales manager, assumes responsibility for Wisconsin, Minnesota, North and South Dakota, Iowa, Nebraska, Illinois, Kentucky, Indiana, Missouri, Arkansas, Alabama, Mississippi, Louisiana, Texas and Oklahoma.

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NOVEMBER 29, 1975, BILLBOARD

Country

Williams' Memorial Prizes Added To U.K. Country Awards

By PETER JONES

LONDON—Added to the usual performance and song awards at the annual awards dinner here of the Country Music Association (Great Britain) were two presentations made as the Bill Williams' Memorial Awards, given by Billboard.

Williams, long-time country music correspondent of the magazine, died earlier this year.

Announcing that the awards would be linked annually with the memory of Williams, Mort Nasatir, Billboard's president of International Operations, said he believed that Williams was the best friend that country music ever had. "He loved the music and fought its battles all over the world.

"He gave the impression he was relaxed, but he fought like hell for the music he loved," said Nasatir, to warm applause.

One memorial award, for furthering the growth of country music in the U.K. went to the British Country Music Assn. This is a non-profit making organization, dedicated to consumer needs, set up in 1968, and among its annual activities is a trip to Nashville, Tenn., publication of a yearbook and distribution of bi-monthly bulletins about the country scene.

The second Bill Williams' award went to Gordon Davies, managing director of Westwood Recordings, a company specializing in the production of British country music. Based in Wales, the company was formed in 1971. Currently it has some 60 albums available and by 1976 expects to have more than a hundred.

Gordon Davies also hopes to be operating his own recording studios by early next year.

The 1975 awards from the Country Music Assn. (Great Britain) itself included a trophy as "entertainer of the year" for Marty Robbins, plus "doubles" for Tammy Wynette and Don Williams, and a "treble" for Pete Sayers. The presentations were all made by U.K. country singer and

broadcaster Wally Whyton at the sixth annual dinner, held at the Cumberland Hotel, Marble Arch.

Complete results: Entertainer of the Year, Marty Robbins; Song of the Year: "Stand By You Man"; Founder-Chairman's Award, for outstanding services to Country Music, Tony Byworth, who covers the U.K. country scene for Billboard.

American section: Male Singer: George Hamilton IV and Don Williams, a tie; Female Singer: Tammy Wynette; Album of Year: "You're My Best Friend," Don Williams; Best Group: the Eagles.

British section: Male Singer: Pete Sayers; Female Singer: Olivia Newton-John; Best Group: Grand Ole Opry Road Show and Frank Jennings and Syndicate (tie); Most Promising Group: Haz Eliot with Feeling; Album of Year: "From The Waters Of The Medway," by Bryan Chalker; Songwriters of Year: John Farrar, Bruce Welch, the late John

Rostill; and, on a tie, Pete Sayers; Record Company of Year: RCA.

CMA (GB) chairman Andy Gray said: "There is no doubt country music here has progressed a great deal during the year. Our membership has doubled and both in the charts and on stage country music has become much more popular."

Akeman Book Out

NASHVILLE—A book on the David "Stringbean" Akeman murder case is now on the national marketplace.

Written by Warren B. Causey as told by Nashville detective Tommy Jacobs—one of the four detectives assigned to probe the bizarre slaying of Akeman and his wife Estelle—the book is published by Quest Publishers, Inc. of Nashville. "The Stringbean Murders" covers the killing of the Grand Ole Opry and Hee Haw star.

Artists' Wives Take Mike On WSIX Radio Program

By COLLEEN CLARK

NASHVILLE—"The Other Side Of Country," a new 30-minute radio program airing on WSIX-FM Sunday evenings, features persons who encourage and make the lives and careers of the artists easier from the background, the wives.

The producers, Maryanna Moore and Jan Garratt, developed the program after working with many of the wives in the Nashville Sounds & Styles Show, a fashion benefit held annually for the past several years.

"The audiences are always attracted to the wives of famous husbands," says Moore, "and it was only natural for someone to come up with a program in which wives are encouraged to talk about their lives with the artists and 'other side' of their husbands, the family side that fans normally only get third-hand from fan magazines."

Not to be confused with a "talk show," Ms. Garratt says, "First of all, when people hear the word 'talk' it turns them off. For that reason, we have developed a format that will be entertaining listening. We include music selected by the guest of the evening, usually her husband's latest release. We will have drop-in guests, on-location interviews, and the main

thing we're going to have is a good time.

"We talk about anything the wife wants to talk about. We feel that this is her show, and by selecting our guests carefully, we know that she is going to be interesting. For instance, Joyce Hilsap, in our premiere show, told us how she and Ronnie bowl, bike ride, climb towers and do the most extraordinary things despite the fact he is blind. Dixie Hall, during a recent taping, told us about the night she saw another side of the famous storyteller, Tom T. While their house burned, he was counting heads to see if all the dogs were safe. They have 30. Garratt herself is married to an entertainer, Richard Garratt, of the Four Guys.

Moore and Garratt have extensive background in broadcasting and country music. Moore has been with WNGE-TV for seven years, serving now as public affairs programming director. Garratt was with the Country Music Assn. for seven years, as public relations director last. Although both have been involved in radio from time to time, this is the first full-scale radio commitment for either.

Clark & Fender Dominate Tube

NASHVILLE—Two of ABC/Dot's artists, Roy Clark and Freddy Fender, will appear on network television nearly every week in December.

Clark appears on "Tony Orlando and Dawn" Nov. 26, CBS's "Country Music Hit Parade" on Nov. 28, and he will host the "Tonight Show" Dec. 1 on NBC. Clark was a guest on "Howard Cosell Live" and "The Grand Ole Opry At 50" last week and will appear on the "Mac Davis Christmas Special" Dec. 14 as well as being a regular on the "Hee Haw" series.

Fender, who also appeared on "The Grand Ole Opry At 50," joins Clark for the "Country Music Hit Parade" Nov. 28. In addition, the Tex-Mex singer will return to NBC's "Tonight Show" for the third time Dec. 8 and will join Dean Martin Dec. 14 for a Christmas show on NBC.

Jerry Clower Day

JACKSON, Miss.—MCA recording act Jerry Clower celebrated Jerry Clower Day in Mississippi Saturday (15) by taking part in a parade, a reception hosted by Gov. and Mrs. William Waller, autograph parties for his new book, and an all-star country music show at the Jackson Coliseum.



WIVES TALK—Joyce Hilsap, right, wife of country artists Ronnie Hilsap, talks with Jan Garrett, center, and Maryann Moore, producers and co-hostesses of a new radio program "The Other Side Of Country" on WSIX-FM.

WSIX photo

Thanksgiving Without A Turkey.

Billboard	Record World	
★ 30	27	DAVE DUDLEY "Me And Ole C.B." UA-XW722-Y
★ 40	44	BILLIE JO SPEARS "Silver Wings And Golden Rings" UA-XW712-Y
★ 61	63	ED BRUCE "Mammas Don't Let Your Babies Grow Up To Be Cowboys" UA-XW732-Y
★ 83	82	CRYSTAL GAYLE "Somebody Loves You" UA-XW740-Y
	89	KENNY ROGERS "Love Lifted Me" UA-XW746-Y
		JEAN SHEPARD "Another Neon Night" UA-XW745-Y

**Enjoy Yourself.
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Nashville Scene

By COLLEEN CLARK

MCA's London office surprised Tanya Tucker with a birthday party recently on her first promotional tour of Britain. . . . Pete Murray, disk jockey on the BBC network, presented Billie Jo Spears with a Silver Disc Award on stage in Wimbledon during her recent 40-city tour of England. The Silver Disc was for the sale of 250,000 records of "Blanket On The Ground." Murray was the first to introduce "Blanket" and Billie Jo is the only female country artist to make the British charts since Tammy Wynette scored with "Stand By Your Man" and "D-I-V-O-R-C-E."

WKMO in Kokomo, Ind. held a Dolly Parton Week last week. Music coordinator Chuck Marshall aired a taped interview with Dolly along with programming which included the complete catalog of Parton material since she signed with RCA in 1967. . . . Jeannie Seely picked the musicians and recorded her own songs on her latest session. . . . Stella Parton made her New York City debut last week at the Queens Theater. . . . World Artists Pictures has accepted two of Jacky Ward's compositions for a new comedy movie to be filmed next spring. Jacky will also be appearing in one of the leading roles.

The Stonemans have appeared twice on the Ronnie Prophet Canadian Network television show and are scheduled back again in July. . . . Jonathan Friske, General Manager of Warner Bros. Records and wife, Nancy, are proud parents of a daughter, Heather Renee. . . . Joni Lee, Conway Twitty's daughter who has been appearing with him on several road shows, makes her singing debut on MCA Records soon with a single entitled, "I'm Sorry Charlie," written by Conway. . . . Conway has just finished a new album which will be called just "Twitty." It was produced by Owen Bradley. . . . Jerry Jordan will follow up his "Phone Call From God" with "Don't Call Us, We'll Call You."

Jerry Jeff Walker on a Southern U.S. tour which ends up with a prison benefit in Seagoville, Tex. . . . Roy Clark to appear as host for the "Country Music Hit Parade Special" to air Nov. 28 on CBS. The 30-minute special was taped at Opryland U.S.A. . . . Albert Young Eagle has just recorded in Nashville under direction of Little Richie Johnson. Eagle is a Navajo Indian from Gallup, N.M. . . . Huey Meaux's father died last week in Winnie, Tex., following a long illness. . . . Bob Nash, New York artist, has his first release out on Phoenix Records, "More Than A Room To Share."

Warner Bros. artist Chip Taylor just back from a successful tour of Holland where his current album "This Side Of The Big River" is enjoying top 10 status. . . . Bill Anderson and his show will perform for the National Farmer's Organization at the Municipal Auditorium in Kansas City, Mo., Dec. 12. . . . Melodyland artist Jerry Naylor touring Texas with stops last week at Gilley's in Houston and the Silver Saddle in Grand Prairie. . . . Sonny James has taped a segment of the Hee-Haw series.

Ronnie Milsap taped appearances on the Tommy Hunter Show, The Ronnie Prophet Show, Celebration and Country Way, while recently on a Canadian tour.

NOVEMBER 29, 1975, BILLBOARD

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/29/75

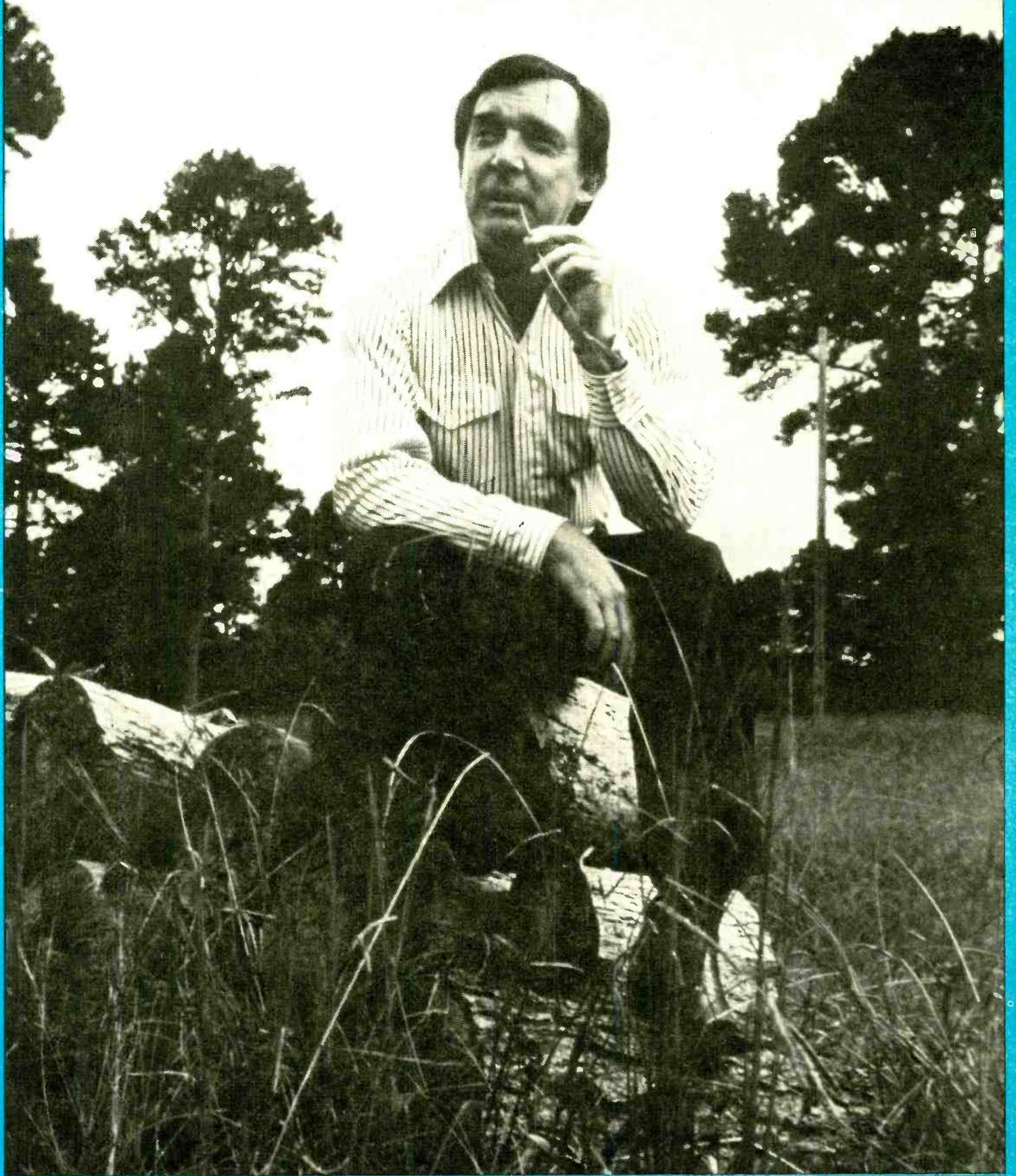
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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
Rank	Change	Rank	Rank	Change	Rank			Change	Rank	Change	Rank	Change	Rank			Change
1	2	9	34	23	10	★	IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard, Capitol 4141 (Shade Tree, BMI))	70	76	5	★	ALL AMERICAN MAN—Johnny Paycheck (J. Paycheck, G. Adams, Epic 8-50146 (Columbia) (Algee, BMI))	82	2	OVERNIGHT SENSATION—Mickey Gilley (B. McDill), Playboy 6055 (Hall-Clement, BMI)	
★2	3	8	35	39	7	★	SECRET LOVE—Freddie Fender (S. Fain, P.F. Webster, ABC/Dot 17585 (Warner Bros., ASCAP))	71	61	9	★	PIECES OF MY LIFE—Elvis Presley (T. Seals, RCA 10401 (Danor, BMI))	72	4	GEORGIA RAIN—Jerry Wallace (W. "Carroll" Reilman, MGM 14832 (Four Tay, BMI))	
★3	8	9	36	40	6	★	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters, Mercury 73715 (Phonogram) (Pi-Gem, BMI))	72	78	4	★	COWBOYS AND DADDIES—Bobby Bare (M. Cooper, RCA 10409 (Wilbur/Martin Cooper, ASCAP))	73	2	MAKIN' LOVE—Ronnie Sessions (F. Robinson, MCA 40462 (Tree, BMI))	
4	4	11	37	25	15	★	ALL OVER ME—Charlie Rich (B. Peters, Epic 50142 (Columbia) (Ben Peters/Charys, BMI))	73	83	2	★	WHAT'S HAPPENED TO BLUE EYES—Jessi Colter (J. Colter, Capitol 4087 (Baron, BMI))	74	3	WILL YOU LOVE ME TOMORROW—Jody Miller (G. Goffin, C. King), Epic 8-50158 (Columbia) (Screen Gems Columbia Music, BMI)	
5	6	12	38	38	9	★	LOVE IS A ROSE—Linda Ronstadt (N. Young, Elektra 45282 (Silver Fiddle, BMI))	74	84	3	★	WHATEVER I SAY—Donna Fargo (D. Fargo, ABC/Dot 17579 (Prima-Donna, BMI))	75	14	PARADISE—Lynn Anderson (J. Prine, Columbia 3-10240 (Cotillion/Sour Grapes, BMI))	
6	1	15	39	58	4	★	ROCKY—Dickey Lee (I. Stevens, RCA 10361 (Strawberry Hill, ASCAP))	75	49	14	★	GREENER THAN THE GRASS (We Laid On)—Tanya Tucker (D.A. Coe), Columbia 3-10236 (Window, BMI)	76	2	QUEEN OF THE SILVER DOLLAR—Dave & Sugar (S. Silverstein, RCA 10425 (Evil Eye, BMI))	
7	5	13	40	50	5	★	I LIKE BEER—Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI)	76	86	2	★	SILVER WINGS & GOLDEN RINGS—Billie Jo Spears (M.A. Leikin, G. Sklerov), United Artists 712 (Almo, ASCAP/Peso, BMI)	77	4	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan), Monument 8-8661 (Epic/Columbia) (Combine, BMI)	
★8	21	7	41	10	17	★	EASY AS PIE—Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)	77	71	4	★	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel/Black Coffee, BMI)	78	NEW ENTRY	I'LL TAKE IT—Roy Head (B. Abshire), Shannon 838 (Screen Gems-Columbia, BMI)	
9	9	12	42	14	11	★	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI)	43	53	5	★	BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), Epic 50147 (Columbia) (Al Gallico/Algee, BMI)	79	4	YOU'LL NEVER KNOW—Jim Reeves (M. Gordon, H. Warren), RCA 10418 (Bregman/Vocco And Conn, ASCAP)	
★10	11	10	43	53	5	★	WE USED TO—Dolly Parton (D. Parton), RCA 10396 (Owepar, BMI)	44	37	9	★	SHE DESERVES MY VERY BEST—David Wills (B. Duncan), Epic 8-50154 (Columbia) (Shelmer-Poe/Unichappell, BMI)	80	2	AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (H.R. Smith), ABC 12142 (Fourth Floor, ASCAP)	
★11	20	8	44	37	9	★	LYIN' EYES—Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)	45	45	8	★	HELP ME MAKE IT (To My Rocking Chair)—B.J. Thomas (B. Emmons), ABC 12121 (Baby Chick, BMI)	81	54	12	I'M A FOOL TO CARE—Donny King (T. Daffan), Warner Bros. 8145 (Peer International, BMI)
★12	17	9	45	45	8	★	SINCE I MET YOU BABY—Freddie Fender (J.J. Hunter), GRT 031 (Unichappell, BMI)	46	28	16	★	OUR MARRIAGE WAS A FAILURE—Johnny Russell (J. Russell, B. McDill), RCA 10403 (Hall-Clement, BMI)	82	NEW ENTRY	THE GOOD LORD GIVETH (And Uncle Sam Taketh Away)—Webb Pierce (W. Pierce, S. Fisher), Plantation 131 (Brandywine, ASCAP)	
★13	22	8	46	28	16	★	WHERE LOVE BEGINS—Gene Watson (R. Griff), Capitol 4143 (Blue Echo, ASCAP)	47	57	5	★	(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McDill), ABC/Dot 17568 (Hall-Clement, BMI)	83	NEW ENTRY	SHAME ON ME—Bob Luman (L. Williams, B. Enis), Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP)	
★14	18	10	47	57	5	★	WESTERN MAN—La Costa (D. Owens), Capitol 4139 (Al Gallico, BMI)	48	35	14	★	SOMETIMES I TALK IN MY SLEEP—Randy Cornors (E. Ravene, ABC/Dot 17592 (Milene, ASCAP))	84	NEW ENTRY	SOMETIMES—Bill Anderson & Mary Lou Turner (B. Anderson), MCA 40488 (Stallion, BMI)	
15	15	11	48	35	14	★	SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury), Warner Bros. 8127 (Acuff-Rose, BMI)	49	59	5	★	I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45269 (Briarpalch/Deb Dave, BMI)	85	85	4	SOMEBODY LOVES YOU—Crystal Gayle (A. Reynolds), United Artists 740 (Jack, BMI)
16	16	13	50	42	15	★	YOU RING MY BELL—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)	50	42	15	★	THE WOMAN ON MY MIND—David Houston (C. Taylor, N. Wilson, G. Richey, D. Houston), Epic 8-51056 (Columbia) (Algee/Al Gallico, BMI)	86	89	2	LAST OF THE OUTLAWS—Chuck Price (B. Borchers, M. Vickery), Playboy 6052 (Tree, BMI)
★17	33	5	51	44	10	★	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (D. Lambert, B. Potter), Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)	52	66	4	★	FUNNY HOW TIME SLIPS AWAY—Harvel Felts (W. Nelson), ABC/Dot 17569 (Tree, BMI)	87	87	4	EVERY ROAD LEADS BACK TO YOU—Leapy Lee (P. Potger, R. Mason), MCA 10470 (Cherry Lane, ASCAP)
★18	26	7	53	52	15	★	WARM SIDE OF YOU—Freddie Hart And The Heartbeats (F. Hart), Capitol 4152 (Hartline, BMI)	54	64	4	★	INDIAN LOVE CALL—Ray Stevens (R. Fain, O. Harbach, O. Hammerstein II), Barnaby 616 (Janus) (Warner Bros., ASCAP)	88	NEW ENTRY	IT'S SO NICE TO BE WITH YOU—Bobby Lewis (J. Gold), Ace Of Hearts 7503 (Interior, BMI)	
★19	30	6	55	65	6	★	JUST IN CASE—Ronnie Milsap (H. Moffatt), RCA 10420 (Pi-Gem, BMI)	56	63	6	★	STONED AT THE JUKEBOX—Hank Williams Jr. (H. Williams Jr.), MGM 14833 (Bocephus, BMI)	89	70	8	SUGAR SUGAR—Mike Lunford (Kim, Barry), Starday 133 (Don Kirshner, BMI)
★20	24	8	57	NEW ENTRY	★	★	FROM WOMAN TO WOMAN—Tommy Overstreet (J. Gillespie, R. Mareno), ABC/Dot 17580 (Ricci Mareno, SESAC)	58	77	3	★	SAN ANTONIO STROLL—Tanya Tucker (P. Noah), MCA 40444 (Unichappell, BMI)	90	NEW ENTRY	LOVESICK BLUES—Sonny Curtis (I. Mills, C. Friend), Capitol 4158 (Mills, ASCAP)	
21	7	13	58	77	3	★	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)	59	69	4	★	SAN ANTONIO STROLL—Tanya Tucker (P. Noah), MCA 40444 (Unichappell, BMI)	91	94	2	THE DOOR IS ALWAYS OPEN—Lois Johnson (B. McDill, D. Lee), 20th Century 2242 (Jack, BMI)
22	13	11	59	73	3	★	I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin), Epic 50145 (Columbia) (Tree, BMI)	60	73	3	★	THE MAN ON PAGE 602—Zoot Fenster (G. Winters, H. Fischer, E. Strasser), Antique 1068 (IRDA) (Georgene, BMI)	92	NEW ENTRY	BLACKBIRD (Hold Your Head High)—Stoney Edwards (C. Taylor), Capitol 4188 (Blackwood/Back Road, BMI)	
23	27	8	61	75	3	★	THIS AIN'T JUST ANOTHER LUST AFFAIR—Mel Street (O. Conley), GRT 030 (Janus) (Blue Moon, ASCAP)	62	72	4	★	SUNDAY SUNRISE—Anne Murray (M. James), Capitol 4142 (Screen Gems-Columbia/Sweet Love, BMI)	93	48	11	WHO WANTS A SLIGHTLY USED WOMAN—Connie Cato (T. Boyce, M. Powers), Capitol 4169 (Boyce & Powers/Adventure, ASCAP)
24	12	16	63	74	3	★	I'M SORRY—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)	64	56	10	★	PLEDGING MY LOVE—Billy Thunderkloud & The Chieftones (D. Robey, F. Washington), 20th Century 2239 (Lion/Wemar, BMI)	94	NEW ENTRY	IT'S THE BIBLE AGAINST THE BOTTLE (In The Battle For Daddy's Soul)—Earl Conley (M. Howard, J. Wolverton), GRT 032 (A-Gee Jay/Blue Moon, ASCAP)	
★25	31	6	65	65	6	★	JASON'S FARM—Cal Smith (J. Adrian), MCA 40467 (Pick A Hit, BMI)	66	46	12	★	CONVOY—C.W. McCall (C.W. McCall, B. Fries, C. Davis), MGM 14839 (American Gramophone, SESAC)	95	68	8	BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis), MGM 14825 (American Gramophone, SESAC)
26	19	10	67	80	2	★	SOMETHING BETTER TO DO—Olivia Newton-John (J. Farrar), MCA 40459 (ATV, BMI)	68	73	3	★	FIRE AND RAIN—Willie Nelson (J. Taylor), RCA 10429 (Blackwood, BMI)	96	98	2	SHE'S JUST AN OLD LOVE TURNED MEMORY—Nick Nixon (J. Schweers), Mercury 73726 (Phonogram) (Chess, ASCAP)
★27	47	4	69	81	5	★	THE BLIND MAN IN THE BLEACHERS—Kenny Starr (S. Whipple), MCA 40474 (Tree, BMI)	70	81	5	★	SAY I DO—Ray Price (R. Hildebrand), ABC/Dot 17588 (Dayspring, BMI)	97	NEW ENTRY	I'D RATHER BE PICKED UP HERE (Than Be Put Down At Home)—Jerris Ross (G. Morgan), ABC/Dot 17573 (Pi-Gem, BMI)	
★28	51	3	71	81	5	★	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn (L.J. Dillon), MCA 40484 (Wilderness, BMI)	72	72	4	★	TEXAS—1947—Johnny Cash (G. Clark), Columbia 3-10237 (Sunbury, ASCAP)	98	99	2	THE DEVIL AIN'T A LONELY WOMAN'S FRIEND—Tennessee Ernie Ford (D. Frazier, S. Shafer), Capitol 4160 (Acuff-Rose, BMI)
29	29	9	73	74	3	★	THE SONG WE FELL IN LOVE TO—Connie Smith (T. Saussy, R. Baker), Columbia 3-10210 (Acuff-Rose, BMI/Milene, ASCAP)	74	74	3	★	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Ed Bruce (E. Bruce, P. Bruce), United Artists 732 (Tree/Sugarplum, BMI)	99	100	2	HE LITTLE THING'D HER OUT OF MY ARMS—Jack Greene (H. Cochran), MCA 40481 (Tree, BMI)
★30	36	6	75	75	3	★	ME AND OLE C.B.—Dave Dudley (D. Dudley, R. Rogers), United Artists 722 (Newkeys, BMI)	76	75	3	★	LOVE WAS (Once Around the Dance Floor)—Linda Hargrove (L. Hargrove), Capitol 4153 (Beechwood/Window, BMI)	100	NEW ENTRY	SHE'LL WEAR IT OUT LEAVIN' TOWN—George Kent (G. Kent, J. Winchell, B.E. Jones), Shannon 834 (Newkeys, BMI)	
31	34	8	77	80	2	★	FLAT NATURAL BORN GOOD TIMING MAN—Gary Stewart (G. Stewart), RCA 10351 (Forest Hills, BMI)	78	80	2	★	WOMAN, WOMAN—Jim Glaser (J. Glaser, J. Payne), MGM 14834 (Ensign, BMI)				CRY—Diana Trask (C. Kohlman), ABC/Dot 17587 (Shapiro Bernstein, ASCAP)
32	32	7	79	81	5	★	ROLL YOU LIKE A WHEEL—Mickey Gilley & Barbi Benton (V. McAlpin), Playboy 6045 (Acclaim, BMI)	80	81	5	★	IT'S NOT FUNNY ANYMORE—Stella Parton (B. Dean, P. Overstreet), Country Soul & Blues 088 (IRDA) (Owloluz, ASCAP/Myawnah, BMI)				
★33	43	5	81	81	5	★	LOOKING FOR TOMORROW—Mel Tillis (David Allis/Billy Arr), MGM 14835 (Sawgrass, BMI)	81	81	5	★	ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP)				

"SAY I DO"

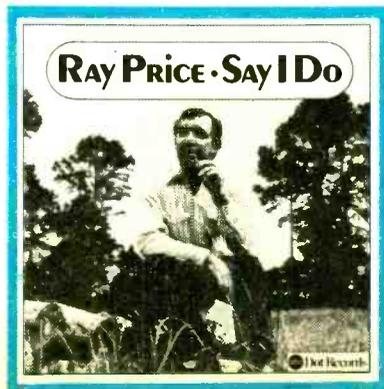
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Country

QCA Office Now a Ban

NASHVILLE—Bob Rogers, executive vice president and general manager of QCA Records with headquarters here and in Cincinnati, is moving his local office to his 50-acre farm near Springfield in Robertson county, some 35 miles from Nashville.

Rogers says he will refurbish his barn into an office "for a more personalized environment for me and my artists." He intends to continue maintaining a second office here which houses his two publishing firms, Loveline (ASCAP) and Date-line (BMI) Music operated by Lou Hildreth.

Terry Bradshaw Cuts a Single

NASHVILLE—Pittsburgh Steeler quarterback Terry Bradshaw, trying to lead the Steelers to their second straight NFL championship, will soon have a record out on the market.

Bradshaw's label will be Mercury—and he has already been in the studio for a session produced by Mercury vice president Jerry Kennedy.

Bradshaw becomes the latest sports star to try his hand at the music business. Boxer Jerry Quarry recently cut in Nashville, and baseball star Johnny Bench has been threatening to make a record.

A group of NASCAR race drivers recorded an album, and Don Meredith has also had a single released. The most successful athlete/recording star has been Muhammad Ali whose show business career dates back to his poetry-spouting days in Louisville early in his boxing career.

Other songs have been released in the past by pro football players Bake Turner, then with the New York Jets; Tom Dempsey who still holds the NFL record for the longest field goal, John Mackey who played for the Baltimore Colts, and Lance Rentzel with Dallas and Los Angeles—and by baseball star Maury Wills.

Williams' Widow Buried In Alabama

MONTGOMERY—Audrey Williams, former wife of the fabled Hank Williams, has been buried 30 feet from the grave of her ex-husband.

More than 400 persons attended the services conducted by the Rev. Bob Harrington, including her son, Hank Williams Jr., who is on the mend from severe injuries suffered in a mountain climbing mishap. Alabama Gov. George Wallace, music industry figures and townspeople also attended the ceremonies.

Police say natural causes led to her death at her Nashville home.

Gospel At Rider

TRENTON—With soul and gospel music vying in popularity with the folk and rock genre, students at Rider College here, under the direction of Joan Broach, have organized a Rider College Gospel Choir for concerts offering "traditional black music in America." With piano accompanist and vocal soloists, the Gospel Choir offers a program of spirituals, marching songs and other works of gospel content.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
 for Week Ending 11/29/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	24	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
2	1	9	WINDSONG—John Denver, RCA APL1-1183
★	3	7	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
★	5	6	ARE YOU READY FOR FREDDY—Freddie Fender, ABC/Dot D0SD 2044
5	4	16	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
6	7	7	CLEARLY LOVE—Olivia Newton-John, MCA 2148
7	6	12	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
8	8	13	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
9	9	17	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
10	11	32	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot D0SD 2020
11	13	6	GREATEST HITS—Don Williams, ABC/Dot D0SD 2035
12	12	8	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
★	17	4	SINCE I MET YOU BABY—Freddie Fender, GRT 8005
14	14	8	DOLLY—Dolly Parton, RCA APL1-1221
★	25	3	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
16	18	21	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
★	31	3	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
★	22	6	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
19	19	7	THE FIRST TIME—Freddie Hart, Capitol ST 11449
20	10	12	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
21	23	5	ROCKY—Dickey Lee, RCA APL1-1243
22	20	7	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot D0SD 2036
23	24	8	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
24	26	4	BILLY, GET ME A WOMAN—Joe Stampley, Epic KC 33546 (Columbia)
25	15	8	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
26	30	17	BEST OF—Dolly Parton, RCA APL1-1117
27	21	9	M-M-MEL—Mel Tillis, MGM M3G 500Z
28	28	17	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
29	29	5	ROCK 'N' ROLL MOON—Billy Swan, Monument PZ 33805 (Epic/Columbia)
30	32	7	I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
31	16	10	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
32	38	2	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
33	27	7	SEARCHIN' FOR A RAINBOW—Marshall Tucker Band, Capricorn CP 0161 (Warner Bros.)
34	36	2	FREDDY WELLER'S GREATEST HITS—Columbia KC 3383
35	37	5	EVERYBODY'S COUNTRY—David Wills, Columbia PC 33704
36	33	39	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
37	40	3	COUNTRY MALE ARTIST OF THE DECADE—Sonny James, Columbia KC 33846
38	34	29	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★	48	2	HOLY BIBLE: Old Testament—Statler Brothers, Mercury SRM-1-1051 (Phonogram)
40	41	8	LOOK AT THEM BEANS—Johnny Cash, Columbia KC33814
41	46	2	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
42	NEW ENTRY		HEART TO HEART—Roy Clark, ABC/Dot D0SD 2041
43	35	8	I WANT TO HOLD YOU IN MY DREAMS—Stella Parton, Country Soul & Blues 6006 (IRDA)
44	44	3	THE NIGHT ATLANTA BURNED—Atkins String Band, RCA APL1-1233
45	47	4	HERE COMES JOHNNY RUSSELL, RCA APL1-1211
46	50	6	NIGHTRIDER—Charlie Daniels Band, Kama Sutra KSBS 2607 (Buddah)
47	43	3	MEMORIES OF US—George Jones, Epic KE33547
48	NEW ENTRY		TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612
49	45	5	BILLIE JO—Billie Jo Spears, United Artists UA-LA508-G
50	39	4	BILLY THUNDERCLOUD & THE CHIEFTONES, 20th Century T 471

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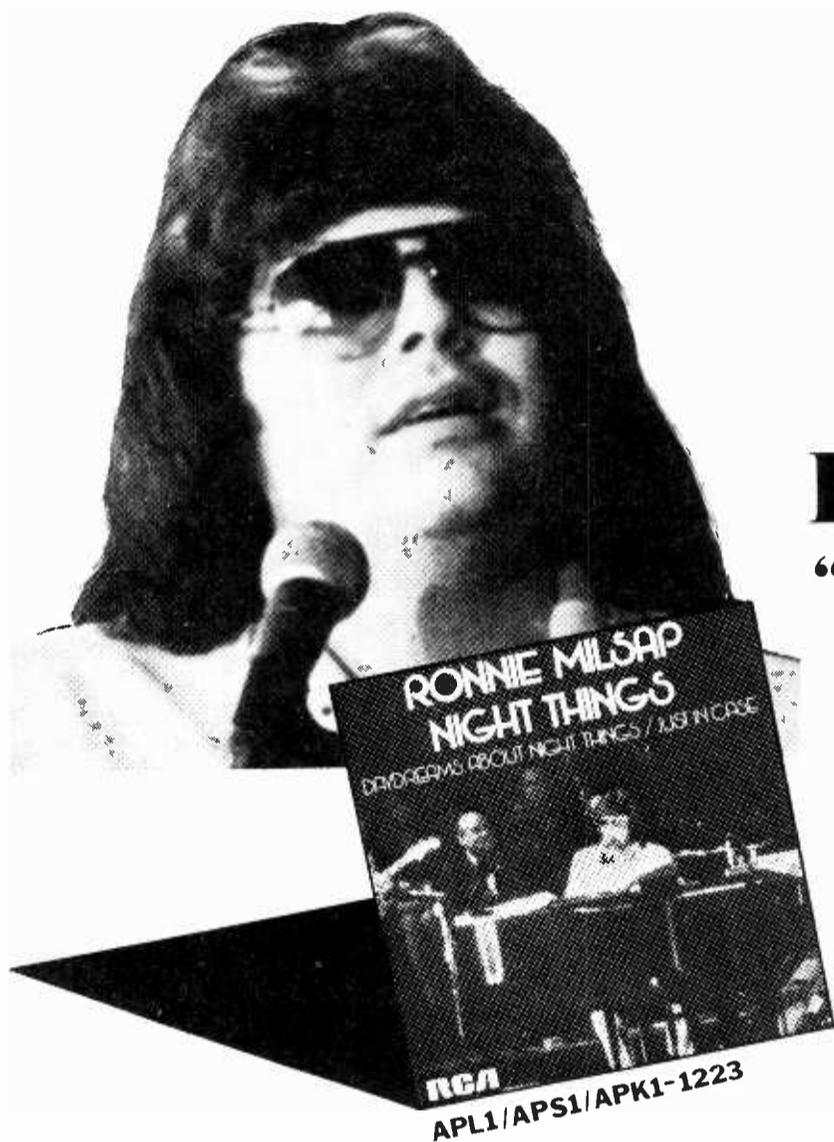
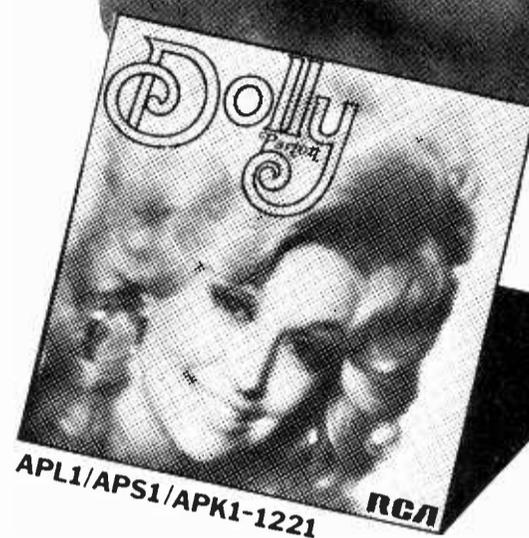
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NASHVILLE SURPRISE

Willie Nelson's Lone Star To Collaborate With Col Label

By GERRY WOOD

NASHVILLE—Willie Nelson and his new Lone Star Records firm have reached an agreement with Columbia Records allowing future product of artists discovered by Nelson to be

released under the Lone Star production logo on the Columbia label.

Columbia vice president and general manager Bruce Lundvall says that first releases under the dual logo

will be singles by Milton Carroll and Bill Callery. The agreement calls for involvement of a publishing firm, Liberty Hill Music, with Carroll and Callery as writers.

Nelson, president of the venture, plans to be actively involved in talent acquisition for Lone Star. His manager, Neil Reshen, serves as vice president. The Lone Star main office will be headquartered with Reshen at 50 West 57th St., New York.

"Willie is not only a musical giant, but a triumphant forerunner in the contemporary music scene," Lundvall says. "The launching of the Lone Star label will bring an array of new and vital contemporary country artists to the market."

First reports indicated that some of Nelson's own future product might be released under the dual logo setup.

Something For Everyone: Nashville's House Of Hope

NASHVILLE—The International House of Hope (IHOPE) which opened recently is the first company of its kind to offer complete recording services as well as a secular division.

Founded by Emily Bradshaw, who recently resigned as executive director of NARAS to follow evangelist work, and Charles Edgely, owner of the EDCO Pressing plant here, IHOPE is located just off Music Row in two large buildings which are being joined and remodeled. The firm houses Prize Records, JEM Records, Gaylo Music, BMI, Gaylene Music, ASCAP, Musique Publishing, SESAC. Management Unlimited and Promotions by Emily, which includes public relations, promotion, advertising and catering for banquets and conventions.

Product on Jimmy Crawford, Lloyd Green and Carl Jackson will be the initial releases. Green will be distributed in the U.K. by Mervyn Conn and will perform at the Wembley Festival next spring. Conn is the U.S. manager of George Hamilton IV and will work through Management Unlimited in stateside negotiations, giving IHOPE and international range.

The entire second floor consists of the secular division, Spiritual Outreach Service (SOS) and World Wide Christian Promotions. Several conference rooms and a 24-hour answering service provide professional financial, spiritual, drug and alcoholic counseling to writers, musicians and artists and the ever-increasing number of persons who come here seeking a musical career.

World Wide Promotions will deal primarily with gospel artists, radio and television promotion and evangelic work. All services are non-

nominal and are offered free. Future plans call for a farm ministry to work with drug and alcoholic rehabilitation.

With the combination of IHOPE and EDCO Pressing, complete record facilities, album covers, printing and artwork, promotion and public relation services are available.

Bradshaw serves as president and Edgely on the board of directors.

Vox Jox

• Continued from page 21

The rock format was on for about six months and the station was leading the market in several time segments before programming consultant **Bill Drake** added it to his responsibilities. In 1972, Phillips replaced **Sebastian Stone** as program director of WOR-FM and was there when the calls were changed to WXLO.

Among the air personalities who worked in Boston in those days were **J.J. Jeffrey, Al Gates, J.J. Jordan, Chuck Knapp, Joel Cash, John Rode, Dan Tucker, Shadoe Stevens, Tom Kennedy, Jerry Butler, Frank Kingston Smith, Bill Todd and Harvey Mednick.** I only know where three or four of those guys are today. But those were some great days in Bos-

ton for RKO Radio—like the time **Al Gates** posted a Billboard story and laminated it to the file cabinet in the DJ lounge (it was a story I'd written criticizing the More Music concept) and almost got the whole DJ staff kicked out. I think they finally got rid of the file cabinet. Meanwhile, **Tom Rounds, Ted Atkins** and others were creating the **Bill Drake** legend even stronger. And **Gary Mack** and **Bill Watson** and **Bernie Torres** and the rest of Bill's army were constantly on airplanes, it seemed, as competition rose up and waned in market after market. Probably the only program director to give any RKO station a real battle was **Dick Starr** of KYA, San Francisco. Because the RKO Radio air personalities and program directors were all more or less sensational. Then and now.

Radio Guests Tapped By Loyola

CHICAGO—Many of the guest speakers for the sixth annual Loyola Radio Conference which begins here Friday (21) have been unveiled and the list includes a sampling of professionals in several key areas of the business. Four of these lecturers are former staff members of WLUC—the school's Lakeshore campus radio station—that have gone out into the professional industry.

Included in this list are Tony Bartolotta of Evanston, Illinois' WLTD, who will talk on programming; Kevin Killion of an area computer firm, who will speak about computer trafficking in radio; Jack Gleason of Lansing, Illinois' WLNR, who will address the gathering on news; and Thomas Evans of Chicago-based Fred Niles Communications, who

will explain new developments in radio technology.

Another featured speaker is Dr. Earnie Martin of the Univ. of Kansas, a former professional in communications surveying, who will explain how a college station can survey its audience in order to improve its programming. Other speakers in the areas of music, management and advertising will also be presented at the three-day conference.

Barbershop Songs

KENOSHA, Wis.—"Barbershop Harmony 76" has been put together by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America as a special collection of bicentennial barbershop quartet arrangements for use in "Music in Our schools Day" programs.

The package is available free of charge to music educators seeking material to use in the annual Music Educators National Conference to be held March 4.

Shaped Notes

By COLLEEN CLARK

Top Billing, agency for the Goodmans and Jerry Clower, are experiencing difficulty in filling all the requests for the program "God & Country Spectacular," a bicentennial roadshow debuting in 1976. The program honors our nation and religious heritage. . . . Myrrh Records, a division of Word, Inc., has released an album of synthesized orchestra performances of some of the most popular Jesus music hits of recent years. The album was produced by Austin Roberts, who currently has the hit single "Rocky" on the pop charts.

Myrrh has released its first double-record album, "Now Do You Understand," by Randy Matthews. The LP was recorded live in concert and features a collection of new songs and prose, as well as some of his best-loved Jesus music, "Didn't He," "Country Faith," "Sunny Days" and "Holy Band."

Bill Textor, former gospel editor, has signed a recording contract with Pyramid Records. . . . The PTL Club, often called the Christian's reply to Johnny Carson's "Tonight Show," is filming five segments for television at the Happy Goodmans' home church, Life Temple in Madisonville, Ky. in December. The telecasts are shown in approximately 1,000 markets on regular programming and the Praise The Lord network.

The Blackwood Brothers are scheduled to appear in several foreign countries soon including Russia, Holland, Sweden, Germany, Egypt, Israel, Jordan, and the Panama Canal Zone. . . . Contemporary singer/writer Rick Eldridge has signed an exclusive recording contract with Herald Records. . . . Dave Wortman, director of radio promotions for Heartwarming/Impact Records, presented the Orrells with a plaque on behalf of the company for their outstanding contribution to gospel music. The presentation was made at the Orrells' seventh anniversary homecoming in Detroit.

Boyd and Floyd Amason, known professionally as the Amason Twins, have signed a contract with Herald Records and have just completed production of their first album for the label. The album is titled "Hallelujah, The Lord Is Coming Again" and features all original selections by Boyd.



FAME GIFT—Bill Ivey, Director of the Country Music Foundation, formally welcomes cosmonaut Valeriy Kubasov, center, and astronaut Vance Brand, right, at a special reception for the Apollo-Soyuz space team at the Country Music Hall of Fame. An Album featuring famous recordings by members of the Hall entitled "Here Lives Country Music" was presented to them.

Another red-hot Texas master becomes a huge national break-out on ABC/Dot Records.

In 1973 it was Tony Douglas's "Thank You For Touching My Life"

In 1974 it was Freddy Fender's "Before The Next Teardrop Falls"

Now, in 1975, all America is waking up to Randy Corner's "Sometimes I Talk In My Sleep."

(DOA-17592)



Country Charts
Billboard #47*
Cashbox #42*
Record World #47*

abc Dot Records

Country

Foglesong, Bledsoe Top CMA Board

NASHVILLE—ABC/Dot president Jim Foglesong and CBS Records vice president Ron Bledsoe are the new CMA chairman of the board and president, respectively.

Other officers elected at the recent meeting include WSM president Irving Waugh as executive vice president. The eight vice presidents are Bob Neal, Frank Jones, Bob Wolfe, Janet Gavin, Bud Wendell, Dan McKinnon, Bill Anderson and Charley Pride. International vice president is Richard Bibby, vice president, MCA Records, Canada.

Tom Collins is the new secretary; Ralph Peer, assistant secretary; Hutch Carlock, treasurer; Mary Reeves Davis, assistant treasurer, and Charlie Douglas, sergeant-at-arms.

The board also voted to permit those who have served as board chairman and president a lifetime membership in the CMA. The only three persons now qualified are Frances Preston, Wesley Rose and Bill Denny.

1,000 View 'Banjoman'

WASHINGTON—Leaders from the world of music and politics gathered some 1,000 strong for the world premiere of "Banjoman," a movie in tribute to country music's top banjo picker Earl Scruggs. Held at the John F. Kennedy Center For the Performing Arts Sunday (16), the premiere was co-sponsored by Sens. Howard Baker and Bill Brock and the Tennessee congressional delegation.

Scruggs made his first public appearance since an October plane crash that nearly took his life, and he was star of the show, both on screen and in person.

The movie, produced by Richard Abramson and Michael Varhol, centers on a Scruggs tribute concert held at Kansas State Univ. with onstage highlights and backstage interviews with musicians Scruggs has influenced. The artists include Joan Baez, David Bromberg, Ramblin' Jack Elliot, the Byrds, the Nitty Gritty Dirt Band, Doc and Merle Watson, Tracy Nelson and Mother Earth, and the Earl Scruggs Review.

Cash Pulls Big Boxoffice Cash At 'Jamboree'

WHEELING, W. Va.—Johnny Cash set an unprecedented record for the "Jamboree U.S.A." last weekend when he performed to capacity crowds for six shows.

More than 15,000 persons jammed into the Capitol Music Hall to watch Cash work two shows daily Friday through Sunday.

This exceeds by 4,000 the number of fans who braved extremely cold weather for Cash's last "Jamboree" appearance in 1974.

The appearance marked Cash's return to the stage after several weeks of absence due to illness, including an invitation to appear at a White House state dinner for Egyptian president Anwar Sadat.

The heavy schedule the Cashes keep has had its toll on other members of the show as neither June Carter Cash nor Carl Perkins was able to make the "Jamboree" performances.

NO MAN ALIVE
SINGS ABOUT
WOMEN MORE
BEAUTIFULLY THAN
TOMMY
OVERSTREET:



"FROM WOMAN
TO WOMAN"

DOA-17580



LISTEN TO TOMMY'S NEWEST HIT ALBUM

abc Dot Records

SAMPLE SINGLES Tied To Tour In U.K. Of Top College & Club Bands

LONDON—A novel example of cooperation between management, publishing and record companies has resulted in the pressing of 4,000 sampler maxi-singles which are to be given away free during the "Hot On The Trails" tour which features top college and club bands, a Band Called 'O' and Sassafras, with German guests Randy Pie.

The tour opened in Cambridge and visits 20 different cities. The first 200 ticket buyers at each show receive the free EPs. The aim is both to encourage ticket buyers and promote the bands' album product.

Originally the idea came from Barry Marshall, who manages a Band Called 'O' and, in conjunction with Bob James, also looks after Randy Pie in the U.K. The EP, which is pressed and sleeved by

CBS, was put together in cooperation with Sassafras manager Carl Leighton Pope and with the various record and publishing companies involved.

Marshall says: "It was an expensive thing to do, but we are not putting anything on the ticket prices and, in fact, the advance sale ticket price is being kept just under one pound. It is hard to expose album bands of this type, so we hope they will each benefit from audience crossover on this tour and that the EP will help sell the albums."

The tracks used are "There Ain't Nothing I Wouldn't Do," by a Band Called 'O'; "Joker," by Randy Pie; and "Wheelin' And Dealin'" by Sassafras. The albums being promoted are the last Band Called 'O' album on CBS, "Oasis;" the Sas-

safras "Wheelin' And Dealin'" album on Chrysalis and the new Randy Pie album on Polydor, "Kitsch."

In fact, Marshall is negotiating a new recording deal for a Band Called 'O,' following the expiration of the CBS contract.

Renaud Heads French Cafe

PARIS—Line Renaud, the French variety star already well known in the U.S. and U.K., will replace Roland Petit as director of the Casino de Paris.

The artist, who came to fame as "Mademoiselle from Armentiers" when she brought new life to a World War One song at the outbreak of World War Two, is to stage a revue called "Paris Line."

As has been already reported, the Casino de Paris was expected to close on January 1 next year when director Roland Petit claimed the financial burden was now so great he could not carry on. After staging a sit-in with the stagehands, electricians, artists and engineers, he resigned.

The theater has now been taken over by Jean Bauchet and Noel Marcellin. Line Renaud is to put on a very typical Parisian show in the old tradition, with plenty of "cancan." The theater is to close from January 1 for rehearsals and opens for the new show on March 11.

Line Renaud starred in a Casino de Paris show 11 years ago.

Virgin Gets U.K. Deal With ECM

LONDON—Virgin Records has acquired U.K. representation of the German ECM label. First releases under the deal are "Solstice" by Ralph Towner; "Gateway" by John Abercrombie, with Dave Holland and Jack de Johnette; and "The Koln Concert," a double album by Keith Jarrett.

These will be followed by "The Pilgrim And The Stars" by Enrico Rava and "Odyssey" by Norwegian guitarist Terje Rypdal.

Virgin is to import finished product from Germany and will eventually make available all ECM back catalog.

The Munich-based ECM, founded by Manfred Eicher, has won considerable acclaim in international jazz circles since it was established in 1970. Its most notable repertoire is that of Keith Jarrett, Gary Burton and Chick Corea, whose "Return To Forever" album, released by Polydor in the U.S., was a 50,000 seller.

The ECM repertoire consists of more than 50 albums, mostly by small groups of contemporary musicians. It was formerly distributed in the U.K. by Continental Record Distributors. Up-coming releases include product of Kenny Wheeler with Keith Jarrett, Dave Holland and Jack de Johnette; Jarrett with Charlie Haden, Jan Garbarek and chamber orchestra; and Eberhard Weber with Charlie Mariano.

Virgin has negotiated a deal for U.S. distribution of its own product by the Epic and CBS Custom labels. One of the first Virgin releases on Epic will be Mike Oldfield's "Ommadawn."

Scheel Gets 100,000th Cancer Charity Disk

BONNE—Federal German President Walter Scheel was presented with the 100,000th copy of a charity disk at a private ceremony here—by his wife.

Dr. Mildred Scheel is patron of the German Cancer Fund, which benefits from two best-selling Polydor International albums, one featuring classical stars on the Deutsche Grammophon label and a Polydor album spotlighting pop stars, and produced by James Last.

The presentation took place at the Presidential villa in the presence of senior Polydor International and DGG executives and some of the artists featured on the albums, notably Freddy Quinn and Hermann Prey.

Both albums, containing exclusive recordings specially made for the occasion, are being actively backed by Scheel and his wife. Idea for the project came during a visit by the President to the Salzburg Festival last year. And it was finalized during a Polydor International reception marking the 80th birthday of conductor Karl Bohn.

Discussions between the president and Polydor International on a unique classical recording, on which artists would perform works they had never released on disk before, started immediately. The project was quickly extended to include a corresponding pop album.

Those appearing on the classical album include Teresa Berganza, Mirrella Freni, Placido Domingo, Dietrich Fischer-Dieskau, Hermann Prey, Claudio Abbado, Karl Bohm, Herbert von Karajan, Rafael Kubelik, and the Berlin Philharmonic, London Philharmonic, London Symphony and Vienna Philharmonic.

Acts featured on the pop album include James Last, Abba, Bata Illic, Freddy Quinn, and the massed Fischer Choirs. In the case of the pop album, not only the performers but also the writers and arrangers donated their fees to the cancer fund.

Both LPs bear the same title, "Stars Im Zeichen Eines Guten Sterns," a rough translation of which is "stars under the banner of a good star."

From The Music Capitals Of The World

LONDON

Sir Lew Grade, chairman and chief executive of ATV Corp., announced this week that Jack Gill, executive deputy chairman, and Louis Benjamin, executive director, have been appointed joint managing directors of the corporation, with Bruce Gyngell, a director of the corporation and deputy chairman and joint managing director of ATV Network, leaving at the end of the year to rejoin his family in Australia, where he will work as independent film producer and media consultant.

EMI held a launch party to celebrate the opening of a regional promotion office in Birmingham, operating as EMI Records Midlands Promotions, managed by Brian Hancox, assisted by Julie Griffiths. . . . Following successful involvement with the Audio Fair, writer Karl Dallas planning 1976 London consumer music fair involving manufacturers and dealers.

Producer Peter Sullivan talent hunting in Los Angeles to bring nearer the long-awaited launch of the AIR label. . . . Norman Newell is one of four writers of musical "Sing Now Darling," due for West End of London staging in March. . . . Though existing contract runs until next September, Bay City Rollers have signed five-year extension with Bell/Arista. . . . New cabaret venue, more on "working men's club" lines, for London. Called Nero's, it will feature acts like the Drifters and Paper Lace.

First RCA album from Greek-born keyboard man Vangelis "Heaven And Hell" being supported by big radio campaign. He was formerly with Aphrodites Child, a chart group of some years back which also spawned Demis Roussos. . . . A plastic "gold disk" being sent to all dealers by Polydor as promotion idea on the new Chris Farlowe album and single. . . . Marvin Rainwater and George Hamilton IV among guests at the Country Music Assn. (Great Britain) awards dinner.

Sellout concerts here for Cat Stevens, who has now joined the ever-increasing roster of tax-exile pop su-

perstars. . . . London's New Victoria Theatre taken over by promoter Danny O'Donovan and putting on all-live policy in pop, with Stevie Wonder, Diana Ross, Roberta Flack and Jackson 5 planned. . . . And promoter Mel Bush putting on all-star galas at Olympia Grand Hall over the new year period, attractions including Status Quo, Bad Company and Procol Harum.

Roxy Music bassist for the U.S. tour is Rick Willis, who replaces an unavailable Johnny Gustafson. . . . Big U.K. tour for Steve Harley and Cockney Rebel starting in February. . . . Third successive Christmas-time release of the Phil Spector Christmas Album. . . . Full British tour planned for Bruce Springsteen, following hugely successful debut in London last week. . . . Definite split announced between Ian Hunter and Mick Ronson, who originally got together as a team after leaving David Bowie's backing group.

(Continued on page 55)

O'Keef Starts Publishing Co.

LONDON—After six years as U.K. and European sales manager of Billboard and Music Week, Barry O'Keef has left to head his publishing company, Maiden Music, an affiliate of the Valentine Music group.

O'Keef will work out of the Valentine premises at 152 Shaftesbury Ave., London, W.I. Maiden is to be represented abroad by the Valentine-Valgroup subsidiaries and licenses.

Maiden is negotiating licensing deals in the U.K. and other territories for U.S. labels Vee Jay, Mojo, Vault, Autumn, Choice, PBR International, Legend and Jazz for the U.K. companies Valgroup Productions, Eden Studio Productions, Peter Sames Productions, Barrester Music Productions, Sally Productions and LE Agency Productions.

Says O'Keef: "The aim of Maiden is to provide efficient overseas representation and licensing for independent production companies."

SHIP NOT BUOYANT

New 'Pirate' Raid Throws More Weight To Disk Tie

LONDON—Following a Home Office-planned raid on the "pirate" Radio Caroline ship Mi Amigo, it is understood here that the authorities are in possession of further evidence pointing to record companies being involved in supplying product to the station.

The raid last week, in foggy weather, involved a scuffle between crew and disk jockeys with the Home Office officials and police.

The Mi Amigo had drifted into British territorial waters earlier in the week and was broadcasting at the time of the raid.

Four persons were removed from the ship—disk jockeys Simon Burnett, Peter Chicago and Michael Lloyd, along with the ship's captain Werner de Zwart. They were taken to Southend on the east coast and appeared in court the following day, charged under section one of the Marine Broadcasting Offences Act. All four were freed on bail of \$2,100 each.

Mexico, Japan Take Top Honors At Yamaha Fest

• Continued from page 4
and cash prizes of \$2,000 went to Neyda Perdomo and Tom Sullivan. The Venezuelan girl sang her original composition "Juntos En La Eternidad"; the blind American singer-songwriter performed his "Beauty Is In The Eyes Of The Beholder."

The U.S. also won one of nine Outstanding Composition awards, with a silver medallion and a cash prize of \$1,000 going to "Please

Barclay Signs Stars Of U.K.

PARIS—Barclay Records here has signed up a new U.K. group, Stars. The band comprises six musicians, all experienced, having played individually with top-rated artists like Eric Clapton and John Entwistle of the Who.

Stars, heralded by Barclay as a "sensational" new band, is in the rock 'n' roll field and has a strong stage act. First album is just out, coming at a time when British groups are particularly popular in France—Polydor and the Rубettes are second in the latest chart with "Foe Dee O Dee."

One other case is taking place. In October, at Southend, disk jockey Rudiger Von Etzforf pleaded not guilty to broadcasting on the station and his case has been referred for trial at a higher court.

The Mi Amigo had broadcast a distress signal during a gale and the Margate lifeboat took off two crew men. At that time, the ship was seven miles north of Margate, awaiting tug service from Holland and Spain to tow it back to its previous anchorage.

Home Office inquiries into the supply of disks for the Caroline station have taken an upward turn in the past week or so, with promotion men from several record companies being questioned.

Nevertheless, it is understood that station owner Ronan O'Rahilly has "everything under control" regarding the restart of broadcasting from the ship. Urgent supplies have reached Mi Amigo as part of plans to restore program service.

Write A Song Called Marilyn," composed by Billy Tragger, with lyrics and vocal by Kelly Stevens.

The winners of the other Outstanding Composition awards are: France—"Moi J'Aime Films Les D'Amour" with music by Francis Lai, lyrics by Leo Carrier; Argentina—"Buscame, Llamame" by Charlie Leroy & Richard Mouchulski; Japan—"Kimi No Sunde Ita Machi" by Yukio Hiasa; Italy—"Dialogo (Con Una Tromba)" with music by Gino Mescoli, lyrics by V. Pallavicini; Portugal—"Ontem, Hoje E Amanha" (Yesterday, Today And Tomorrow) by Jose Cid; France—"Jeremie" with music by Andre Popp, lyrics by Michel Zacha; Japan—"Wakatte Kudasai" by Akira Inaba; Australia—"Elizabeth" by Betty and Barry Henninger.

Five winners of Outstanding Performance awards, each comprising a silver medallion and a cash prize of \$500, are Fernando de Madariaga (Argentina); Mary Spiteri (Malta); Ben Cramer (Netherlands); Shigeru Matsuzaki (Japan); and Yoko Shibata (Japan). The latter and Bobby Solo (Italy) also are winners of special prizes presented by Genichi Kawakami, president of Yamaha Music Foundation.

Cartridges In U.K.— Cautious Optimism

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leading the way, most people are backing the winner.

"My main fear is that if tape companies did decide to pull out of the 8-track market completely—although there has been no suggestion this might happen—then we would be faced with a flood of imported software, and hardware as well."

He says that from Phonogram's point of view, cartridge sales had not declined too dramatically. "We've enjoyed a good year from the point of view of hits, and Phonogram is always selective about what it releases on cartridge. The tendency is that albums like Peters and Lee sell as proportionately well on cartridge as they do on record."

Walter Woyda, chairman of the British Recorded Tape Development Committee (BRTDC) and managing director of Precision Tapes, puts forward two reasons for the continued decline of the 8-track system. "The hardware manufacturers have done little to promote the system, even though several times we have tried to do joint promotions with them," he says. "In most cases the ideas just didn't get off the ground."

"But apart from that the dealers are also at fault to an extent because they just don't stock cartridges in any real depth."

"The non-record outlets still find that there's a lot of trade to be done in 8-track but most record dealers are unwilling to stock. I still believe the cartridge to be a good system for background music or in-car entertainment, but the future does look dim unless both hardware and software manufacturers can get together and work on promotions."

Woyda says that most Precision tapes are released in both configurations, with the exception of classical items and recordings of only limited appeal. But he warns: "Even we are having to consider the position of automatically releasing the majority of tape product on cartridge."

CBS tape sales marketing manager Ken Rowland admits his company is being more selective about what is released on cartridge. "The 8-track market is more selective than the cassette, and you have to be careful over what is issued in cartridge form. But so far as CBS is concerned, we still support the system all the way, and feel the recent downward trend has reached its final level."

From the manufacturers' point of view, Tony Williams, marketing director of Radiomobile, says: "We were first in the field with 8-track equipment and the way people are talking, it looks like we'll be the last. However Radiomobile does believe in the system and there is still a great amount of enthusiasm for 8-track in the North of England. At least 75 percent of our tape equipment sales there show the point."

"I wouldn't say it was so much a decline in cartridge popularity as the fact that the cassette system has just become more readily accepted. We sell both systems, but there is still a big demand for 8-track."

And Mrs. Arlene Bloomberg, a director of Car Radio, in Preston, Lancashire, one of the North's biggest wholesalers of tape, claims: "It certainly will be the end of the cartridge market if people continue talking about it in this way. Perhaps if as much time was spent promoting the

system as is spent killing it off, then it would be a much more thriving area of the market. It's a healthy market so far as we are concerned and though we sell mainly to non-record outlets, about 60 percent of our sales are in cartridge form.

"I don't disapprove of record companies being selective about cartridge releases, particularly if sales don't warrant automatic release. But some tape companies really are too cautious about what to release."

Decca tape marketing manager David Rickerby points out that the main danger of selective cartridge releases was in strangling the 8-track market altogether. "We're still very much in the cartridge business, of course, but we're having to watch the situation closely. A release now has to be particularly strong before it is issued on cartridge."

He adds that Decca enjoys particularly strong 8-track sales with Irish and Scottish material. "I think the cartridge has declined generally throughout Europe but it is by no means dead and I don't see that the new British Phonographic Industry figures can be taken to predict the end of the market."

"With some of our tape sales, we have a 50-50 success with cassettes and cartridges."

EMI tape general manager Geoff Gibbas says that it is vital to look at the number of cartridge releases. "The answer is to give people what they want and obviously if people look as though they might want something released on cartridge, then go ahead and do it."

"It's an uncertain time for everyone but there are some encouraging signs for 8-track."

German Classical Scene Is Off To a Flying Start

HAMBURG—The new music season in Germany opened with an abundance of star attractions and was climaxed by the visits of the Israel Philharmonic and the Cleveland orchestras.

The Israel Philharmonic tour started in Berlin during the Berlin Festival. Zubin Mehta conducted two concerts, the first consisting of works by Schubert, Mendelssohn (Itzhak Perlman played the violin concerto), Stravinsky, and the second of works by Schonberg, Mahler, and Berlioz, during which Dietrich Fischer-Dieskau sang the "Kindertotenlieder."

The tour was a success, and the orchestra was described as "Israel's best ambassador," causing "an explosion of enthusiasm" wherever it performed. All the well-known works seemed new under Mehta's baton, creating wild scenes of audience reaction.

The Cleveland Orchestra under its new conductor Lorin Maazel, started the tour in Leverkusen. Says Teldec press officer Herbert: "It is a rare event to hear this orchestra in Europe, as it has to fulfill fixtures of 60 concerts a year and further concerts in New York, as well as a large number of lunch-time, youth and gala concerts. The orchestra just does not have much time for travel."

During the fall, Teldec released a total of 80 recordings. Of these, 23 were cassettes or double albums. Among the highlights: the Nine Symphonies of Beethoven, with Sir Georg Solti and the Chicago Symphony Orchestra.

• Continued from page 1

ords, lights and general staging equipment.

It is stressed that the live music figure does not include the total loss sustained by the country's college social secretaries in their annual promotions. This figure must be several times the \$1.3 million or thereabouts admitted as a loss by the National Union of Students.

There is no doubt but that the Union is worried about the amount of money lost through entertainment. The figures relate to the academic year 1973-74 and inflation alone must have pushed up last year's loss to around the \$1.5 million mark.

The usual reason given by concert secretaries for their concert losses is that they are told to keep concert ticket prices down in order to provide "rock on the cheap" and are thus hampered in any real desire to make profits. But this theory was soon put down by several delegates attending a national conference of social secretaries.

Spencer, of Kent University, says: "The bulk of the money used to subsidize entertainment does not lower ticket prices. In fact, in the long run it forces them up. You never get lower prices from subsidies—you merely inflate the price of the act."

"Colleges are used by the agencies to expose new acts. And many colleges have a policy of giving new groups a chance. But we have a right to the top bands at economic prices, too. After all, it was the college circuit which built up the current headliners back in 1968-70."

Now the company goes further with the outstanding series of Bach Cantatas, releasing numbers 12 and 13, conducted by Nikolaus Harnoncourt. This series has been hailed throughout the world by critics.

French organist Michel Chapuis has now completed recordings of all Bach's works for organ, and Rudolf Buchbinder has completed the Haydn Piano Works with a set of six albums. And Teldec has presented the Philharmonic Hungarica Orchestra with a gold disk for a million sales of the Haydn Edition, conducted by Antal Dorati.

Another highlight is the Teleman opera "Pimpinone" with singers Uta Spreckelsen and Siegmund Nimsgern, conducted by Hans Ludwig Hirsch. The Telefunken series of the Mozart piano concertos is being continued with Karl Engel as soloist and the Mozarteum Orchestra, under Leopold Hager.

And one further release: the new year concert with the Vienna Philharmonic Orchestra conducted by Willi Boskowsky.

Jackson to Japan

NEW YORK—Spring recording artist Millie Jackson has been set for an appearance at Tokyo's Yubin-Chokin Hall on Dec. 1-3. The engagement marks Ms. Jackson's first visit to the country. She will remain in Japan through Dec. 7 for television, radio and press interviews in Tokyo and other major cities.

\$1.3 MIL FOR LIVE DATES

U.K. Student Bodies Are Big (Spending) Men On Campuses

• Continued from page 1

All figures quoted herein are contained in a survey carried in the organization's report to the conference.

The main culprits in the over-spending area appear to have been around 50 universities and colleges principally involved in concert promotion, which lost around \$330,000 in the year under review—or a quarter of the total losses during that period.

Colleges of education lost \$170,000 while technical schools had losses of around \$130,000, with the remainder of the deficit taken care by the various other colleges affiliated to the National Union of Students.

In an attempt to tighten up on the massive losses and so to free funds for other more political aims of the student unions, the conference decided to press for an entertainments department to be set up at Union headquarters in London.

The idea is that this permanent of-

fice will encourage regional cooperation between social secretaries and the setting up of an information service so that colleges are not "taken for a ride by highly professional business sharks"—as agents are referred to in the report.

The National Union of Students would also like to see entertainment in colleges break away from the stereotyped rock program and into a broader-based format incorporating many different types of events, including cabaret and theater.

It is hoped the department will also advise on organization of events and provide the information to help social secretaries do their job properly.

At present in the U.K. colleges are handicapped in their attempts to avoid losses by the fact that very few social secretaries are in office for more than a year and are generally inexperienced when they take over the job.

From The Music Capitals Of The World

• Continued from page 54

Van Der Graff Generator completing second Charisma album early next year prior to U.S. tour. . . . Box-office action for **Blue Jays Justin Hayward** and **John Lodge** on first big U.K. tour. . . . Television one-hour specials coming up of **Rod Stewart** and the **Faces** and of the **Who**, who will be filmed at one of their Christmas shows at Hammersmith Odeon.

Former Lindisfarne front man **Alan Hull** now playing solo gigs round the country. . . . Tour expected from **Morris Albert**, who wrote and recorded "Feelings," a single which may sell five million copies worldwide. . . . Fine reviews for **Emmylou Harris** here on her first theater tour. . . . **Queen**, now managed by **Elton John's** manager/mentor **John Reid**, doing sellout business on U.K. tour. **PETER JONES**

SYDNEY

Jeannie Lewis has been selected to be the first solo artist to appear in the Seymour Centre, where she will perform her own musical written with **Michael Carlos** called "Tears Of Steel." . . . **Peter Carpen** has left Festival Records to join the Australian Record Company, COS, as national promotion manager. . . . **Peter Dawkins**, Festival producer, is excited about his recently completed album with **Billy Thorpe**.

Ron Tudor of Fable Records recently released a single to catch the current skate-board craze entitled, "Cannonball Kid." . . . **Paul McCartney** will make a television special in Australia for the thousands of fans who missed getting tickets for his concerts recently in Australia. . . . **Marcia Hinus** returned to Australia recently after touring Russia with the **Daly Wilson Big Band**. **JOHN BROMELL**

PARIS

Jazz is to be given another face lift in a new movie, provisionally titled "Bobby Saxalto Et Son Ami Jackson," the story of two jazz-mad boys, set in the 1950s. . . . German pianist **Wilhelm Kempff** was made a Commander of the Order of Arts and

Letters on his 81st birthday, receiving the decoration after a concert at the Salle Pleyel.

The French Government has asked the City of Paris to make an annual contribution towards meeting the tremendous deficit incurred by the Opera, but municipal councillors have replied that the Opera is not merely Parisian but national. . . . Jazz pianist **Claude Bolling's** "Suite For Flute And Piano" has been in the classical chart here for the past three months. The RCA release was recorded by **Jean-Pierre Rampal**.

Because French singers are often "eliminated" by foreign artist's because they are not up to standard, the city of Toulouse is to hold an international song competition in an attempt to find new French talent. . . . Veteran variety artist **Phillipe Clay** has the leading role in a new musical "Monte Cristo," written by French composer **Michel Legrand**. The show opened in Brussels before moving to Paris, where Polydor is making an original cast recording of it.

For the first time in five years, **Georges Moustaki** has recorded with a big orchestra, comprising 43 musicians. The single, a Polydor release this month, was recorded in London and one side, "Humblement II Est Venue," is in French and the other, "Balade En Fumee," in English. . . . Japanese singer **Kenji Sawada** is making a film for Japanese television in Paris, a production called "Paris Mon Amour," in which he falls in love with a young French beauty (**Claudine Auger**).

Dana, Irish inner of the 1970 Eurovision Song Contest, has cut her first record in French, a Polydor single called "Tu Me Dit I Love You." . . . U.K. group, the **Rubettes**, gave a free concert in Marseilles and were presented with a Gold Disk for the 500,000 Polydor sales of "Juke Box Jive." . . . **Memphis Slim**, who recently had an operation, is now fit and well again, preparing for a German tour, and has produced a new-style blues disk "Going Back To Tennessee" for Barclay.

At the Besancon Festival for orchestral conductors, both amateur
(Continued on page 58)

Fania Price Hike Evokes Storm

• Continued from page 1

On the other hand, Masucci feels the increase (Billboard, Nov. 22) is more than justified by the facts.

"At one time there may have been some justification for our Latin product to be priced below the American. But that was when there were small operations using cheap vinyl and low paid musicians. Today our costs are virtually the same for everything: studio time, vinyl, musicians, jackets. And our product stands side by side on the shelves with the American product," Masucci notes.

"In addition, most American labels run off huge printings by our Latin standards thereby reducing their unit cost, yet even now their distributor price will still be higher in most cases."

Distributor cost for the new Fania product will be \$3, according to Masucci.

The Fania product on its various labels, Fania, Vaya, Tico, Allegre, Cotique and International, dominate the salsa genre of Latin music. Strong promotional efforts by Masucci, including the critically acclaimed movie, "Our Latin Thing," and a sequel to be released in January called "Salsa," Fania All-Star concerts and low profile but effective community services, have been responsible for a significant expansion of the market for Latin up-tempo music.

In New York and elsewhere, discos and clubs which only played American music are now featuring one or two nights of "salsa," usually with live bands, thereby giving musicians more work.

Masucci has made a policy of his company providing free records to jails and prisons on request and he made "Our Latin Thing" available to corrections facilities gratis. Along with offering his artists to qualified community groups from major charitable functions, the result has been strong community response to salsa from which the other major labels in the field have also benefited.

'Guantanamera' Credits Agreed

NEW YORK—A new agreement between Fall River Music here and Ediciones Quiroga of Madrid settles once and for all the confusion as to the writing credits on the standard song, "Guantanamera."

The tune has been recorded more than 200 times in the U.S. alone. Future credits will include Jose Fernandez Diaz for original lyrics and music with the addition of Pete Seeger, adapter of music; Hector Angulo, lyric adapter and credit to Jose Marti, whose poem provided the basis for the lyrics.

It required several years for the two firms to arrive at agreement on the credits.

Fania also led the way with a price rise in 1974, but at that time the others immediately jumped on the bandwagon.

"There was a slight drop off unit sales for the first couple of months," Coco's Goff recalls. "But it picked up again and over the year the loss in units was recovered."

Retailers are a little worried about the hike, feeling that the Latino record buyer is not yet at an economic par with his American counterpart and cannot afford \$6.98. "It's just going to inspire more pirate firms to go in business," says one retailer.

The Fania price hike is unlikely to spread to the other areas of Latin music. Most of that product is recorded elsewhere and distributed here under licensing agreements.

"There is only a slight chance that we will increase the price on our Salsoul label when we put out our new price list in January," Joe Cayre, Caytronics president, says. "As to the rest, in most cases the recording

costs have already been recovered and it wouldn't make any sense to price it out of the market."

The other major non-salsa Latin record distributors feel the same. "We can hardly get our price now," says one Tenth Ave distributor. "If we go up another 30 or 40 cents you can forget about it."

As far as the remaining Latin rock labels are concerned, they have uniformly decided to wait for Fania's results before making a move. Some feel they might be able to take advantage of the temporary sales lag Fania is likely to experience; others feel the market won't be able to sustain the hike for quite some time. All point to the hard economic times being experienced in Puerto Rico, a major salsa market, as one pitfall facing Fania.

But Masucci believes both the product and the market warrant the hike and is willing to lead the way. "If we don't have a second rate product, we should not have a second rate price," he says.

A Hit On Banner's First Time At Bat

NEW YORK—Defying the odds and eschewing traditional methods, a local Latin record distributor turned producer has come up with a national hit single in his first effort. In the perspective of another field, that is about like hitting a grand slam home run the first time at bat in the major leagues.

Joe Banner, better known as "the boss" of R & J Records, distributors for Fania, Coco and T.R., as well as major American labels servicing Latin retailers, is the producer of "Let's Do The Latin Hustle" (Eddie Drennon & BBS Unlimited) on the Friends & Co. label. It has reportedly sold nearly 500,000 copies in the first seven weeks and has been appearing on pop, soul and Latin charts around the country.

"The moment Eddie came to me with the rough out I knew it was a winner," says Banner, explaining his departure from his own rule of sticking to distribution despite previous importunings to go into record production.

He and Drennon polished the tape and came up with a solidly commercial master. Then Banner's shrewd knowledge of the record business from "the front lines" came into play.

He test played a few dub copies in retail outlets of some of his friends. Noting a favorable response, he went ahead with the first printing and broke the single in New York and Philadelphia. It caught on immediately.

"That's when we began getting offers from the major labels to buy the master and handle distribution. But

I turned them down and decided we would try to do it ourselves," Banner says in his R&J warehouse in upper Manhattan.

Banner's method was to set up a chain of independent distributors around the country: Cleveland, Baltimore, Miami, Chicago, Los Angeles, Alabama and such. As the record caught on in each market, he would move on to the next.

Whenever there would be a slight lag, he'd be on the phone checking and planning special promotions with independent record promoters in each market. In Washington and Baltimore it was a Latin Hustle dance contest with \$50 top prize; in Detroit and Chicago and elsewhere it's pastel colored T-shirts with the song title logo emblazoned across the chest.

Knowing the New York market well, he handles that by himself and has moved around 125,000 pieces, so far. "That helps me in pushing the promoters and distributors in the other markets because I have a legitimate frame of reference here to deal with," he says.

That the record is doing well can be evinced from the fact that one of the major labels has already come out with a covering disk ("The Latin Hustle"—Mercury—Young Sisters). But Banner's product continues to climb and the dance is catching on equally as well.

Now Banner and Drennon, former violinist with the Tipica Noel (T.R. label) orchestra and a New Jersey music teacher, are hard at work completing cuts for the album.

They both go to Silver Spring, Md., for studio work. "It's not only cheaper by about \$50 an hour," says Banner. "We don't get the interruptions there that we do in a New York studio."

In order to make the crossover from Latin more effective, the LP will have at least one soul cut and a vocal by BBS Unlimited featuring Esther Williams, a former Miss Black America runner-up.

Banner has decided to keep his hand in the production end of the business, although his first love continues to be distribution. He is negotiating with a couple of record producers for additional Latin crossover product and has his net-

(Continued on page 57)

Latin Scene

SANTO DOMINGO

Puerto Rican singer **Danny Rivera**, who records for Velvet, has been signed by agent **Cesar Suarez** for future presentations. . . . **Polo Marquez** (Parnaso), singer from Argentina, is billed for nightclub acts at the El Castillo of the San Geronimo Hotel. Marquez was signed by La Agencia Dominicana de Artistas Asociados S.A. (ADAA).

Sonia Silvestre gave a concert at La Casa Del Teatro. . . . Popular TV show "El Show Del Mediodia" on RTVD, Channel 4, has signed new talent: **Rafael Solano** (Kubaney) and his group, **Vinicio Franco, Rico Lopez and Cecilia Garcia**. . . . **Alberto Beltran** (Musart) is recording a new version of an old merengue, "El Sanchocho Prieto." . . . **El Gran Combo de Puerto Rico**, one of the best salsa groups, has a new disk circulating, "Vagabundo" on the EGC 006 label.

The president of the republic, **Dr. Joaquin Balaguer**, received a commemorative gold medal from **Al Covette**, president of the Louis Armstrong Foundation of New York. The presentation took place at the National Palace in the form of a gesture of admiration and congeniality in the presence of **Sigfrido S. Obijo**, special emissary of the OAS (Organization of American States) for the Dominican Republic.

Spanish singer/composer **Luisito Rey** (Karen), who has a hit with "Mi Pueblo Ya No Es Mi Pueblo," will be here for concert and TV acts. . . . Dominican recording artist **Fausto Rey** (Montilla) released a new single, "Dime" which is the Spanish version of "Feeling" by composers **Morris Albert** and **Tomas Fundora**. Flip side is a self-penned composi-

tion titled "Santo Domingo" with his original name **Ramon Sepulveda** printed on the label as composer.

FRAN JORGE

NEW YORK

Tex-Mex music penetration into the Latin scene here quite visible in neighborhood bars and clubs where **Freddy Fender** (ABC) and **Johnny Rodriguez** (Mercury) are found on most jukeboxes. ABC reports New York sales of Fender's big hit single "Before the Next Teardrop Falls" passed the 150,000 mark, and he will be star of annual Macy's Thanksgiving Day Parade this year. . . . Odd note: Many Puerto Ricans here think Johnny Rodriguez is compatriot, not of Mexican descent.

Reports from Spain quite interesting: **Camilo Sesto** (Ariola-Caytronics) recently opened in his own production of "Jesus Christ Superstar" announcing four-month only run and has sold out all performances. Label rush-releasing live recording of production. . . . Biggest hit in Madrid right now is "Amor, Amor" by **Lolita** (CBS) which sold 190,000 copies in first two weeks, followed by "Pares O Nones," a disco-sound blockbuster by **Los Marismenos** (Hispanavox).

Raphy Leavitt (Borinquen) in town from Puerto Rico for month-long series of engagements. . . . Stablemate **Lisette** was in town for weekend of shopping and Broadway show viewing. She reports her sister, **Olguita**, who had two big hits last year, has been in Argentina for six months recording new LP. "She calls every two weeks promising to come home but never gets here. She's driving Mom and Dad crazy," says Sis.

(Continued on page 57)

Billboard SPECIAL SURVEY for Week Ending 11/29/75

Billboard Special Survey Hot Latin LPs™

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	8	LOS FREDDYS Aquel Amor, Peerless 1021
2	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	9	LOS BABYS Un Viejo Amor, Peerless 1849
3	KING CLAVE Mi Corazon Llora, Orfeon 38024	10	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37
4	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	11	SALSOUL ORQ Salsoul Orchestra, SZS-5501
5	JUAN GABRIEL Canta Sus Exitos, DKL-1-3305	12	JUAN TORRES Organo Melodico Vol. 22, Musart 1653
6	FREDDY FENDER Before The Next Teardrop Falls, ABC 2020	13	HECTOR LAVOE La Voz, XSLP-Fania 461
7	BARRETTO Barretto, Fania XSLP-00486	14	CORTIJO & ISAMEL RIVERA Juntos Otra Vez, Coco CLP-113XX
		15	VIKKI CARR Hoy, Columbia 3334

IN CHICAGO

1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	8	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
2	LOS FREDDYS Epoca De Oro, Peerless 1041	9	LOS BABYS Como Sufro, Peerless 1769
3	JULIO IGLESIAS A Mexico, Alhambra 21	10	VICENTE FERNANDEZ Hijo del Pueblo, Caytronics 1441
4	NELSON NED Nelson Ned, United Artists 1550	11	HECTOR LAVOE La Voz, Fania XSLP-00461
5	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	12	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420
6	CELIA & JOHNNY Tremendo Cache, Vaya XVS 37	13	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
7	LUCHA VILLA Los Discos De Oro, Musart 1636	14	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
		15	ROSEDA BERNAL La Esposa Olvidada, Latin International 5027



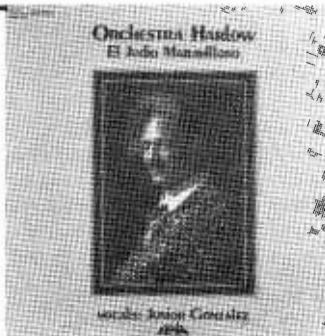
LARRY HARLOW

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Latin Scene

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Nydia Caro (Alhambra) set for April concert date at Alice Tully Hall here to be followed a month later by **Julio Iglesias**, label stablemate. . . . Common sight at Latin discos here is "threesome" of one man dancing with two women with incredible precision. . . . **Raul Marrero's** (Mericana) new LP just released has potential hit with cut of "Que Lo Sepa Quien Lo Sepa." . . . And **Ismael Miranda** (Fania) new LP is full of new concepts such as salsa versions of tangos and **Joan Manuel Serrat** ballads providing exciting and interesting sounds.

Coco Records reports **Cortijo LP** "Les Champions" hottest seller they've had recently. . . . And **Cesar Marin**, scribe for *El Diario*, local daily Spanish-language newspaper, reports plans are underway for new English-language weekly Latin paper. . . . **Justo Betancourt** (Fania) to record new song penned by **Anam**.

Salsa (Latin rock) music breaking out all over. The mayor of Long Branch, N.J. called **Alex Masucci**, promotion director for Fania Records and asked about the possibility of putting on a show in his town. . . . Honeymooning **Nydia Caro** (Alhambra) stopped over in New York for a few days and checked in with **Ivan Mogull**, her publisher. . . . Overheard at Barney Google's on Latin night: "I don't know what salsa means but it must be sinful if it makes me feel so good!"

Hector Lavoe (Fania) off to London to promote his LP distributed by Island Records there. Will also appear in Paris and Berlin. . . . **Rafael Diaz Gutierrez** to put on a show at Puerto Rico and Jefferson Theaters next month starring **Daniel Santos**, **Felipe Rodriguez** and **Nati Rivera** (Velvet) who has a possible Christmas hit with her "La Aspirina" disk.

Ruben Blades, young singer with **Ray Barreto's** (Fania) orchestra, has been asked to write English lyrics for two songs on upcoming **Frank Sinatra LP** with **Tito Puente** (Tico). Blades is composer who was an attorney in his native Panama before giving it up for career in music. . . . **Ray Aviles** reports interest in Latin nostalgia concert scheduled for Madison Square Garden Nov. 30. Bill includes **Myrta Silva**, **Lucho Gatica** (who recently completed an album with **Eydie Gorme** for Capitol), **Virginia Lopez** (Orfeon), **Johnny Albino** and his original **Trio San Juan** (Orfeon), **Carmen Delia Dipini**, **Trio Vegabajeno**, **Juan Borgia**, **Davilita**, **Jose Antonio Salaman**, **Maria Victoria** and **Joe Mоторo** (Fania). **Julio Gutierrez** will be musical director and the talent coordinator is former top deejay at WHOM, **Pacquito Navarro**, who recently sold his advertising agency.

Anam Munar, young singer-composer now making her home in Miami, anxious to get back to work in New York and happy about hearing that **Jose Alvarez**, Fania a&r man, will use one of her new songs, "No Estas En Nada," an answer to her hit "Lo Tuyo Es Mental."

RUDY GARCIA

Banner's First

• Continued from page 56

work of independent distributors alerted that there is more to come.

His methods may be unorthodox, but as Banner says, "I don't know anything about being a record producer, all I know is what the people in the street seem to want to buy."

Disk Cos. Not Spreading The Disco Mart Wealth

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broken through discos. They recognize the fact in Montreal because they can see the sales rising from a record being played in at the clubs there.

"They are just starting to realize the influence of the clubs on record sales in Toronto. In the city they can't get accurate sales figures because of the import situation. Discos just aren't going to wait. They want to play the role as trendsetters and want the releases as soon as they are off the press. Most would like to get test pressings, if possible."

George Foster, the manager of Duchy's doesn't care whether Canadian companies release their disco records at the same time as the U.S. and for good reason. They would kill his business as well as that of the other outlets in Canada.

"Record companies in Canada are not necessarily losing because they are late in releasing some of the disco products," says Foster. "Stores like ours do a lot of the promotion for the product so that when the product does finally come out in Canada, it really will sell. It's no use if the companies release a lot of product that nobody knows. If the Canadian record company has a big single, they can sell close to 100,000 copies so they don't care if a few stores sell a few hundred."

"In general up here, it has been my observation that most of the executives at these companies are lost. They just don't know what is happening at the street level. Everybody up here reads the American trades for their information and if they break a single which is already a hit in the U.S., everybody takes credit. For that reason most of the deejays at the clubs don't rely on the Canadian record companies."

In Montreal a number of the clubs

tried to get around the lack of service from record companies by forming a pool. The record companies would drop off the records at one place on Mondays and the persons would pick them up on Tuesdays at the 2001 Disco. Unfortunately, it hasn't worked well.

RCA and Polydor of late have been very active in picking up small independent labels in the U.S. with disco-oriented products and distributing in Canada. Andy Nagy and Ed Preston at RCA and Frank Gould of Polydor spend a lot of time in the U.S. and Europe listening to product and negotiating deals.

People like Peter Frost at Canada Record Sales at Toronto Rack Jobbers, specializing in disco, are right on top of the latest trends in this country and elsewhere and are untapped gold mines of information for Canadian record companies. Frost spends a lot of time calling record companies here to alert them of a fast-breaking LP or single.

Though Toronto is slowly catching up, Montreal is still the strongest disco market in Canada. Most of the clubs there are always filled to capacity and there are usually line-ups around the block on Saturday nights.

Montreal and Toronto differ slightly on drinking laws. Toronto has a 1 a.m. curfew whereas Montreal clubs can serve liquor until 3 a.m. Nevertheless, after-hour clubs in both cities stay open until six and seven and sell soft drinks and food.

There's an interesting situation in Ottawa. A number of discos have popped up there in the past few months. The Ottawa clubs which are in Ontario are at a disadvantage because of their earlier drinking curfew. With the addition of three new discos in that area recently opened by Trevor Kidd it brings the number of discos clubs to 10 in that area.

Recorded Yule Card Is No Joker; Turned Into 'Action'

LONDON—A single which started out as a recorded Christmas card gimmick is now being promoted commercially by Phonogram and is considered by executives to have chart chances.

Chris Hill's production *Renta-Santa* is released this week following considerable "action" on the BBC network and on local stations.

The single is a compilation track on the subject of who will be this year's Father Christmas. Hill, a record producer and disk-jockey on Canvey Island in Kent, took tracks from Phonogram's top-selling acts of 1975 to link his script.

Featured are snips from 5000 Volts, **Damis Roussos**, **Ray Stevens**, **10cc**, **the Stylistics**, **the Moments** and **Alex Harvey**.

The idea of the record release came from Phonogram's a&r manager **Nigel Grainge**, who has co-produced the group **Dizzy Heights** with Hill. He says: "When Hill outlined his scheme, I thought it an unusual idea and reckoned it could be an excellent and different Christmas card for this year. And that was the original plan."

In fact, 700 records were pressed to cover the Christmas card "sending list" and they were due to be sent out early December. But the "card" created such initial interest that **Grainge** decided to schedule the release immediately and a first press-

ing of 6,000 was ordered, and mailed to dealers.

Radio reaction has also been strong. Capital played it immediately on air and received many phone inquiries about it. Copyright problems normally associated with compilation comedy records were overcome in this instance because all tracks involved are Phonogram-distributed recordings.

French Hotel Jazz Bill Set

PARIS—The Hotel Meridien, owned by Air France and one of the most modern hotels in France, has invited **Maxime Saury** and his seven-piece New Orleans jazz band to provide music from 10 p.m. to 2 a.m. nightly.

The band now leaves the Left Bank *Caveau de la Huchette*, where it has been playing for many years.

The decision by the Meridien management to engage a trad band came as a surprise. But for **Saury** it is further proof that traditional jazz, and indeed all kinds of jazz, is making a spectacular comeback in France.

Saury believes the decision taken by the Meridien will be followed by other important hotels. If that proves to be true, then jazz can certainly expect to increase its grip on the French recording market.

P.O. Strike Hurts Mail-Order Business

TORONTO—A current Canadian postal strike which the Canadian government has indicated will go as long as Easter, is posing almost insurmountable problems for mail-order record houses in Canada.

Tony Frank of All Disk in Toronto, whose business is 100 percent mail-order, says he does not want to consider what will happen if the strike is prolonged past Christmas.

"Our bigger accounts are phoning in orders but we are just not getting a lot of orders from our smaller accounts," says Frank. "We have close to 50 big accounts but the 150 smaller accounts make up from 30 to 40 percent of our total business."

The accounts that All Disk services, which include establishments such as variety stores and TV shops depend on the company for the lat-

est release sheets. With the mail strike, these listings can't be sent out and, therefore, the accounts are not sure of what to order. "We are sending record care packages to a number of selected accounts by bus, which consist of a batch of the top sellers," states Frank. "We're lost as far as the trades go. It's just so hard to keep up with what is coming out and what is selling. We're staying in touch with the local radio stations for some indications of record action but the accounts are lost."

"The collection of receivable is also another headache," says Frank. "We have set up a system of bank drafts and it's working to a certain extent. Most of the accounts are cooperative. We are certainly finding out who our good customers are."

International Turntable

Bernard de Bosson has been made a vice-president of WEA International. He is managing director of WEA Filipacchi Music SA (France) and has been with WEA International since it was launched in 1971.

He started in the record business in 1958 as a shipping clerk with Polydor in France, and was head of the promotion department there when he left in 1964 to become chief of the international department of Barclay.

Champagne Entertainments has been launched as a new publishing and recording company in London by **Harold Shampan**, who was previously with **JamSham Music**, the company formed in partnership with **Dick James** in 1970. The company has been formed in association with **Complete Media Consultants** and is an extension of that company's show business activities which, to date, have been only on the fringe of the music industry.

Ray Still has joined Bell/Arista as Arista promotion manager in London. Still, 26, was previously in a similar position with Warner Brothers.

Chris Bryan-Smith, 23, is the new promotion manager for MCA in the U.K. He has been working in the promotion department at Bradley's for the past two years.

John McCready has resigned as general marketing and promotion manager of British Decca. His departure comes in the wake of the exit of managing director **Ken East** and the two will team up again at *Tamla Motown* from Dec. 1, with the appointment there of McCready as international marketing manager. Before his appointment with Decca, he was marketing manager at Phonogram.

Donna Cotten, formerly Phonogram's tape department co-ordinator, has been appointed assistant tape product manager to **Gary Mann**, who recently succeeded **Dave Adams** as tape product manager.

New head of creative services for Anchor Records in London is **Mike Hutson**. He was previously general manager of the Anchor Music publishing subsidiary and has also been involved in other activities, including producing acts for Anchor.

Prior to joining Anchor, Hutson ran his own company handling promotion, publicity and management and has also worked several publishing companies, including **United Artists** and **Chappell**. He is now

responsible for coordination of press, publicity, promotion and artist liaison.

Right Angle Productions, of Shaftesbury Avenue in London, a company which makes pop TV-video films as well as commercials and industrial films, moves into new offices next month.

The company recently filmed the **Daryl Hall and John Oates** concert in London for RCA and another gig, by **Sparks**, for Island Records. Personnel at Right Angle includes **Nicholas Ferguson**, creative television director, former art director of the TV series "Ready, Steady, Go" and who worked on several television promotional films of the Beatles for Nems; co-producer **Anise Driessen**; and **John Whetton**, in charge of lighting and technical coordination. The organization has become a limited company.

From The Music Capitals Of The World

TORONTO

The new **Bruce Cockburn** album on True North, distributed by Columbia is entitled, "Joy Will Find A Way" and has just been released. The single from the album is "Burn." . . . **Murray McLauchlan** and **Dan Hill** are on an extensive tour of Canada. . . . **Al Munson**, formerly with Quality Records, has left to join **Lee Farley** as director of sales and promotion for CTI Canada. . . . **Rush** is currently on a U.S. tour. . . . New address for Island Records Canada is 29 Davenport Road.

Shawne Jackson has completed recording her first album for RCA with **Don Troiano** producing. The first single from the LP is "Get Out Of The Kitchen." **Don Hunter**, the former manager of the **Guess Who**, is now Ms. Jackson. . . . **Bernie Taupin** was in Toronto completing work on his *Album* at Sounds Interchange. **Elton John**, who is taking a bit of a vacation on doctor's orders, was also in town lending a helping hand. . . . 20th Century Records has signed **Dan Hill**, **Russ Reagan**, **Peter Pasternak** and **Norman Winter** from 20th Century came here recently to see Hill perform at the Riverboat Coffee House.

MARTIN MELHUISH

VIA PROMO TAPES

U.K.'s Woolworth Stores Hear Latest Pop Records

LONDON—Shoppers in Woolworth branches in the U.K. will soon hear the latest pop records, via the Wilde Rock promotional tapes.

First tape through the deal between the multiple and Wilde Rock

EMI Album's Proceeds To U.K. Cathedral

LONDON—Artists from three record companies have rallied round an appeal fund to save Canterbury Cathedral, via an EMI album of carols, rush-released this week. Royalties will go towards the appeal launched this month to repair erosion and prevent further damage to Britain's premiere cathedral.

Among the artists featured are Cleo Laine, who is under contract to RCA, and singer-comedian Harry Secombe, signed to Phonogram. Both artists were given permission to record contributions for the "Carols For Canterbury" album and join EMI contract artists Vera Lynn, Roger Whittaker, Moira Anderson and the King Sisters.

The album was part-recorded at Canterbury, with musical accompaniment from the cathedral choir, under the directorship of Allan Wicks. The album is packaged in a full-color sleeve.

Promotions is shipped to 390 outlets this week, reaching an estimated shopping audience of four million.

But Wilde Rock director Bruce Higham points out that the Woolworth tape is different from the one syndicated to other outlets, including retailers and football grounds.

He says: "We realize that people who have backed our scheme from the start may be anxious when they see one of the multiples coming in on the act, particularly in view of the competition which independent record dealers have to face in the High Street. But this is a different deal altogether."

Initially, 390 major Woolworth shops will take the tape, covering every major town and city in the country, and by the end of 1976 just under 900 branches will be involved. Higham says the tape is based on the same price structure as the normal Wilde Rock tape—roughly \$1.30 a second on either tape, or \$2.10 a second to record companies who use both.

Says Higham: "The Woolworth tape is aimed specifically at the chain, coupling jingles about the merits of shopping there, and will concentrate more on actual singles, rather than promoting albums as well."

"We're obviously working with the full cooperation of Woolworth and Record Merchandisers."

From The Music Capitals Of The World

Continued from page 55

and professional, Igor Markevitch reminded candidates to conduct from memory, not to tire themselves by too much effort and arm-waving, to go in for physical culture, to have faith in the musicians, to give way to soloists and not to make the orchestra nervous.

French mimic Thierry Le Luron, who records for EMI-Pathe Marconi, has set up his own production company called "Cinq Sur Cinq." He was banned from French television for three months for making a joke about the then-president of the Republic, the late Georges Pompidou. HENRY KAHN

BRUSSELS

The Rubettes toured here earlier this month when the U.K. group received a Gold Disk for sales of more than 150,000 on "Juke Box Jive." The band did a six-song appearance on the Slalom program of RTB television and introduced their new single "Little Darling." ... Dutch artist Herman Van Veen touring Belgium through Dec. 2. ... Irish team the Dubliners also here on tour.

Jimmy Frey's "Smaak Van Je Lippen" (Smell Of Your Lips), currently top of the Flemish Top Ten and following interest in France a French version could be coming. ... Instant hit status for 5,000 Volts and "I'm On Fire," which jumped straight into the Top Twenty. ... Flemish singer Kris de Bruyne, presenting two songs on the BRT

program "Binnen En Buiten," now preparing his first album for Phonogram.

New single end of November for Leo Sayer here. ... "Rum 3" by Flemish folk group Rum now ready for the album market, but the group is now to disband. ... Mud hit the top of the chart and visited for the National Lottery show in Antwerp, also giving a sellout concert in the Arena Hall in the same city.

"Perdoname," by Demis Roussos, high in the BRT Top 30, and the Greek-born star says he will concentrate more on records and television for a while, no longer touring so intensively, though he could visit Belgium for two concerts next month.

Phonogram heavily promoting the single "Dingue Li Bangué" by Wilson Siwenal. ... New album coming from Raymond Van't Groenewoud. ... Release this week of the first album by Guido En Gezellen.

Linda Lewis to appear in the "Bilateraal" program of Jef Cassiers, produced in the Cultural Center of Strombeek, near Brussels. ... EMI planning extra-strong promotion for the first album of Belgian rock group Blue Rock. ... Both the Metal Rock Band and Blue Oyster Cult in for a concert in the Brussels Ancienne Belgique, organized by Gemco. ... More concerts planned here by Charles Trenet and by Adamo.

Pop periodical Poptelescoop, which ended publication in March, has been replaced by a new weekly Sound 2000, from the same company Sobeledip (Gemeentestraat 8 in Antwerp). ... Big success via two Belgian appearances by MPS/BASF jazz pianist Monty Alexander in Pol's in Brussels and in the Hnita Jazz Attic in Heist-op-den-Berg. JULES ANTONISSEN

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Last
Week Week

- 1 2 D.I.V.O.R.C.E.—*Billy Connolly (Polydor)—London Tree (Phil Coulter)
- 2 1 SPACE ODDITY—*David Bowie (RCA)—Essex (Gus Dudgeon)
- 3 10 YOU SEXY THING—*Hot Chocolate—Chocolate/RAK (Mickie Most)
- 4 3 LOVE IS THE DRUG—*Roxy Music (Island)—E.G. (Chris Thomas/Roxy Music)
- 5 5 LOVE HURTS—*Jim Capaldi (Island)—Acuff-Rose (Steve Smith)
- 6 6 IMAGINE—*John Lennon (Apple)—Northern (John Lennon)
- 7 4 RHINESTONE COWBOY—Glen Campbell (Capitol)—KPM (Dennis Lambert/Brian Potter)
- 8 27 THIS OLD HEART OF MINE—*Rod Stewart (Riva)—Jobete London (Tom Dowd)
- 9 17 BOHEMIAN RHAPSODY—*Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)
- 10 14 SKY HIGH—*Jigsaw (Splash)—Leeds (Chas Peate)
- 11 8 BLUE GUITAR—*Justin Hayward/John Lodge (Threshold)—Justones (10cc/Tony Clarke)
- 12 9 NEW YORK GROOVE—*Hello (Bell)—Island (Mike Leander)
- 13 — MONEY HONEY—*Bay City Rollers (Bell)—Bay City Music/Carlin (Phil Wainman)
- 14 16 RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (United Artists)—ATV/Universal (P. Tubbs/J.V. Edwards)
- 15 7 HOLD BACK THE NIGHT—Trammps (Buddah)—Carlin (R. Baker/N. Harris/E. Young)
- 16 22 DARLIN—*David Cassidy (RCA)—Rondor (D. Cassidy/B. Johnston)
- 17 42 ALL AROUND MY HAT—*Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Mike Batt)
- 18 12 I AIN'T LYIN—*George McCrae (Jayboy)—Sunbury (H.W. Casey/R. Finch)
- 19 30 WHY DID YOU DO IT—*Stretch (Anchor)—Fleetwood (Hot Wax Prod.)
- 20 19 RIDE A WILD HORSE—Dee Clark (Chelsea)—Intersong (Kenny Nolan)
- 21 11 WHAT A DIFFERENCE A DAY MAKES—*Esther Phillips (Kudu)—KPM (Creed Taylor)
- 22 28 ROCKY—Austin Roberts (Private Stock)—ATV (Bob Montgomery)
- 23 23 LYIN' EYES—Eagles (Asylum)—Warner Bros. (Bill Szymczyk)
- 24 18 HIGHFLY—*John Miles (Decca)—Velvet/RAK (Alan Parsons)
- 25 43 NA NA IS THE SADDEST WORD—Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
- 26 41 LET'S TWIST AGAIN—John Asher (Creole)—Carlin (R.W.P. Prod.)
- 27 — IN FOR A PENNY—*Slade (Polydor)—Barn (Slade) Ltd. (Chas Chandler)
- 28 20 SCOTCH ON THE ROCKS—*Band of the Black Watch (Spark)—Southern (Barry Kingston)
- 29 15 FEELINGS—Morris Albert (Decca)—KPM (Morris Albert)
- 30 32 SUPERSHIP—George Benson (CTI)—Cyril Shane (Creed Taylor)
- 31 45 FLY ROBIN FLY—Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly/Jupiter)
- 32 29 FUNKY MOPED/MAGIC ROUNDABOUT—*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (J. Lynne/J. Carrott)
- 33 21 S.O.S.—Abba (Epic)—Bocu
- 34 46 HEAVENLY—*Showaddywaddy (Bell)—Biley/DJM (Mike Hurst)
- 35 13 I ONLY HAVE EYES FOR YOU—Art Garfunkel (CBS)—B. Feldman (Richard Perry)
- 36 47 PART TIME LOVE—Gladys Knight & the Pips (Buddah)—Kipahulu (K. Kerner/R. Wise)
- 37 24 ISLAND GIRL—*Eton John (DJM)—Big Pig (Gus Dudgeon)
- 38 38 PAPA OOM MOW MOW—*Gary Glitter (Bell)—Ardmore/Beechwood/KPM (B. De Coteaux/T. Silverster)
- 39 26 THERE GOES MY FIRST LOVE—*Drifters (Bell)—Cookaway/B. Mason (R. Greenaway)
- 40 49 HOLY ROLLER—*Nazareth (Mountain)—Naz Song/Panache (Manny Charton)
- 41 — HAPPY TO BE ON AN ISLAND IN THE SUN—Demis Roussos (Philips)—EMI (George (Petsilas)
- 42 36 CHANGE WITH THE TIMES—Van McCoy (Avco)—Warner Bros. (Hugo/Luigi)
- 43 — FIRST IMPRESSIONS—Impressions (Curtom)—(Ed Townsend)
- 44 48 I'M STILL GONNA NEED YOU—Osmonds (MGM)—Chappell (Mike Curb)
- 45 — I'M SO CRAZY—K.C. & the Sunshine Band (Jayboy)—Sunbury/K.C./Finch (K.C./Finch)
- 46 33 GOOD-BYE-EE—*14/18 (Magnet)—Francis Day & Hunter (P. Shelley/P. Waterman)

- 47 — LITTLE DARLING—*Rubettes (State)—Pamscene/ATV (Wayne Bickerton)
- 48 — THE TRAIL OF THE LONESOME PINE—Laurel & Hardy (United Artists)—(Francis Day & Hunter)
- 49 39 ARE YOU BEING SERVED SIR—*John Inman (DJM)—New Acme (UK) (H. Murphy/J. Rowlands)
- 50 — GAMBLIN' BARROOM BLUES—*Sensational Alex Harvey Band (Vertigo)—Southern (D. Batchelor)

LPs

This Last
Week Week

- 1 4 40 GREATEST HITS—Perry Como (K-Tel)
- 2 2 40 GOLDEN GREATS—Jim Reeves (Arcade)
- 3 3 FAVOURITES—Peters & Lee (Philips)
- 4 12 OMMADAWN—Mike Oldfield (Virgin)
- 5 1 WE ALL HAD DOCTORS PAPERS—Max Boyce (EMI)
- 6 6 SIREN—Roxy Music (Island)
- 7 5 ROCK OF THE WESTIES—Eton John (DJM)
- 8 10 ATLANTIC CROSSING—Rod Stewart (Warner Bors.)
- 9 9 THE VERY BEST OF ROGER WHITTAKER (Columbia)
- 10 7 ALL THE FUN OF THE FAIR—David Essex (CBS)
- 11 11 ALL AROUND MY HAT—Steeleye Span (Chrysalis)
- 12 19 SHAVED FISH—John Lennon/Plastic Ono Band (Apple)
- 13 13 WISH YOU WERE HERE—Pink Floyd (Harvest)
- 14 16 THE BEST OF THE STYLISTICS (Avco)
- 15 8 BREAKAWAY—Art Garfunkel (CBS)
- 16 15 MOTOWN GOLD—Various Artists (Tama Motown)
- 17 17 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
- 18 24 ONE OF THESE NIGHTS—Eagles (Asylum)
- 19 — MAKE THE PARTY LAST—James Last (Polydor)
- 20 14 GOOD, BAD BUT BEAUTIFUL—Shirley Bassey (United Artists)
- 21 18 BLAZING BULLETS—Various Artists (Ronco)
- 22 33 BEGINNINGS—Steve Howe (Atlantic)
- 23 — GREATEST HITS—Barry White (20th Century)
- 24 46 ELVIS PRESLEY'S 40 GREATEST HITS—(Arcade)
- 25 37 GOOBY GREATS—Various Artists (K-Tel)
- 26 27 THE SINGLES 1969-1973—Carpenters (A&M)
- 27 22 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)
- 28 30 DISCO HITS '75—Various Artists (Arcade)
- 29 29 WINDSONG—John Denver (RCA)
- 30 26 GREATEST HITS—Cat Stevens (Island)
- 31 42 LIVE AT TREORCHY—Max Boyce (One Up)
- 32 23 TUBULAR BELLS—Mike Oldfield (Virgin)
- 33 34 HORIZON—Carpenters (A&M)
- 34 28 RABBITS ON & ON—Jasper Carrott (DJM)
- 35 — COME TASTE THE BAND—Deep Purple (Purple)
- 36 20 DOWN THE DUST PIPE—Status Quo (Golden Hour)
- 37 21 24 ORIGINAL HITS—Drifters (Atlantic)
- 38 39 RHINESTONE COWBOY—Glen Campbell (Capitol)
- 39 — HOT CHOCOLATE—(RAK)
- 40 — BORN TO RUN—Bruce Springsteen (CBS)
- 41 25 ONCE UPON A STAR—Bay City Rollers (Bell)
- 42 32 VENUS & MARS—Wings (Capitol)
- 43 41 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
- 44 — COP YER WHACK FOR THIS—Billy Connolly (Polydor)
- 45 38 SMOKEY/CHANGING ALL THE TIME—Smokey (RAK)
- 46 — FOREVER & EVER—Demis Roussos (Philips)
- 47 40 VOYAGE OF THE ACOLYTE—Steve Hackett (Charisma)
- 48 31 THE WHO BY NUMBERS—(Polydor)
- 49 — GLEN CAMPBELL'S GREATEST HITS—(Capitol)
- 50 45 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)

WEST GERMANY

(Courtesy of Musikmarkt)
(As Of 11/10/75)
*Denotes local origin

This
Week

- 1 LADY BUMP—Penny McLean (Jupiter/Ariola)—Meridian/Siegel/Butterfly
- 2 DOLANNES-MELODIE—Jean-Claude Borelly (Philips)
- 3 TORNERO—I Santo California (Ariola)—Sugar
- 4 I'M ON FIRE—5000 Voits (Epic)—Intersong
- 5 S.O.S.—Abba (Polydor)—Schacht
- 6 SAILING—Rod Stewart (Warner)—Melodie der Welt
- 7 TU TEN VAS—Alain Barriere, Noelle Cordier (Ariola)—Montana
- 8 WART AUF MICH—*Michael Holm (Ariola)—Sugar
- 9 NEW YORK GROOVE—Hello (EMI Electrola)—Melodie der Welt
- 10 THE HUSTLE—Van McCoy (Avco/Ariola)—MUZ

- 11 WENN DU DENSKT etc.—*Juliane Werding (Hansa/Ariola)—Intro
- 12 IF YOU THINK YOU KNOW HOW TO LOVE—Smokey (EMI Electrola)—Melodie der Welt
- 13 MORNING SKY—George Baker Selection (Warner)—(WEA Musik)
- 14 MOVIESTAR—Harpo (EMI Electrola)—Melodie der Welt
- 15 JULIE ANNE—Kenny (EMI Electrola)—Melodie der Welt

JAPAN

(Courtesy of Music Labo)
As Of 11/17/75
*Denotes local origin
SINGLES

This
Week

- 1 ICHIGO HAKUSHO O MOUICHIDO—*Ban Ban (CBS/Sony)—JCM, Young Japan
- 2 SENTIMENTAL—*Hiromi Iwasaki (Victor)—NTV
- 3 UTSUKUSHII AINO KAKERA—*Goro Noguchi (Polydor)—Fuji, N.P.
- 4 SHIROI KYOKAI—*Hideki Saijo (RCA)—Geiei
- 5 AERUKAMO SHIRENAI—*Hiromi Goh (CBS/Sony)—Standard
- 6 KATAMUITA MICHISHIRUBE—*Akira Fuse (King)—Watanabe
- 7 TOKI NO SUGIYUKU MAMANI—*Kenji Sawada (Polydor)—Watanabe
- 8 TONARINO MACHINO OJOSAN—*Takuro Yoshida (For Life)—Yui
- 9 ORETACHI NO TABI—*Masatoshi Nakamura (Columbia)—NTV
- 10 SASAYAKA NA YOKUBOU—*Momoe Yamaguchi (CBS/Sony)—Tokyo
- 11 OMOIDE MAKURA—*Kyoko Kosaka (Aard-Vark)—Yamaha
- 12 ANO HI NI KAERITAI—*Yumi Arai (Express)—Alfa
- 13 NAKANOSHIMA BLUES—*Hiroshi Uchiyama & Cool Five (RCA)—Uchiyama
- 14 ROMANCE—*Hiromi Iwasaki (Victor)—NTV
- 15 KITAE KAERO—*Koji Tokuhisa (Atlantic)—Nichion
- 16 GUZU—*Naoko Ken (Canyon)—Nichion
- 17 URAGIRI NO MACHIKADO—*Kai Band (Express)—Shinko
- 18 IMAWA MOU DAREMO—*Alice (Express)—JCM, OBC, Mirika
- 19 FUTARI NO TABI—*Hiroshi Itsuki (Minor-uphone)—Noguchi
- 20 OMOKAGE—*Yuri Shimazaki (Columbia)—Nichion

FRANCE

(Courtesy of CIDD)
SINGLES

This
Week

- 1 DOLANNES MELODIE—Jean-Claude Borelly (Discodis)
- 2 RAMAYA—Afric Simone (Barcaly)
- 3 GENERATIO.—Anarchie System (Discodis)
- 4 WHAT A DIFFERENCE A DAY MAKES—*Esther Phillips (RCA)
- 5 MA-RY-LENE—Martin Circus (Vogue)
- 6 ROMANUELLA—Gino Nazzaro (CBS)
- 7 CHARLIE BROWN—Two Man Sound (Vogue)
- 8 FOE DEE O DEE—Rubettes (Polydor)
- 9 YOUR HAIR—St. Preux (Carrere)
- 10 DANSE-LA, CHANTE-LA—Sylvie Vartan (RCA)

LPs

This
Week

- 1 WISH YOU WERE HERE—Pink Floyd (Pathe-Marconi)
- 2 LA TERRE PROMISE—Johnny Hallyday (Phonogram)
- 3 FIRST ALBUM—Dave (CBS)
- 4 SALTIMBANQUE—Marion Le Forestier (Polydor)
- 5 ALBUM SOUVENIR—Mike Brant (Sonopresse)
- 6 L'ETE INDIEN—Joe Dassin (CBS)
- 7 YOUR HAIR—St. Preux (Carrere)
- 8 MADE IN U.S.A.—Eddy Mitchell (Barclay)
- 9 VIVA AMERICA—Titi (WEA)
- 10 SERGE LAMA A L'OMPIA—(Phonogram)

ITALY

(Courtesy of Germano Ruscitto)
As Of 11/11/75
SINGLES

This
Week

- 1 REACH OUT I'LL BE THERE—Gloria Gaynor (MGM/Phonogram)
- 2 SABATO POMERIGGIO—Claudio Baglioni (RCA)
- 3 L'ALBA—Riccardo Cocciante (RCA)
- 4 BELLA DENTRO—Paolo Frescura (RCA)
- 5 THE HUSTLE—Van McCoy & The Soul City Symphony (Avco/Ariston/Ricordi)
- 6 PROFONDO ROSSO—I Goblin (Cinevox/Fonit/Cetra)
- 7 FEELINGS—Morris Albert (PA/Ricordi)
- 8 L'IMPORTANTE E' FINIRE—Mina (PDU/EMI)
- 9 64 ANNI—I Cugini Di Campagna (Pull/Fonit/Cetra)
- 10 DUE—Drupi (Ricordi)
- 11 NINNA NANNA—I Pooh (CBS/MM)
- 12 PALOMA BLANCA—George Baker Selection (WEA/MM)
- 13 INCONTRO—Patty Pravo (RCA)
- 14 TAKE MY HEART—Jacky James (Joker/Saar)
- 15 FOOT STOMPIN' MUSIC—Hamilton Bohannon (Brunswick)

BILLBOARD IS BIG INTERNATIONALLY

L.A.'s Memory Lane Club

• *Continued from page 3*

its current attraction. Smith has been at Memory Lane the past four months, Thursday through Sunday.

Other long-time performers are Esther Phillips, Willie Bobo, Sam Fletcher and Arthur Prysock.

While Smith holds an indefinite open contract with the club, Hearn confesses he does not like to change acts anymore. "A name act costs too much, and the other acts will not draw," he says.

He contends the price of drinks is reasonable for his type of restaurant/nightclub, \$1 before showtime and \$1.75 once the show begins.

Although the restaurant seats 60 persons and the bar area 200, Hearn says the restaurant is raking in the bulk of Memory Lane's dollar count.

On the other hand, he says there has been an improvement in the

club during the past month. And he feels that dropping the cover charge is at least in part responsible.

He claims most of his patrons are not of the general area surrounding the club, coming from Long Beach, Redondo and as far away as 90 miles.

"Approximately 85 percent of my customers report they have heard about the club on radio," says Hearn.

KBCA, KGJF, KJLH and KUTE have been his advertising outlets. He has dropped all but KBCA, but he declares he will resume advertising on the others because he recognizes it is a method by which he will bring in customers.

He also explains that although he is located in a black area, often 70 percent of his customers are white, depending on the act that's appearing. He says he has at least 20 percent white patronage at all times.

Hearn recently attempted a supper-club situation in Memory Lane which he also abandoned.

"My customers come to eat or watch a show, but not both at the same time. And I could not get support for the supper club," he says.

"I started feeling the economy pinch in 1973. Prior to that time, just about every top name in jazz was playing Memory Lane.

"I am now trying to offer something different that people will come to see and it will not cost them a great deal of money."

Today, instead of a Monday night discotheque, he is featuring a female impersonator, Hi Fi White, with the White review.

Hearn has been forced to cut his operating staff from 27 to 20 persons, but he says, "I am still dreaming up methods to keep Memory Lane a top showplace."

Atlantic Grabs 'Bump' Single

NEW YORK—Atlantic Records has acquired U.S. distribution rights to "Lady Bump" by Penny McLean and is rush-releasing the single, according to Jerry Greenberg, label president.

Atlantic is also readying a 12-inch disco disk version of the song. It will be 5:27 in length, as compared to the 3:42 commercial version.

The deal, made with Jupiter Records of Munich, also calls for exclusive U.S. distribution rights on future recordings by McLean. She is one of the lead singers in the group Silver Convention, also enjoying a strong disco following.

Music Items On NARAS Block

NEW YORK—One of Louis Armstrong's famous handkerchiefs, a pair of autographed Ringo Starr drumsticks and a cape and hat worn by Alice Cooper are among 200 items of music memorabilia being offered at NARAS' first recording arts auction scheduled for Dec. 17 at the Beacon Theater here.

Other items of interest will include Frank Zappa's childhood T-shirt, Benny Goodman's mouthpiece, an autographed Elton John T-shirt, and a letter signed by Leopold Stokowski.

Proceeds from the auction will be used to support seminars and scholarship funds for the education of young people eager to enter the recording business.

The items will be on display on the afternoon of the auction, and admission is \$2.

Dylan Back To Roots On 'Thunder' Trek

• *Continued from page 3*

der Revue was, it gradually gained enough steam to instantly sell out each unsuspecting town.

When this city's concert began, all of the security was handled very well by the Dylan crew—who temporarily confiscated cameras being carried into the arena. The staging was a simple setup, with no fancy sound or lights and just a curtain stretched over the stage that read "Rolling Thunder Revue."

Several minutes after the scheduled starting time, a group of musicians walked out unannounced and plugged in. These included rhythm guitarist Bobby Neuwirth, bassist Rob Stoner, percussionist Luther Rix, guitarists Steve Soles and T-Bone Burnett, drummer Howie Wyeth, former Mott the Hoople David Bowie, guitarist Mick Ronson, and Quacky Duck's David Mansfield on pedal steel, dobro and mandolin.

Neuwirth took command of the show at its beginning with several entertaining originals including "Sleezy" and "The Werewolves Of London"—both with good commercial potential. Then he turned over the reins to Ronson, who unleashed a powerful rendition of a new non-Bowie "Life On Mars." Based on this performance, it's obvious that he's found a new home playing in the company of these laid-back musicians. Besides singing in a more at ease style, he is also playing his guitar in a more stinging manner than ever before.

Then Neuwirth again took over the show and introduced Ronee Blakely (star of the "Nashville film). The two of them played a moving tribute to the late Hank Williams on a tune appropriately titled "Hank Williams Is Dead," and had the audience mellowing in anticipation of the headliner.

Still there was much more to come, as Blakely and another special guest, Joni Mitchell, each individually sang several songs, much to the delight of the audience. Although Mitchell has become a large concert draw in the past few years, she still seemed to be in awe at the relaxed tone of the show.

Perhaps the best indication of the down-home nature of the show was the constant applause at the end of each selection—not only by the audience but by the musicians as well, as they paid tribute to one another.

After several more Neuwirth offerings, including his splendid "Mercedes Benz" and a trucker's tune "When I Get Home," Neuwirth introduced the original New York cowboy, Rambling Jack Elliott. Although the show was moving very smoothly up to this point, things really began to musically click when the band got together a good western swing and bluegrass sound to back Elliott on several songs, including "Muleskinner Blues" and "Coalport, West Virginia."

It was at this point that a mime-faced, feathered hat-attired Bob Dylan meandered out onto the stage unannounced. Finally, Neuwirth

Renaissance For Martell Benefit

NEW YORK—Sire Records act Renaissance will perform a benefit concert for the T.J. Martell Foundation for Leukemia Research Dec. 1. The event, at Madison High School in Madison, N.J., is expected to raise about \$9,000.

The foundation was established by music industry executives in memory of the son of Tony Martell, CBS Records vice president.

told the crowd, he'd like to introduce "another good friend," and Dylan began attacking with a steady stream of hits, including "It Ain't Me Babe" (with some very clean, raspy vocal work and excellent harmonica work), "A Hard Rain's Gonna Fall" (where Dylan donned an electric guitar and played rhythm behind Ronson's flashing lead work), and several new "classics" like "Durango" (with wonderful fiery violin by his newest find Scarlett Rivera) and "Isis" (containing the old Dylan sound, with a new twist of stage theatrics from the master poet).

After the old medicine show curtain fell, there was a 15-minute intermission and then it was time for the second half with more surprises from Dylan and his colleagues.

With the curtain still down, the lights were lowered slightly and the music began again with only two guitars and two voices—those of Dylan and Joan Baez. Halfway through "Blowing In The Wind" the curtain arose to unveil the two musical "saints." Several more tunes ensued including "I Dreamed I Saw St. Augustine" and a beautifully moving "I Shall Be Released," that had the crowd wildly begging for more.

Then Dylan departed, leaving Baez to further mesmerize the audience with an assortment of especially apropos tunes like her tribute to Dylan on "Diamonds And Rust" (an emotional gospel performance) and an acapella version of "Swing Low Sweet Chariot."

Baez further captured the audience with her crystal-clear vocal on "Joe Hill." Then out came her sister Mimi Farina, also a fine singer, who joined her for "Children Of Darkness." Both were accompanied by an accomplished fiddle solo by Mansfield, who showed off his vast wealth of talent throughout the evening.

It was at this moment that Baez really hit her peak with a country-flavored "Long Black Veil" and a fine commercial-sounding version of Dave Loggins' "Please Come To Boston."

Another moment of sheer electricity followed when former Byrd Roger McGuinn displayed his often overlooked talent as a composer and 12-string electric guitarist. It was his sound that was the driving force behind the Byrds, and from that group he offered a later composition, "Chestnut Mare."

The energy level in the hall was now so high and yet so intimate that it appeared pandemonium was about to break loose any minute, even though Dylan still had not reappeared. After a hand-clapping singalong on "The Night They Drove Old Dixie Down" by Baez, Dylan came back and was like his

Legion Disco

• *Continued from page 4*

vided and installed by members with electronic backgrounds, and the decor which reflects the bicentennial spirit, was underwritten by the Legion's administrative committee.

Only revenues realized from the disco, which operates on a three-day schedule from Friday through Sunday, come from the bar, and this is all channeled into child welfare programs, and services to indigent and/or disabled veterans.

According to Gowdy, the facility which has been operating on an experimental basis for about three months, has sparked the interests of other Legion Posts around the country, and it is anticipated that the concept will spread through Legion facilities nationwide.

old mid-1960 self. It was during this segment that he offered perhaps his greatest new compositions to date.

Backed by a small ensemble composed of Stoner, Wyeth, Neuwirth and Rivera, he sang his new single "Hurricane."

It was definitely sung and performed from the heart. Even a person sitting in the rear of the 12,000-seat plus hall was sure to feel the effort Dylan mustered up for this strong tune about the former middleweight contender Rubin "Hurricane" Carter, who is now serving a prison sentence for a crime many believe he didn't commit.

Other new songs included by Dylan were several touching romantic ballads—something which many didn't feel he was capable of writing anymore. Again the violin played a key role in augmenting Dylan's voice, especially on such numbers as "Little Sister" and "One More Cup Of Coffee Before I Go." Dylan then went one step further with the introduction of possibly his most touching love ballad to date, "Sarah," a song dedicated to his wife.

Within the song are insights into his life the past few years, with lyrics so personal that even the most hardened individual was touched.

Then it was on to "Just Like A Woman" before moving onto "Knocking On Heaven's Door" with some fine harmony from McGuinn, who also played a 12-string guitar solo.

At the end of the song, the entire touring company joined Dylan on-stage for a tribute to their mentor, Woody Guthrie. They each gave their all on Guthrie's "This Land Is Your Land," while the audience surged toward the stage, all the time singing in unison.

There is little doubt in the minds of anyone that Dylan accomplished what he set out to do—play a short tour in the company of friends. For those unable to attend the concerts, such projects as a soundtrack album, a live Baez album, a movie (with music plus various informal shots of fellow touring member Allen Ginsberg and guest artists like Arlo Guthrie) and a book are on the horizon.

Broadway Shows Booked On Coast

LOS ANGELES—The Civic Light Opera Assn. and the Schubert Theater here are joining forces to present two Broadway musical shows, "A Chorus Line" and "The Wiz."

"Chorus" will open next June 29 for a projected 15-week engagement at the Schubert in Century City. "Wiz" is pegged for a June 8 opening at the Music Center's Ahmanson Theater for 14 weeks. Thus the two productions will be playing against each other.

"Chorus Line" will play San Francisco for seven weeks prior to its L.A. engagement. "The Wiz" will play there for seven weeks after L.A. Both plays will be presented under the aegis of the San Francisco Civic Light Opera.

Movie As Scheduled

LOS ANGELES—"That's Entertainment" went on national TV Tuesday (18) when no action was taken by a local superior court judge petitioned by two publishers to halt the telecasting.

The firms, Warner Bros. Music and New World Music, charged that MGM infringed on 14 of their copyrights in the film.

2 Courses Offered By Boston School

• *Continued from page 32*

and business aspects of contracts, copyrights, royalties, management, records, and club and concert promotion. Thus far, Parker has offered a variety of guests, including disk jockeys, lawyers, agents, musicians and other industry people. These include Fred Lewis of Atlantic Records, Billie Lee Horn of 20th Century Records, Don Delacey of RCA Records, Dick Waterman of Avalon Productions, jazz manager Ted Kurland and Fred Johansson from the Don Law Agency. Other speakers have included Allen Witt and Judy Edmunds from Clark Productions, Jack Lazare from WHDH, Jim Chevallier from WCAS, David Gestner from Water Rat Productions, Don Richardson from Hub Studios and Myles Segal from Studio B.

Topics discussed have included: "The Press—Is The Music Critic Necessary?" "Small Record Labels," "Musicians On The Road," "Agents" and "Club Promotion, Radio Stations and Contracts."

According to Parker, the course is geared to aspiring musicians and music aficionados who want to know how the industry operates. Texts for the course are "This Business Of Music" and "More About This Business Of Music," two Billboard publications.

"Business And The Working Musician" is taught by John Payne, veteran saxophonist who has worked with Van Morrison, Bonnie Raitt and David Bromberg. Currently the leader of his own jazz quintet, Payne also features guest speakers in his course.

Basically, the course is designed to aid the struggling musician in seeking employment and in organizing a group. Topics discussed include: how to deal effectively with club owners, an audience, an agent and a manager; how to promote and release your own LP; methods of making a demo tape; how to lead a group; how to secure session work and recording contracts; and how to find employment as a musical teacher.

Louise Hirt Dies

NEW YORK—Louise Hirt, mother of brothers Jerry, Noel and Stuart Love, has died. She was 62.

All three brothers are actively involved in the industry, with Jerry operating his own production company, Noel an executive at Private Stock, and Stuart an executive with Capitol.

Pop

HAROLD MELVIN & THE BLUE NOTES—*Wake Up Everybody*, Philadelphia International PZ 33808 (CBS). This album is already beginning to tear off the starting block. Because of the success of the group's "To Be True" LP and "Bad Luck" single, this album should score quite heavily, since it's more of the same great soul sounds. As usual, much of the material has a disco flavor to it, and this is almost certain to break all the way across the board. In fact, it will probably receive airplay on AM, FM, r&b, and disco. Two of the cuts also feature the quintet's female compatriote Sharon Paige, who turns in an admirable showing.

Best cuts: "Wake Up Everybody" (current single), "Keep On Lovin' You," "Don't Leave Me" (one of the most driving selections), "Tell The World How I Feel About Cha Baby" (sounds similar to "Bad Luck" in certain areas), "I'm Searching For Love" (with Sharon Paige).

Dealers: In-store play should attract much attention.

THE KINKS—*Schoolboys In Disgrace*, RCA LPL1-5102. Another semi-concept set from Ray Davies and company, featuring words and music from the man many feel is the most brilliant composer to come out of the British pop explosion. This time he's dealing with education—its hypocracies, the excessive emphasis society places upon it, the real reason for education (being able to make friends, etc.), the humiliation of school and the fact that no matter how awful it is, we all tend to look back at it as something special. Styles are generally more basic than the last few LPs, with emphasis on good, solid rock and the harmonics, of Ray and brother Dave. As always, Ray changes his vocals to suit the mood of the song, reverting to the '50s, being contemporary or moving into some yet uncategorized area. Probably the most solid set all the way around in several years.

Best cuts: "Schooldays," "Education," "The First Time We Fall In Love," "The Hard Way," "The Last Assembly."

Dealers: Group is currently on tour and has solid cult following.

SUPERTRAMP—*Crisis? What Crisis?*, A&M SP-4560. Second LP from group that went high into the charts their first time around is another mix of rock, jazz and electronic instrumentation with unusual blends of lead and harmony vocals. One of the few groups with anything really new to offer to surface in the past few years, the quintet thrives on intricate arrangements, moving the vocals in and out almost as if they were instruments of their own. Several cuts sound almost '50ish, which is fun. But the majority of the set is their own unique sound. Production from set is their own unique sound. Production from Ken Scott, who did many of the early Bowie projects.

Best cuts: "Easy Does It," "Ain't Nobody But Me," "Lady," "Poor Boy," "Just A Normal Day," "The Meaning."

Dealers: Last LP did quite well.

HAMILTON, JOE FRANK & REYNOLDS—*Fallin' In Love*, Playboy PB407. A high-quality listenable album that manages to be both interesting and pretty comes from this trio that burst back from several years between labels with a No. 1 single and a current follow-up hit. The production is full, with lots of intriguing Jimmie Haskell charts. The threesome shows surprising versatility in their song approaches, although most of the material reflects the distinctive style of their comeback hits featuring a perky beat supporting bouncing melodies in high-flying harmony.

Best cuts: "Only Love," "So Good At Lovin' You," "Everyday Without You," "Winners And Losers," "Falling In Love."

Dealers: The package has been treated with a rose scent that will help your customers find it in the rack by sense of smell.

KANSAS—*Masque*, Kirshner PZ 33806 (CBS). This six-man band gets better with each release, and this effort should appreciably add to their national following. While performance-wise the disks stands up throughout, material on side-two comes across the strongest, especially on harmony parts. Overall, the LP is a natural for FM and it points to a promising future for the group.

Best cuts: "Child Of Innocence," "It's You," "Icarus" and "It Takes A Woman's Love (To Make A Man)."

Dealers: Band tours, so take notice when they're in your market.

THE VERY BEST OF RAY STEVENS—Barnaby BR-6018 (Janus). Over the past decade or so, Stevens has come up with some of the best novelty and best "serious" songs of any contemporary artist. One of the few major stars to consistently hit the pop, country and MOR charts, this set offers Stevens' major hits as well as a few lesser known efforts. Best material is the newest, but the older things are still lots of fun.

Best cuts: "Misty," "Everything Is Beautiful," "Mr. Businessman," "The Streak," "Gitarzan," "Ahab The Arab."

Dealers: Excellent cover art.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Spotlight



JONI MITCHELL—*The Hissing Of Summer Lawns*, Asylum 7E-1051. More musical progression for Mitchell, who surrounds her always unique and intriguing lyrics with symphonic, Indian, jazzy and African melody lines. Extremely sophisticated musical changes throughout the LP. Lyrically, Mitchell is always interesting—centering in this time on scenes from France, various other less interesting cities and short stories dealing with people of all kinds. Mitchell is best at painting song portraits, and that skill remains strong here. Lyrically and musically, probably her most consistent effort yet, exposing a number of elements to her versatility we have not heard together before. Guests include David Crosby, Graham Nash, James Taylor, Joe Sample, John Guerin, Larry Carlton, Bud Shank, Max Bennett, and Jeff Baxter.

Best cuts: "In France They Kiss On Mainstreet," "The Jungle Line," "Shades Of Scarlet Conquering," "The Boho Dance," "Harry's House-Centerpiece," "Sweet Bird."

Dealers: Mitchell is one of our major stars.

RINGO STARR—*Blast From You Past*, Apple SW-3422 (Capitol). Good greatest hits collection from the Beatle who often receives the least credit as far as being a talent is concerned. Actually, Ringo can handle a wide variety of material, from rockers to ballads to oldies to originals. A far better than average voice and the excellent production of Richard Perry, George Harrison and Pete Drake highlight the set. Best of all, however, are the songs. Here we have a collection of 10 fun-filled singles, and we don't find many collections like that anymore. LP covers Ringo's entire solo career, from the early '70s to the present, and contains several hits new fans may be missing.

Best cuts: "You're Sixteen," "It Don't Come Easy," "Photograph," "Only You (And You Alone)," "Oh My My," "Back Off Boogaloo."

Dealers: Perfect for Christmas merchandising.



CAT STEVENS—*Numbers*, A&M SP-4555. First new set from Stevens in some time is a story of a planet whose purpose was to give numbers to the universe and some of the characters that inhabit that planet. Musical styles range from MOR to pure rock to the kind of folk/acoustic he made his major comeback with a number of years ago to even a reggae-flavored tune. Basically, the LP describes the story book that comes along with it, offering various philosophic views, setting forth various ideas and, even though there are some discouraging notes put forth, the story ends on a rather happy note. LP reunites Stevens with guitarist Alun Davies and brings in other top British musicians like Simon Nicol, Gerry Conway and Bruce Lynch. Guests include David Sanborn, Art Garfunkel and Lewis Furey.

Best cuts: "Whistlestar," "Majik Of Majiks," "Banapple Gas," "Jzero," "Home," "Drywood."

Dealers: Display with catalog for Christmas.

THE BEST OF CARLY SIMON—Elektra 7E-1048. Simon has been one of pop's groundbreaking artists over the past several years, and one who merits a "Best Of" set—not only from the standpoint of hit singles but from quality material in general. There's not a great deal one can say about this type of set. The material is familiar, the set is deserving, the singles included work as singles as well as LP cuts and even the singles that were only slightly effective work well. Most important, Simon has been a powerful force on music and a collection such as this offers a perfect chance to listen to her most commercially successful material all in one shot.

Best cuts: "That's The Way I've Always Heard It Should Be," "The Right Thing To Do," "Mockingbird" (with James Taylor), "Legend In Your Own Time," "You're So Vain," "Anticipation."

Dealers: As with most greatest hits LPs released during this time of year, perfect for Christmas sales.



Country

CHARLEY PRIDE—*The Happiness of Having You*, RCA APL1-1241. Charley sells albums by the ton—and this will be no exception. Using enough engineers and technicians (8) to put

the Penn Central back on the tracks, this Victor victory also features tremendous string arrangements by David Briggs and solid country production from Jerry Bradley. Believe it or not, this is the 25th LP released by the Pride of Sledge, Miss.

Best cuts: "I've Got A Woman To Lean On," "I Can't Keep My Hands Off Of You," "Right Back Missing You Again," "Signs Of Love."

Dealers: RCA solidly pushes Pride product. The title song is his new single, and should help boost album sales.

ANNE MURRAY—*Together*, Capitol ST-11433. What Gordon Lightfoot is to the male Canadian country-singer, Anne Murray is to the distaff side. Both are pop stars, as well as country—and while Lightfoot earns his greatest plaudits as a writer, Ms. Murray's come as a singer. The Canadian songbird, under Tom Catalano's tasteful production, scores with one of her best packages yet. She draws on the writing talents of Mark James, David Gates, and the man who gave her "Snowbird"—Gene MacLellan.

Best cuts: "Player In The Band," "The Call," "Together."

Dealers: Anne Murray successfully crosses the boundaries between Canada and the U.S., as well as between country and pop.

BOBBY BARE—*Cowboys and Daddys*, RCA APL1-1222. The eternal cowboy Bobby Bare dedicates this album to "the Ropers and Dopers, the Red Neck Mothers, the Cosmics, the Drinkers and Thinkers and all the other Bicentennial cowboys." The All-American Kid delivers a set of cowboy songs, including a couple of jewels from closet cowboy Shel Silverstein. Cut in Nashville, influenced by Austin, this will gain play and sales everywhere. Deejays should carefully screen "The Stranger"—the Bare facts about bestiality—before airing it.

Best cuts: "Chester," "He's A Cowboy," "Last Dance At The Old Texas Moon."

Dealers: Bare is a consistent artist with a lot of pull in the country racks.

MICKEY GILLEY—*Overnight Sensation*, Playboy PB408. Mickey's lively style, pumping piano, and his blending with some of Nashville's best musicmakers produce, with Eddy Kilroy's help, an album that will leap on the charts. Includes his latest single "Overnight Sensation" and his past hit "Bouquet of Roses."

Best bets: "Where Do You Go To Lose A Heartache," "There Ain't No Queen (In My Kingsize Bed)," "Sweet Mama Goodtimes."

Dealers: Gilley continues to gain in his bid to become a country music superstar. Stock country.

Soul

MFSB—*Philadelphia Freedom*, Philadelphia International PZ 33845 (CBS). A powerful effort (possibly the best to date) from this Philly-based group of studio musicians. It's difficult to think of any group tighter when it comes to laying down tracks, and the material used here (solid throughout) only adds to this LP's impact. Songs range from a full-steam ahead "Get Down With The Philly Sound" to a rousing version of Elton John/Bernie Taupin's "Philadelphia Freedom" to an intriguing and tastefully done version of War's "Smile Happy." Production and arrangements qualities are superb. Expect across-the-board airplay, and in heavy doses. Discos are already turning on to the cut "The Zip" as well.

Best cuts: It's a winner from beginning to end.

Dealers: Jacket cover is a natural for a graphic award and a natural to grab a buyer's eye—display prominently.

THE MIGHTY CLOUDS OF JOY—*Kickin'*, ABC Peacock ABCD-899. Veteran gospel quintet tackle their third "secular" LP and they seem to get better each time out. Wide variety of material, from current hits done soul to lesser-known cuts. Excellent balance between lead and harmony vocals, with good production from David Crawford and mix handled at Sigma Sound in Philadelphia. Some disco possibilities for the set, but basically this is simply a good strong soul set. A few cuts featuring gospel overtones. One major point—the group has managed to avoid most of the pitfalls (straight disco material and overused expression) that plague most soul-orient groups today.

Best cuts: "Mighty High," "You Are So Beautiful," "I Got The Music In Me," "Touch My Soul," "Everything Is Love."

Dealers: Place in soul and gospel.

Jazz

SOUL FORTUNE—*Awakening*, Horizon SP 704 (A&M). Alto man Fortune really wails. He's hot as coals on the two cuts on side one and more informal and breezy on the flip side. The former Miles Davis and McCoy Tyner associates is in full command of this quintet-sextet situation, his tone biting and cutting, yet always righteous and melodic, even on the blazing uptempo works. This is a fine debut LP for him. Fortune wrote two of the five compositions and while they aren't compositions to set the world on fire, they have a haunting quality. Outstanding assistance is brought forth from Kenny Barron on piano, Charles Sullivan on trumpet, Reggie Workman on bass, Billy Hart on drums. This is modern music with respect for dynamics.

Best cuts: "Sunshower," "For Duke And Cannon," "Triple Threat."

Dealers: Hornman has to be given more exposure before he'll automatically take off, but the music is there for good radio programming.

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A Bullish Kiddie Market

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"We've done more business from Oct. 1 through Nov. 15 than in our entire last fiscal year that ended Sept. 30," notes Arthur Shimkin, Children's Records of American president, "due primarily to the ties in with Penney."

A new Big Bird free-standing display holding 125 LPs and 144 7-inch EPs bowed in September and not only is doing the job in the record department but is getting double exposure in the children's clothing area, he reports.

He also claims the greatest variety of "really new material in the market," with eight of 18 LPs in the line new this year, plus four more for the holiday season—a \$5.98 list "Merry Christmas From Sesame Street" and three \$3.98 LPs, "The Count Counts," "Bert & Ernie Sing-Along" and "The Sesame Street Monsters."

Getting a big push from Penney direct mail efforts is a five-LP package, "60 Favorite Songs From Sesame Street" at \$12.95, with the giant retailer including stuffers in bills and with deliveries of kiddie clothing and merchandise.

Planned for fall 1976, once they have time to work on projects other than Penney tie-ins, is a big 99-cent singles line. "We believe there's a real chance to capitalize on the hundreds of 'Sesame Street' songs," Shimkin observes.

The outlook is equally good at Wonderland/Golden, produced by A.A. Records, where Bob Goemann, sales vice president, feels business will come close to last year—best in the label's history and 30 percent over the prior year—despite the early 1975 slump. The new "Read And Hear" package, to be competitively priced with the Superscope and Disney lines, will be selected from the 88 current titles in the disk/book packages that go for \$1.29 suggested retail.

Based on success of a selected market spot TV campaign in co-op with key rackjobbers, Goemann repeated this year for the special five-disk Hallowe'en display with Marsh and Lieberman in Chicago, and ABC Record & Tape Sales in Indianapolis. Similar campaign will be launched right after Thanksgiving for the holiday package that includes such new product as "A Merry Geoffrey Christmas," produced for the Toys'R Us chain, "Star Trek/Planet Of The Apes" themes and "Eddie Albert Sings And Narrates Americana," latter at suggested \$4.98 retail.

In conjunction with Ralph Stein, a&r vice president, Goemann has repackaged the Wonderland/Golden LP line as "Double Play/Double Value" at 59 cents each, trimming the catalog from 103 to 54 titles plus six Christmas selections. Also catching on is a bicentennial pre-pack countertop display with 50 LPs of seven titles.

At Peter Pan Industries, president Martin Kasen is most enthusiastic over the first three soundtrack LPs for Bilingual Children's TV "Villa Alegre" Spanish/English series now seen on 250 stations, shipped this month to sell at \$2.49 retail. Another new property is "Space: 1999," the syndicated hit from ITV in the U.K., with Peter Pan bowing its first narrative LP with three stories next month.

The "Children's Living Bible" disk/book package, introduced at NARM for sale at suggested \$6.98 list, is doing well at record stores, he reports, and also is included in new catalogs for Sears, Ward's and Penney.

As a result of his new properties, he anticipates Peter Pan business will be up 20 percent over last year, where he was expecting only a 15 percent increase.

At Disneyland Records, Jerry Weiner, sales/marketing manager, noticed a definite late summer turnaround, and reports this month could be one of the biggest in the label's history. "Dealers who were conservative on ordering could be caught short for Christmas," he observes.

Interestingly, it's catalog product that's primarily producing sales. "The pipelines were so drained by retailers looking to get their payables down that they're now restocking in earnest," Weiner says.

Big boost for the label was a reissued "Mickey Mouse Club" early this year, tied in to the re-syndication of the series, now in more than 125 markets, and boosting LP sales near the million mark. A second LP bowed this fall at \$4.98 suggested list, "Mickey Mouse Club Photo Album," with good reaction from rackjobbers who service most Disneyland accounts.

New item for the holiday season is a re-recorded adaptation of "Dickens: A Christmas Carol," using Disney characters in the narration. Last year's version was scrapped as the label is looking for a lasting seasonal product, and Weiner believes the \$4.98 package, with a 12-page book, will be a winner. It will get a boost from tie-ins with the holiday re-release of "Snow White" in more than 500 theaters across the country.

Success similar to last year's Disneyland Summer Special in the New York metro area was noted for the 10-week tie-in at Korvettes and other retail outlets from the film series, with soundtracks available for about 12 of the 16 movies. The \$4.98 line was \$2.87, the \$2.49 product at \$1.67 and \$2.98 Story Tapes at \$1.99.

The initial dozen Story Tapes cassette/book packages, manufactured for Disneyland by Magtec, are in national distribution and Weiner is encouraged by initial response, but still cautious. "The holiday season should be the big indicator on sales and give us the way to go on expansion," he notes. Mayfair is licensed to produce a low-price tape player, which it bowed at the last Winter Consumer Electronics Show at suggested \$24.95 list. Some retailers have tried joint Story Tape/player promotions, but Weiner has no plans for a national software/hardware tie-in.

"It looked like the year was going to die, and then after Labor Day we saw a big upturn," notes Ned Padwa, assistant vice president/general manager at Superscope Tape Duplicating, home of the Story Teller cassette/book line. Firm has defined parameters on features and price for a low-cost Superscope tape player to complement the line (Billboard, July 5), and is looking at a development and production schedule, he reports.

Since the summer CES the line made its European bow in local language versions for the U.K., France, Switzerland, Belgium, Holland, Germany, Austria and Italy, through Superscope Europe. A bilingual version in Portuguese/English was introduced in Brazil through MAC Industrial Ltd. in Manaus, and has done exceptionally well, Padwa says.

Two Bible programs in the second dozen titles introduced at CES have been expanded to six in a new Story Teller Bible Series, ready for the winter CES and aimed for the Easter market.

Inside Track

Lots of rumors this week about record executive biggies leaving their present affiliations: **Steve Barri** is reportedly exiting ABC a&r to seek a custom label deal. . . . **David Geffen** supposedly giving up the helm at Elektra/Asylum to become a movie mogul for Warner Bros. Films. . . . **Mike Stewart** rumored to be replaced as overall chairman of United Artists Records & Music by **Joe Bos** of Transamerica Corp., leaving Stewart totally on the UA publishing side. . . . And **Queen** is supposedly shifting to management by **John Reid**.

Nobody's talking but **Elvis Presley's** contract from July 1969 with the Las Vegas Hilton hasn't been renewed . . . yet. He has a playdate in December and then he's really free to look elsewhere. And two major country names, **Johnny Cash** and **Charley Pride** have been let go by the hotel which seems to feel that it went a bit overboard with its emphasis on country the past two years.

Several "friends" of **Russ Regan** threw a surprise roast for him at the Beverly Hills Hotel Wednesday (19) evening. Regan was enticed to go to the hotel under the premise he was going to meet his attorney. In the room were around 150 industry executives for the stag roast. **Joe Smith** was the roast master and on the dias were **Jerry Moss, Danny Davis, Snuff Garrett, Al Berkman** and **Tony Richland**.

Invitations went out under the banner of "Mother Grabbers Of The Industry" (actual name substituted another word for grabbers). A 10-minute film to "warm up the audience" which was created by **Norm Winter**, drew loads of focused eyes and laughs.

★ ★ ★

Tom Scott & the L.A. Express are now two separate jazz-rock recording units. The LAX switches to CBS-distributed Caribou Records. Master saxophonist Scott remains on Ode and just cut an LP, "New York Connection" with the cream of Manhattan-based studio jazzmen. . . . **Donny & Marie Osmond** are up for a weekly ABC-TV series in January due to the high ratings of their special.

Robbie Robertson of the **Band** is to produce **Neil Diamond's** next album, we hear. . . . Manager **John Hartmann** has an infant daughter, Ohara Pressel, born to mother Lexie at home by natural childbirth. . . . Tower Records isn't stocking **Robert Palmer's** album because of the unclothed female rear-view on the cover. . . . **Jacques Andre**, associate producer of "Midnight Special," is the dad of baby Jean Claude.

Anson Williams wrote and sings "Potsie's Japanese Wedding Song" on segment of TV's "Happy Days." . . . **Rufus Thomas** just played a desegregated tour of South Africa. . . . **Sammy Cahn** plays his one-man show at Los Angeles Huntington Hartford Theater Dec. 26 for Hemophilia Foundation benefit. . . . **Harry Chapin** hosts 26-hour World Hunger Year radiothon benefit on WNEW-FM in New York Sunday (30).

Led Zeppelin is cutting a new album now in Munich's Musicland Studios from songs written and rehearsed by the supergroup in Los Angeles this summer. No firm tour plans will be made until vocalist **Robert Plant's** auto-injuries, already much improved, are fully healed.

Singer **Isaac Hayes** was guest lecturer at a rap session

Colleges Halt Boycott Of WB-Reprise

• Continued from page 1

national promotion director, the servicing will be handled wholly by each regional rep with several criteria for judgment. These will include an evaluation of the station based on a letter from its management that should explain key facts such as power, location, format, effect on record sales and any other pertinent facts.

"Because we trust the judgment of our local guys, we will turn it over fully to them," Davis says. "The only time we will get involved is when a station feels it was turned down unjustly, and then John Montgomery (FM promotion director) will personally evaluate a station's appeal."

Davis says this policy toward campus radio is really nothing new, since it has always been this way with several minor changes. All stations receiving the green light will be given full service of new product, but will still have to purchase bulk orders of older catalog LPs.

John Davlin, spokesman for the IBS boycotting station and editor of the organization's **FORMAT** Magazine, says the boycott was scheduled to run from Nov. 1-Nov. 21. Under its guidelines, product on Warner

and Reprise, but not any of the distributed labels such as Chrysalis or Capricorn, would be pulled from the playlist.

At the same time, the IBS urged its more than 700 member stations to write letters to Joe Smith, Warner president, expressing their dissatisfaction on the treatment of college radio.

According to Davlin, who is also station manager of WGSU at SUNY-Geneseo, N.Y., Warner used to have a college promotion department that was gradually phased out last spring.

"When the campus department was dropped, so were many college stations and in place of regular service came a letter from the company asking for \$150, if the station desired to continue receiving product through subscription," Davlin states. "Since all of us thought this was an unfair move, we began to organize the boycott, with the original support coming from a group of Michigan schools, and gradually spreading out to encompass the rest of the country."

After discussion with Montgomery at the start of the boycott, Davlin arrived at a settlement whereby

at Memphis State Univ. and pulled no punches on his views on Memphis music fans. "Beale Street is an ideal place for an entertainment complex," he said, "but I doubt if Memphians would support it. I must rap the local citizens for not supporting such things as that, including professional football and basketball. Memphis is a strange town. You go other places and if it's a rat race, they'll support it. In Memphis, it has to prove itself. I wouldn't be worried about tourists. They'd come. But I don't know about the local citizens."

David Clayton-Thomas and **Blood, Sweat and Tears** will headline the 12th annual George Klein Christmas Charity Show at the Memphis Fairgrounds Youth Center Dec. 18. Also on the bill are the Memphis-based group **Zuider Zee** and **Montage**.

Kraftwerk is in the U.S. for a two-week, seven-city radio and press promotional tour in support of its new LP on Capitol. . . . Bluegrass group, **Hickory Wind** has added four more cities to their State Department-sponsored tour of Europe, the Mideast and Africa. . . . **Pete Seeger** will give a solo holiday concert at New York's Carnegie Hall on Friday (28). . . . **Savoy Brown's** marathon four-month tour has been expanded once again. . . . New York's **Pathfinder Records** has released its first LP, a Latin-jazz effort by vibraharpist **Bobby Faunetto**.

ZZ Top was feted in a luncheon by London Records Nov. 21 at New York's St. Regis Hotel. . . . Composer **George David Weiss** has entered the producing arena with his work on the new Flight LP on Capitol. . . . A girl **Suzanne Michelle** was born Nov. 11 to **Julie** and **Bob Demain**. The father is sales vice president of Springboard International. . . . **Dick Lavsky** aided in composing the music for the new "The Fisherman" TV series. . . . The Spinners' Detroit homecoming included the presentation of keys to their home city and the declaration of "Spinners Week In Detroit" by the governor. . . . The first newsletter of the National Association of Women In Music has been sent out to members.

Paul Simon will do a BBC-TV special plus five English concerts in December. There were over 100,000 mail requests for the 15,900 Simon tickets available on the U.K. tour. . . . **George Carlin** is set for his 56th appearance on the **Johnny Carson** show.

Tower of Power saxophonist **Lenny Pickett** sprained an ankle trying to jump off a Providence, R.I. stage and the band cancelled several dates. . . . **Robert Goulet's** first country album is being produced for Artists of America Records by **Mike Curb**. . . . **Cecilio & Kapono**, CBS artists, Columbia duo, was feted by the label in Cincinnati at Scarlotto's.

Bob Cato, ex-United Artists creative services director, has a show of his collages Dec. 6-Jan. 9 at Knoedler Gallery in New York. . . . **Gene Pitney's** first album in five years "Pitney '75" was released in England by Bronze Records. . . . **Toni Basil** to choreograph the **Bette Midler** 80-show tour.

Glen Campbell's "Rhinstone Cowboy" is his first simultaneous international hit, high on the charts in some 15 nations. . . . **Cuba Gooding & the Main Ingredient** celebrate their fifth RCA anniversary at the Roxy Monday (24).

there would be no ceiling on the number of stations that would receive product and no station would be discriminated solely because of size or power—including carrier currents.

"Although John (Montgomery) told me that the company had been planning to begin servicing stations this way at the start of next year, I would like to think that our boycott had something to do with hurrying it along," Davlin says.

Arraign Owner

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any merchandise that I even suspected was stolen."

The arraignment which was originally set for Nov. 25 in a Culver City court was rescheduled for Los Angeles for jurisdictional reasons.

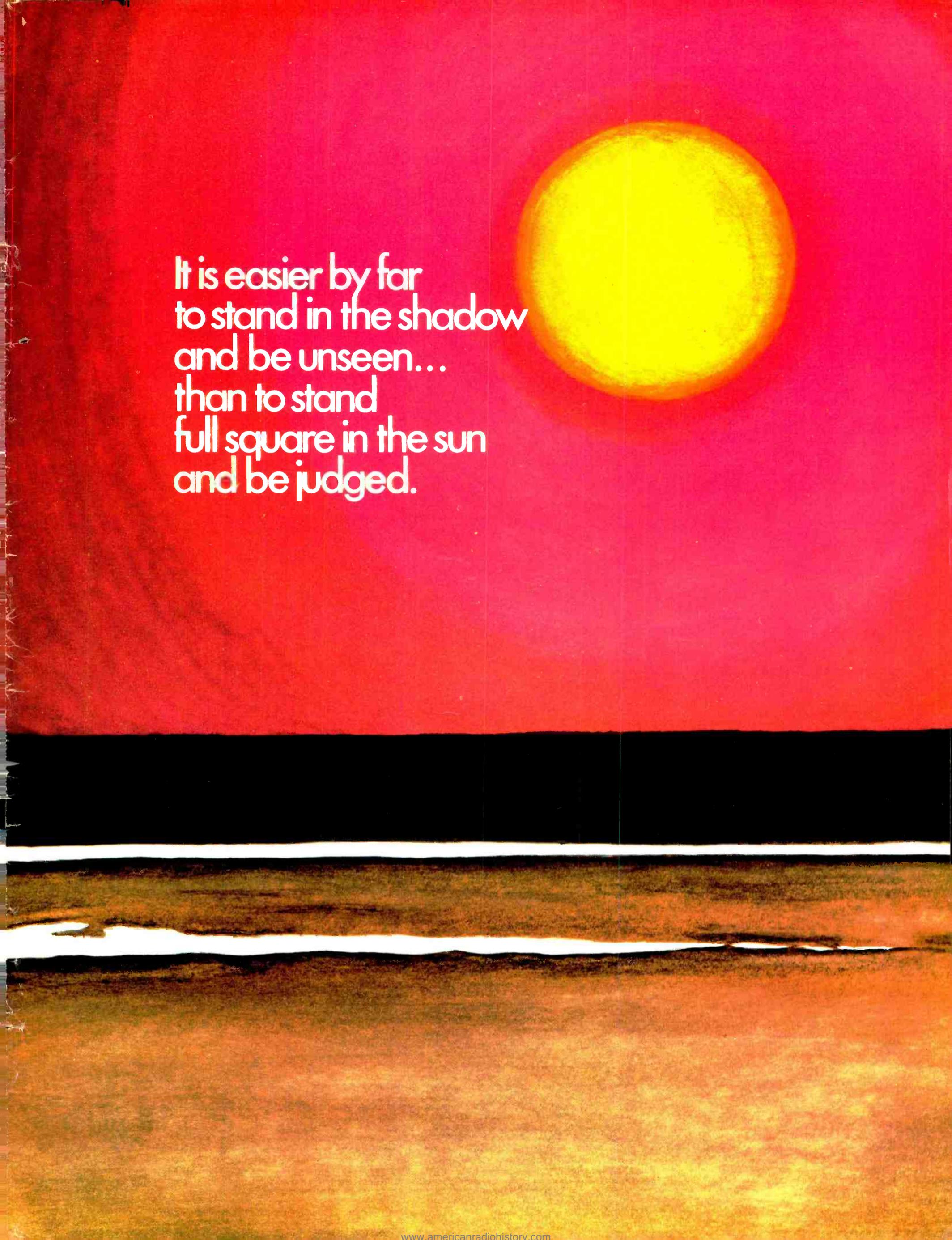
At the time of their arrest, the two were released on \$5,000 bail.

Miracles To Write

LOS ANGELES—Motown's recording group, the Miracles, who are also song writers, are set to write tunes for Don Cornelius' new Soul Train label.

RIKORADIO



A large, bright yellow sun is positioned in the upper right quadrant of the image, set against a vibrant red sky. Below the sky is a solid black horizontal band representing the horizon. The bottom portion of the image shows a textured, brownish-yellow ground surface. The overall composition is simple and evocative, with a strong color palette of red, yellow, and black.

It is easier by far
to stand in the shadow
and be unseen...
than to stand
full square in the sun
and be judged.



HELEN REDDY'S GREATEST HITS

Now In One Album!

I AM WOMAN



I DON'T KNOW
HOW TO
LOVE HIM



LEAVE ME ALONE
(Ruby Red Dress)



DELTA DAWN



YOU AND ME
AGAINST
THE WORLD



ANGIE BABY



EMOTION



KEEP ON SINGING



PEACEFUL



AIN'T NO WAY
TO TREAT
A LADY



Capitol
ST-11467

See Helen Reddy as the permanent host of



following the Friday night Tonight Show on NBC-TV

HELEN REDDY'S GREATEST HITS



DAVID BOWIE—Golden Years (3:27); producers: David Bowie & Harry Maslin; writer: Bowie; publishers: Bewlay Bros./Chrysalis/MainMan, ASCAP, RCA JH-10441. Following his No. 1 "Fame," Bowie comes up with another strong pop/soul/disco entry featuring his patented vocal style and some rather strange but interesting lyrics. Very strong production on this infectious track. Perfect AM material. Watch for heavy soul sales and airplay as well as pop action.

JOHN DENVER—Fly Away (2:59); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP, RCA JH-10517. Denver strikes again, this time with a beautiful melodic cut centering around everyone's dream of getting away from the miseries of everyday life and flying away to whatever your own personal dream might be. Expect strong country and MOR play as well as pop.

OLIVIA NEWTON-JOHN—He Ain't Heavy ... He's My Brother (3:54); producer: John Farrar; writers: Bob Russell-Bobby Scott; publishers: Harrison/Jenny, ASCAP, MCA 40495. Let It Shine (2:26); producer: same; writer: Linda Hargrove; publisher: Window, BMI. Looks like a double sided pop hit for Olivia this time around. Taking the Russell-Scott standard with "He Ain't Heavy ... He's My Brother," she will appeal strongly to her loyal pop and MOR audiences. "Let It Shine" is a rocking country/pop effort from songwriter superb Linda Hargrove. The second side is perhaps a bit stronger in terms of universal appeal, but both should hit pop and country charts.

recommended

THE RICHIE FAMILY—I Want To Dance With You (Dance With Me) (3:23); producer: Jacques Morali; writers: J. Morali-H. Belolo-B. Whitehead; publisher: Can't Stop, BMI, 20th Century 2252.

BONNIE RAITT—Good Enough (2:48); producer: Paul A. Rothchild; writers: John & Johanna Hall; publishers: Hall/Mojohanna, BMI, Warner Bros. 8166.

DONNY AND MARIE OSMOND—Deep Purple (2:47); producer: Mike Curb; writers: Peter De Rose-Mitchell Parish; publisher: Robbins, ASCAP, Kolob 14840 (MGM).

SPANKY & OUR GANG—I Won't Brand You (2:28); producer: Chip Young; writer: S. Runkle; publisher: Youngun, BMI, Epic 8-50170 (CBS).

NIGEL OLSSON—A Girl Like You (3:24); producer: Robert Appere; writers: Felix Cavaliere-Edward Brigati, Jr.; publisher: Coral Rock, ASCAP, Rocket 40491 (MCA).

BILLY PRESTON—Do It While You Can (3:18); producers: Malcolm Cecil, Robert Margouloff & Billy Preston; writers: Billy Preston-Bruce Fisher; publishers: Irving/WEP/Almo/Preston Songs, BMI/BMI/ASCAP/ASCAP, A&M 1768.

ANOY WILLIAMS—Tell It Like It Is (2:42); producer: Rick Hall; writers: G. Davis-L. Diamond; publishers: Conrad/Olap, BMI, Columbia 3-10263.

JIMMY BUFFETT—Havan Daydreamin' (3:38); producer: Don Gant; writer: J. Buffett; publisher: ABC/Dunhill, BMI, ABC 12143.

BLACK OAK ARKANSAS—Strong Enough To Be Gentle (2:59); producer: Richard Podolor; writers: Black Oak Arkansas; publisher: Far Fetched, ASCAP, MCA 40496.

GARY STEWART—Flat Natural Born Good Timin' Man (2:47); producer: Roy Dea; writer: Gary Stewart; publisher: Forrest Hills, BMI, RCA JH-10351.

TOM JANS—Struggle In Darkness (2:53); producers: John Haeny & Tom Jans; writer: T. Jans; publisher: Irvin, BMI, Columbia 3-10257.

SHERI JARRELL—We're Over (2:45); producers: Barry Beckett & Roger Hawkins; writers: Cynthia Weil-Barry Mann; publishers: Screen Gems-Columbia/Summerhill Songs, BMI, Private Stock 45-048.



NATALIE COLE—Inseparable (2:26); producers: Chuck Jackson & Marvin Yancy; writers: C. Jackson-M. Yancy; publishers: Jay's Enterprises/Chappell, ASCAP, Capitol 4193. Cole follows "This Will Be" with a smooth, flowing ballad showcasing her talents as a singer capable in handling many styles. Expect this one to break soul immediately and soon cross to pop. Watch for heavy MOR play as well.

recommended

LABELLE—Far As We Felt Like Goin' (2:53); producer: Allen Toussaint; writers: B. Crewe-K. Nolan; publishers: Stone Diamond/Tanny Boy/Kenny Nolan, BMI/BMI/ASCAP, Epic 8-30168.

IMPRESSIONS—Loving Power (3:15); producers: Chuck Jackson & Marvin Yancy; writers: C. Jackson-M. Yancy; publishers: Jay's Enterprises/Chappell, ASCAP, Curtom 0110 (Warner Bros.).

PEOPLE'S CHOICE—Nursery Rhymes (Part 1) (3:30); producers: Kenneth Gamble & Leon Huff; writers: L. Huff-C. Gilbert; publisher: Mighty Three, BMI, TSOP 4773 (CBS).

MOMENTS—Got To Get To Know You (3:35); producers: Al Goodman, Harry Ray & Walter Morris; writers: Al Goodman-Harry Ray-Walter Morris; publisher: Gambi, BMI, Stang 5064 (All Platinum).

CARL GRAVES—Heart Be Still (3:27); producer: Spencer Proffer; writers: Lee Garrett-Robert Taylor; publisher: UFO, BMI, A&M 1757.

JILL BABY LOVE—My Way Or Hit The Highway (3:13); producers: Walt & Andy Kahn; writer: Walter Kahn; publisher: Scully, ASCAP, Grand Prix 206 (Sunshine Group).

MOONLION—The Little Drummer Boy (3:15); producers: Rick Bleiweiss & Bill Stahl; writers: Davis-Simeone-Onorati; publishers: Mills/Intl. Korwin, ASCAP, P.I.P. 6513.

CARL DOUGLAS—I Want To Give You My Everything (2:37); producer: Biddu; writer: Larry Weiss; publisher: Larry Weiss, ASCAP, 20th Century 2261.

SONNY MUNRO—Open The Door To Your Heart (3:29); producers: Johnny Powers & Clarence Paul; writer: D. Banks; publisher: Hudson Bay, BMI, Epic 8-50174 (CBS).



CAMEO—Find My Way (3:30); producers: Larry Blackman & Johnny Melfi; writer: John Melfi; publisher: Charles K. Harris, ASCAP, Chocolate City 001 (Casablanca). Excellent soul oriented disco cut featuring top harmony vocals and easy going leads.

KIM CARNES—You're A Part Of Me (3:18); producer: Mentor Williams; writer: Kim Carnes; publishers: Brown Shoes/Chappell, ASCAP, A&M 1767. Pretty ballad culled from artist's recent LP. Style of this particular cut is a bit like Olivia Newton-John, though the LP shows more variety.

THE ATLANTA DISCO BAND—Bad Luck (3:20); producer: Dave Crawford; writers: Carastarphen-McFadden-Whitehead; publisher: Blackwood, BMI, Ariola America 7611. Disco record was a hit on another label but apparently never received distribution beyond New York. Good, solid cut right in the instrumental disco mainstream.

CRACKERS—You And Me And Her Makes Three (3:18); producer: Lenny Roberts; writers: Marc Piscitelli-Nick Uhrig; publisher: Ski-Cat, BMI, Warner Bros. 8162. Smooth, folky ballad featuring several lead vocals and string filled background. Good harmonies as well.

ARNOLD BLAIR—Trying To Get Next To You (2:58); producer: LeRoy Hutson; writers: L. Hutson-A. Blair; publishers: Silent Giant/Aopa/Jadber/Alverma, ASCAP, Gemigo 0540 (Warner Bros.). Strong soul cut featuring several lead vocals. Some disco potential.



JEAN SHEPARD—Another Neon Night (3:03); producer: Larry Butler; writers: J.A. Spain/C. Howard; publisher: Birchfield, BMI, United Artists UA-XW745-Y. This is one of those songs that scare you. It's so good, you're afraid it won't gain as much success as it deserves. A beautifully-written tale of a lonely woman and her efforts to cope, this is simply the best that Jean has ever sounded. Larry Butler has taken one fine singer, one fine song, and created one of the greatest records to come out of Nashville this year.

OLIVIA NEWTON-JOHN—Let It Shine (2:26); producer: John Farrar; writer: Linda Hargrove; publisher: Window, BMI, MCA MCA-40495. More upbeat and country than her last outing. Olivia drives home this Nashville-written song by Linda Hargrove. Production by John Farrar sparkles, and it sounds as though he has hijacked a Salvation Army Band drum. This winsome veteran of country, pop, and easy listening charts will do it again. Though recorded in England, the song has a remarkable country feel to it.

CHARLEY PRIDE—The Happiness Of Having You (2:16); producer: Jerry Bradley; writer: Ted Harris; publisher: Contention, SESAC, RCA PB-10455. From the per of premier Nashville songwriter Ted Harris comes the latest Charley Pride instant chart song. Som rollicking banjo licks in the background join forces with Charley's steady singing job to make this a cinch for the high ranks of the charts. It's the title song of the new Pride LP.

JEANNE PRUETT—My Baby's Gone (3:09); producer: Walter Haynes; writer: Hazel Houser; publisher: Central Songs, BMI, MCA MCA-40490. This one definitely grows on you. In fact, it gets better every time you hear it. Jeanne gives the Hazel Houser tune a memorable ride, and Walter Haynes' production touch keeps it simple and clean. Could be her biggest since "Satin Sheets."

BARBARA FAIRCHILD—I Just Love Being A Woman (2:39); producer: Billy Sherrill; writers: Barbara Fairchild & P. Lane; publisher: Pixenbar, BMI, Columbia 3-10261. Barbara's distinctive vocal styling perfectly fits this lesson in how to be an emancipated woman—country style. She co-wrote the song, and Billy Sherrill does the producing with his usual flair. Pulled from the new Fairchild LP, it'll be a hit.

CHARLIE RICH—Now Everybody Knows (2:07); producer: Chet Atkins; writer: Don Bowman; publisher: Central Songs, BMI, RCA JH-10458. From the vaults of Victor comes another Rich lode. Charlie cut this some years back, but it's strong enough to gain chart exposure. Writer-deejay Don Bowman wrote this about a dozen years ago, proving you should never give up on a good song.

CONWAY TWITTY—This Time I've Hurt Her More Than She Loves Me (2:27); producer: Owen Bradley; writers: Earl Conley & Mary Larkin; publisher: Blue Moon, ASCAP, MCA MCA-40492. A hard country ballad vailed by Conway, punctuated by fiddles, and written by Mary Larkin and one of the hottest new writers on the Nashville scene, Earl Conley. The story is in the title, and Conway is at his gravel-voiced best in telling it.

recommended

ROY ACUFF—Walk A Mile In Your Neighbor's Shoes (2:19); producer: Wesley Rose; writer: Kallie Jean; publisher: Milene, ASCAP, Hickory (MGM) H-362.

TENNESSEE ERNIE FORD—The Devil Ain't A Lonely Woman's Friend (2:43); producer: Steve Stone; writers: D. Frazier & S. Shafer; publisher: Acuff-Rose, BMI, Capitol (-4160).

LAWANDA LINDSEY—Matter Of Pride (2:05); producer: Jim Shaw; writer: Robert Cameron; publisher: Blue Book, BMI, Capitol P-4195.

AVA BARBER—That's What Your Love Means To Me (2:38); producer: Bill Rice; writers: Jerry Foster & Bill Rice; publishers: Jack & Bill, ASCAP, Ranwood R-1043.

JERRY RIVERS—Texas Country Music Revolution (2:38); producers: Jerry Rivers & Lamar Morris; writer: Jerry Rivers; publishers: HitKit/Zarit, BMI, Brand X BX-TX-1.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard LPs

• Continued from page 60



PATTI SMITH—Horses, Arista AL-4066. Near legendary New York poetress and songstress comes up with an almost free form rock set that is much much better than one might have expected. Produced by John Cale, the set comes closest to catching the urgency and sheer energy of the early Velvet Underground since the emergence of that group. Smith's interesting and totally unique talk/sing song makes this set the most accessible LP of its type yet for those who do not feel at home with this and guest stints from Tom Verlaine and Allen Lanier. Frantic and frenetic instrumentation behind Smith's vocals also work well. A truly powerful effort that offers the listener something new for a change.

Best cuts: "Gloria (the old them hit)," "Free Money," "Kimberly," "Land," "Elegie."

Dealers: Watch for huge Arista push, including tour for artist here.

GUY CLARK—OLD No. 1, RCA APL1-1303. Man who has been best known as a writer in the past ("L.A. Freeway" and "Desperados Waiting For The Train") and a singer in Nashville and Texas comes up with a fine effort that fits right into the mainstream of what is termed "progressive country." More country than pop oriented, but Clark, with his easy to listen to voice and fine story songs, is really one of those artists who cuts across musical boundaries. Stories of the city,

the country and people in general populate this effort. With any kind of push, Clark could easily become one of our next major stars.

Best cuts: "L.A. Freeway," "She Ain't Goin' Nowhere," "That Old Time Feeling," "Texas-1947," "Desperados Waiting For The Train," "Like A Coat From The Cold."

Dealers: Place in country and pop.

DON CORNELIUS PRESENTS THE SOUL TRAIN GANG, Soul Train BVL1-1287 (RCA). Two musical strains come across here—the first funky and in that up-beat, free swinging sound associated with "Soul Train" and the other more in the laid-back and stylized sound of a group like the Fifth Dimension. The latter feel dominates side B. It's hard to see the new theme replacing the original, but this LP (Cornelius' first) should come through as a winner. AM radio should take note of a good "message number" in "Spectrum."

Best cuts: "Soul Train '75," "Garbage Can," "Searching For Another Love" and "Spectrum."

Dealers: Cornelius' television show strong promotional draw.

JANICE—Fantasy F-9492. Good set from promising soul belter who sounds a bit like a combination of Gladys Knight and Millie Small. Some disco influence, but the main thrust is straight soul or MOR, with a good blend of rockers, ballads and straight ahead talk/sing/rap soul cuts. Subtle production from Harvey Fuqua, Reggie Saddler and artist Janice Barnett works well against the strong vocals. A Latin feel here on occasion, particularly based around percussion and guitar. Most cuts original. Side two, which leans more toward straight soul, is the stronger side. Good male backup vocals throughout set.

Best cuts: "Love On The Line," "Take Me Away," "Him," "Wake Up Smiling," "You're Letting Me Go."

Dealers: Place in pop and soul

THE CLASS SET—My Style, Mod-Art MALP 675. Far better than average soul set featuring strong ballads with falsetto leads and some good uptempo material with more conventional baritone lead vocals. Backing vocals reminiscent of some of the better black rock of the '50s. Good showing from small label with product that could go either MOR or soul. Simple background instrumentation for the most part, occasionally almost in a T.K. vein.

Best cuts: "I'll Let You Go," "I'll Never Be Your Friend Again," "I'll Do What My Heart Tells Me," "Julie" (the single).

Dealers: Stock in pop and soul.



pop

PAUL WILLIAMS—Ordinary Fool, A&M SP-4550. Most versatile LP for singer/songwriter yet, balancing fairly evenly his excellent ballads with some forceful uptempo material. Good soulful backup vocals from Clydie King and Vanetta Fields among others, with Williams vocals more powerful than on any LP to date. Several cuts from movies, which should help LP sales. Still, the star here is Williams—with his beautiful songs and more than creditable vocals. **Best cuts:** "Lifeboat,"

"Even Better Than I Know Myself," "Lonely Hearts," "Ordinary Fool."

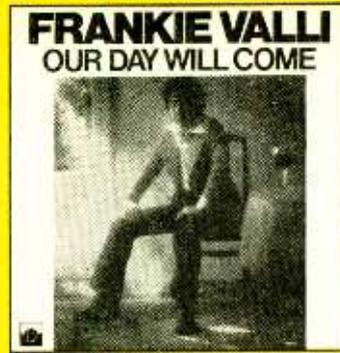
CRYER & FORD, RCA APL1-1235. A perky and tasteful effort from the songwriting/performing team of Gretchen Cryer and Nancy Ford. The material is basically MOR-oriented but a few cuts ("You Can Never Know My Mind" and "Joy") could have a crack at FM. While the duo has room to grow performance-wise (becoming tighter on their harmonies would be one area), this their recording debut bodes them well. **Best cuts:** "You Can Never Know My Mind," "Joy," "Changing," "Long Time Gone."

KENNY RANKIN—Inside, Little David LD 1009 (Atlantic). Good, smooth, easy to listen to LP in the Rankin tradition, with heavy jazz influences and easy vocals. Material from the likes of John Sebastian, Stevie Wonder, Jimi Hendrix and Randy Newman. Good arrangements from Sid Sharp and Jimmie Haskell. Best cuts are the jazzy ones of those that feature Rankin as a solo. **Best cuts:** "Lost Up In Loving You," "She's A Lady," "Marie," "You."

PERCY FAITH—Summer Place '76, Columbia KC 33915. Today's popular disco beat on some cuts adds a new dimension to the "easy listening" sound of Faith here. Remaining cuts stay in the smooth musical vein expected from this MOR favorite. **Best cuts:** "Summer Place," "Sha Bumpin'," "Feelings," "Ding Dong."

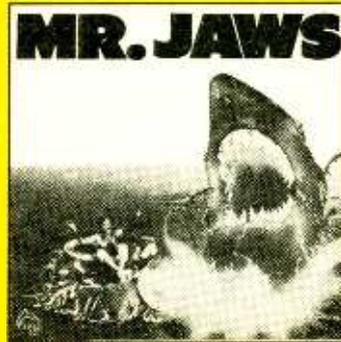
STYX—Equinox, A&M SP-4559. Good heavy rock set from the band that scored with "Lady" earlier this year. First effort for A&M features material that sounds a bit more sophisticated than earlier projects, with emphasis on "Lady" sounding vocals. **Best cuts:** "Lorelei," "Lonely Child," "Suite Madame Blue."

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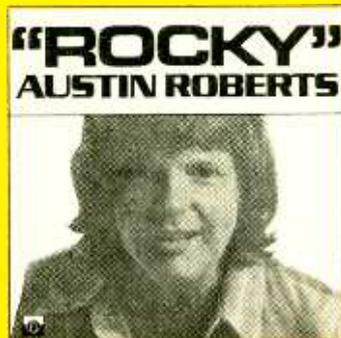
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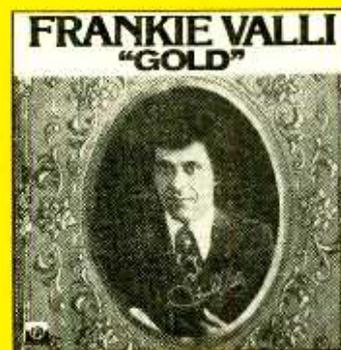
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This newest young star of the seventies took the entire country by storm with his sensational hit "ROCKY." Now, Austin Roberts is ready to do it again as he puts "Rocky" together with an entire album of great songs!

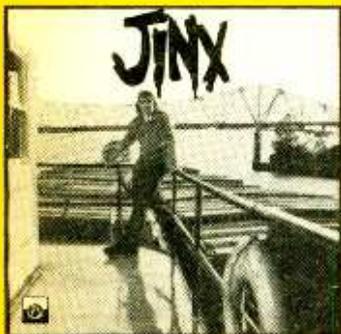
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FRANKIE VALLI/GOLD

A glittering collection of new and old songs which dynamically demonstrate the incredible power and beauty of Valli's voice. Includes "Can't Take My Eyes Off You," "September Rain (Here Comes The Rain)," "My Eyes Adored You" and more!

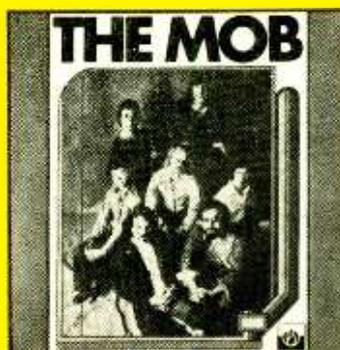
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"Jinx" Alexander, an extraordinary new songwriter-performer, is here with a potent combination of contemporary river sounds and new rock rhythms sure to knock you out. Keep your eyes and ears on this brilliant new artist!

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Billboard HOT 100

***Chart Bound**

GOLDEN YEARS—David Bowie (RCA 10441)
 FLY AWAY—John Denver (RCA 10517)
 HE AIN'T HEAVY... HE'S MY BROTHER/
 LET IT SHINE—Olivia Newton-John
 (MCA 40495)
 SEE TOP SINGLE PICKS REVIEWS, page 66

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)	
★	2	8	FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10339 (RCA) HAN	★	40	4	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4155 SGC	68	72	3	LET'S LIVE TOGETHER—Road Apples (David Kerstenbaum), F. Finnerty, Polydor 14285	
	2	1	6 THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015 SGC	★	42	4	PART TIME LOVE—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), D. Gates, Buddah 513 SGC	★	80	4	CARRIBEAN FESTIVAL—Kool & The Gang (Kool & The Gang), R. Bell, Kool & The Gang, De-Lite 1573 (PIP) SGC	
	3	4	8 ISLAND GIRL—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40461 MCA	★	46	3	TIME OF YOUR LIFE—Paul Anka (Bob Staff for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737	70	70	8	IS IT LOVE THAT WE'RE MISSIN'—Quincy Jones (Quincy Jones), G. Johnson, D. Smith A&M 1743 HAN	
	4	5	10 THE WAY I WANT TO TOUCH YOU—Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725 ALM	★	60	4	WALK AWAY FROM LOVE—David Ruffin (Van McCoy), C. Kipps, Motown 1376 WBM	★	81	3	NEVER BEEN ANY REASON—Head East (Roger Boyd For Ssize Prod.), Somerville, A&M 1718	
★	10	6	LET'S DO IT AGAIN—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0109 (Warner Bros.) WBM	★	44	3	ROCK AND ROLL ALL NIGHT (Live Version)—Kiss (Eddie Kramer), P. Stanley, G. Simmons, Casablanca 850	★	82	2	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)	
★	9	14	SKY HIGH—Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022 MCA	★	39	12	LYIN' EYES—Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279 WBM	★	86	2	LONELY SCHOOL YEAR—Hudson Brothers (Bertie Taupin), B. Hudson, M. Hudson, B. Hudson, M. Parker, B. Taupin, Rocket 40464 (MCA) SGC	
	7	8	11 LOW RIDER—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 706 CHA	★	50	4	FULL OF FIRE—Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2300 (London) SGC	★	84	2	DRIVE MY CAR—Gary Toms Empire (Rick Bleiweiss, Bill Stahl), J. Lennon, P. McCartney, PIP 6509 WBM	
	8	6	14 THIS WILL BE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109 CHA	★	41	5	LOVE POWER—Willie Hutch (Willie Hutch), F. Hutch, Motown 1360 SGC	75	79	8	HAPPY—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tania 54263 (Motown) SGC	
★	11	9	NIGHTS ON BROADWAY—Bee Gees (Arif Mardin), B. R. & M. Gibb, RSO 515 (Atlantic) WBM	★	42	17	THEY JUST CAN'T STOP IT (The Games People Play)—Spinners (Thom Bell), J.B. Jefferson, B. Hayes, C. Simmons, Atlantic 3284 B-3	76	52	11	PEACE PIPE—B.T. Express (Jeff Lane), S. Taylor, M. Barkan, Roadshow 7003 (Scepter) SGC	
★	10	3	15 WHO LOVES YOU—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122 SGC	★	55	5	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic)	★	87	2	GOING DOWN SLOWLY—Pointer Sisters (David Rubinson & Friends), A. Toussaint, ABC/Blue Thumb 268 WBM	
★	17	8	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter Arista 0149 WBM	★	44	20	CALYPSO/I'M SORRY—John Denver (Milton Okun), J. Denver, RCA 10353 CLM	78	59	25	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, M. Chinn, Capitol 4055 SGC	
★	15	7	MY LITTLE TOWN—Simon & Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone), P. Simon, Columbia 3-10230 BB	★	45	45	6 WELCOME TO MY NIGHTMARE—Alice Cooper (Bob Ezrin), A. Cooper, Warner, Atlantic 3298 WBM	★	89	3	HEY THERE LITTLE FIREFLY—Firefly (Kenny Nolan), K. Nolan A&M 1736	
	13	7	24 FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279 SGC	★	46	26	15 DO IT ANY WAY YOU WANNA—Peoples Choice (Leon Huff), L. Huff, Tsop 8-4769 (Epic/Columbia) B-3	80	66	7	SAILING—Rod Stewart (Tom Dowd), G. Sutherland, Warner Bros. 8146 SGC	
	14	16	13 HEAT WAVE/LOVE IS A ROSE—Linda Ronstadt (Peter Asher), Holland-Dozier-Holland, N. Young, Asylum 45282 SGC	★	47	31	11 SOMETHING BETTER TO DO—Olivia Newton-John (John Farrar), J. Farrar, MCA 40459 WBM	★	90	NEW ENTRY	SCHOOL BOY CRUSH—Average White Band (AWB) (Arif Mardin), White, Stuart, Ferrone, Gorrie, Atlantic 3304 WBM	
★	18	15	EIGHTEEN WITH A BULLET—Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026 SGC	★	58	7	FIRE ON THE MOUNTAIN—Marshall Tucker Band (Paul Hornsby), G. McCorkle, Capricorn 0244 (Warner Bros.) WBM	★	99	2	THIS OLD MAN—Purple Reign (Mike Natale), Not Listed, Private Stock 45052	
★	34	3	LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middle- brooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram)	★	49	5	SKYBIRD—Tony Orlando & Dawn (Hank Medress, Dave Appell), B. Roberts, C.B. Sager, Arista 0156 SGC/HAN	★	83	6	I'M ON FIRE—Jim Gilstrap (Wes Farrell), A. Evers, Roxbury 2016 B-3	
★	27	5	VENUS AND MARS ROCK SHOW—Wings (Paul McCartney), P. McCartney, Capitol 4175	★	50	33	18 BRAZIL—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218 PSP	★	95	2	LOVE HURTS—Nazareth (Manny Charlton), Nazareth, A&M 1671 SGC	
★	18	19	15 I ONLY HAVE EYES FOR YOU—Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190 WBM	★	62	5	VOLARE—Al Martino (Mike Curb), Modugno, Migliacci, Parish, Capitol 4134 B-3	★	85	88	2	(I'm Going By) THE STARS IN YOUR EYES—Ron Banks & The Dramatics (Don Davis), T. Hester, ABC 12125 SGC
★	25	7	OUR DAY WILL COME—Frankie Valli (Hank Medress, Dave Appell), V. Hilliard, M. Garson, Private Stock 45043 MCA	★	63	6	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tania 54262 (Motown) SGC	★	90	3	HURRICANE (Part 1)—Bob Dylan (Don DeVito), B. Oylan, J. Levy, Columbia 3-10245 WBM	
★	24	13	I WANT'A DO SOMETHING FREAKY TO YOU—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228 SGC	★	64	4	WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Dan Hamilton, Joe Frank Darollo, Alan Dennison), D. Hamilton, A. Hamilton, Playboy 6054 SGC	★	91	NEW ENTRY	WOMAN TONIGHT—America (George Martin), Peck, Warner Bros. 8157 WBM	
★	21	21	14 BLUE EYES CRYIN' IN THE RAIN—Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176 A-R	★	69	4	OVER MY HEAD—Fleetwood Mac (Fleetwood Mac, Keith Olsen), McVie, Reprise 1339 (Warner Bros.) SGC	★	88	90	3	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzan, ABC 12135 SGC
★	22	22	11 OPERATOR—Manhattan Transfer (Tim Hauser, Ahmet Ertegun), W. Spivery, Atlantic 3292 BB	★	56	57	7 SINCE I MET YOU BABY—Freddie Fender (Wayne Duncan, Dick Heard for GRT), I.J. Hunter, GRT 031 (Janus) B-3	★	92	NEW ENTRY	SQUEEZE BOX—Who (Glyn Johns), P. Townsend, MCA 40475	
★	23	14	15 MIRACLES—Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA) SGC	★	73	2	SING A SONG—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251 HAN	★	93	NEW ENTRY	PALOMA BLANCA—George Baker Selection (Hans Bouwens), J. Bouwens, Warner Bros. 8115 WBM	
★	24	28	7 SECRET LOVE—Freddie Fender (Huey P. Meaux), S. Fain, P.F. Webster, ABC 17585 WBM	★	58	47	11 BORN TO RUN—Bruce Springsteen (Bruce Springsteen, Mike Appel), B. Springsteen, Columbia 3-10209 B-3	★	91	5	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (Chip Young, Billy Swan), B. Swan, Monument 8-8661 (Epic/Columbia) B-3	
★	30	5	I LOVE MUSIC (Part 1)—D'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia Inter- national 8-3577 (Epic/Columbia) B-3	★	59	61	11 JUST TOO MANY PEOPLE—Melissa Manchester (Vini Poncia), M. Manchester, V. Poncia, Arista 0146 SGC	★	92	98	7	KING KONG Pt. 1—Jimmy Castor Bunch (Jimmy Castor for Puritt Prod.), J. Castor, J. Pruitt, Atlantic 3295
★	35	3	FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157 SGC	★	77	3	EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729 B-3	★	93	NEW ENTRY	HOW HIGH THE MOON—Gloria Gaynor (Meco Monardo, Tony Bongiovi, Jay Ellis), M. Lewis, M. Hamilton, MGM 14838 CHA	
★	38	3	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157 HAN	★	61	53	18 LADY BLUE—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA) SGC	★	94	NEW ENTRY	BYE BYE BABY—U.S. 1 (Joey Levine, Mark Bellack), J. Levine, M. Bellack, Private Stock 45045	
★	32	7	I'M ON FIRE—5000 Volts (Tony Evers), T. Evers, ABC/Dot 40801 (Phonogram) B-3	★	74	3	CARRY ME—David Crosby & Graham Nash (David Crosby, Graham Nash), D. Crosby, ABC 12140	★	95	NEW ENTRY	IT'S ALRIGHT—Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8148	
★	29	12	BAD BLOOD—Neil Sedaka (Neil Sedaka, Robert Appere), M. Sedaka, P. Cody, Rocket 40460 (MCA) WBM	★	63	51	16 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Creed Taylor), M. Grever, S. Adams, Kudu 925 (Motown)	★	96	NEW ENTRY	THE ZIP—MFSB (Kenneth Gamble, Leon Huff, Jack Faith), K. Gamble, L. Huff, Philadelphia International 3578 (Epic/Columbia)	
★	36	3	THE LAST GAME OF THE SEASON (A Blind In The Bleachers)—David Geddes (Paul Vance), S. Whipple, Big Tree 16052 (Atlantic) B-3	★	64	48	8 CHANGE WITH THE TIMES—Van McCoy (Hugo & Luigi), V. McCoy, Avco 4660 WBM	★	97	NEW ENTRY	ART FOR ART'S SAKE—10 cc (10 cc), G. Gouldman, F. Stewart, Mercury 73725 (Phonogram)	
★	39	5	THEME FROM "MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377 SGC	★	78	4	NICE, NICE, VERY NICE—Ambrosia (Freddie Piro), K. Vonnegut Jr., Puerta, Pack, North, Drummond, 20th Century 2244 HAN	★	98	NEW ENTRY	SUNDAY SUNRISE—Anne Murray (Tom Catalano), M. James, Capitol 4142 SGC	
★	32	23	13 SOS—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265 IMM/SGC	★	76	3	BABY FACE—The Wing & A Prayer Fire & Drum Corps (Harold Wheeler), B. Davis, H. Akst, Wing An A Prayer 103 (Atlantic) WBM	★	99	NEW ENTRY	BREAKFAST FOR TWO—Country Joe McDonald (Jim Stern), J. McDonald, Fantasy 758	
★	37	3	FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. (Isley Bros.), E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T. Neck 2259 (Epic/Columbia) WBM	★	67	67	3 NEVERTHELESS/LOUISIANA LOU AND THREE CARD MONTY JOHN—Allman Brothers Band Johnny Sandlin, Allman Brothers Band), R. Betts/G. Allman, Capricorn 0246 (Warner Bros.) WBM	★	100	NEW ENTRY	FOR A DANCER—Prelude (Mickey Sweeney, Prelude), J. Browne, Pye 71045 (ATV)	

★ 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." (Star indicated by bullet.)

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HOT 100 A-Z—(Publisher—Licensee)

Art For Art's Sake (Man-Ken, BMI)..... 97	Carry Me (Staysail, BMI)..... 62	Fire On The Mountain (No Exit, BMI)..... 48	I Only Have Eyes For You (Warner Bros. ASCAP)..... 18	Let's Do It Again (Warner-Tamerlane, BMI)..... 5	Miracles (Diamondback, BMI)..... 23	This Will Be (Jaws Enterprises/Chappell, ASCAP)..... 8
Baby Face (Warner Bros. ASCAP)..... 66	Change With The Times (Van McCoy/Warner-Tamerlane, BMI)..... 64	Fly, Robin, Fly (Midson, ASCAP)..... 100	You (Jim Edd, BMI)..... 20	Let's Live Together (Lenders Roberts, ASCAP)..... 68	Never Been Any Reason (Zuckshank/Inving, BMI)..... 71	Secret Love (Warner Bros. ASCAP)..... 24
Bad Blood (Don Kirshner, BMI)..... 29	Country Boy (You Got Your Feet In A Kind, BMI)..... 34	For The Love Of You (Parts 1 & 2) (Bovina, ASCAP)..... 26	I Write The Songs (Artists/Big, ASCAP)..... 27	Lonely School Year (Lornhole, BMI)..... 73	Operator (Conradway/Cassero, BMI)..... 84	Sweet Love (MCA)..... 17
Ballroom Blitz (Chinnichap/RAK, BMI)..... 78	Fox On The Run (Sweet, BMI)..... 33	Full Of Fire (JEC/Al Green, BMI)..... 40	I'm Going By (The Stars In Your Eyes/Groovesville, BMI)..... 85	Nights On Broadway (Cassero, BMI)..... 84	Our Day Will Come (Almo/Shamier, ASCAP)..... 19	Sing A Song (Sagefire, BMI)..... 57
Blue Eyes Cryin' In The Rain (Milene, ASCAP)..... 21	Going Down Slowly (Warner-Tamerlane/Marsant, BMI)..... 77	Games People Play (Mighty Three, BMI)..... 42	I'm On Fire (P.R.S. ASCAP)..... 28	Operator (Conrad, BMI)..... 22	Something Better To Do (ATV, BMI)..... 47	Sky High (Duggins, BMI)..... 56
Born To Run (Laurel Canyon, BMI)..... 58	Hey There Firefly (Sound Of Notam/Chelsea, BMI)..... 91	How High The Moon (Chappell, BMI)..... 79	It's Alright (Nineteen Eighty-Five, BMI)..... 14	Over My Head (Rockhopper, ASCAP)..... 52	Squeeze Box (Tower Tunes, BMI)..... 39	Walk Away From Love (Charles Times, BMI)..... 49
Brazil (Peer, BMI)..... 50	Hurricane (Ram's Horn, ASCAP)..... 86	It's Alright (Nineteen Eighty-Five, BMI)..... 14	Just Too Many People (Melissa Manchester, BMI)..... 11	Paloma Blanca (Warner Bros./Famous, ASCAP)..... 16	Sunday Sunrise (Screen Gems/Columbia/Sweet, BMI)..... 98	Wake Up Everybody (Part 1) (Mighty Three, BMI)..... 72
Breakfast For Two (Alkatraz Corner, BMI)..... 99	I Love Music (Part 1) (Mighty Three, BMI)..... 59	King Kong (Part 1) (Jump, BMI)..... 92	Love Machine (Part 1) (Jobete/Grimore, ASCAP)..... 41	Part Time Love (Kipahulu, ASCAP)..... 35	That's The Way I Like It (Sheryl, BMI)..... 76	Who Loves You (Seasons/Jobete, ASCAP)..... 63
Bye Bye Baby (Crushing/Crazy Chords, BMI)..... 94	Love Rollercoaster (Ohio Players/Big, ASCAP)..... 16	Lady Blue (Skyhill, BMI)..... 61	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Peace Pipe (Triple O/Jeff-Mar, ASCAP)..... 36	Theme From "S.W.A.T." (Spellgood, BMI)..... 88	Winners And Losers (Spitfire, BMI)..... 53
Calypto/I'm Sorry (Cherry Lane, ASCAP)..... 44	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Rock And Roll All Night (Care Americana/Rock Steady, ASCAP)..... 38	Theme From "S.W.A.T." (Spellgood, BMI)..... 88	Woman Tonight (Warner Bros. ASCAP)..... 87
Caribbean Festival (Delightful/Gang, BMI)..... 69	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Sailing (A&M, BMI)..... 80	Theme From "S.W.A.T." (Spellgood, BMI)..... 88	You Sexy Thing (Finchley, ASCAP)..... 43
	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Love Rollercoaster (Ohio Players/Unichappell, BMI)..... 95	Saturday Night (Webeck, ASCAP)..... 31	This Old Man (Railodenyom, BMI)..... 82	The Zip (Mighty Three, BMI)..... 96

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



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- JOHN LENNON—SHAVED FISH—CAP. 3421
- BILLY PAUL—WHEN LOVE IS NEW—COL. PZA 33843
- THE BAND—NORTHERN LIGHTS—CAP. 11440
- HAROLD MELVIN & THE BLUE NOTES—WAKE UP EVERYBODY—COL. PZA 33808
- KRAFTWERK—RADIO-ACTIVITY—CAP. 11457
- MFSB—PHILADELPHIA FREEDOM—COL. PZA 33845
- RINGO STARR—BLAST FROM YOUR PAST—CAP. 3422
- MICHAEL MURPHY—SWANS AGAINST THE SUN—COL. PEA 33851
- PAUL McCARTNEY—VENUS AND MARS—CAP. 11419
- CHICAGO—GREATEST HITS—COL. PCA 33900
- SWEET—DESOLATION BOULEVARD—CAP. 11395
- AEROSMITH—TOYS IN THE ATTIC—COL. PCA 33479
- TAVARES—IN THE CITY—CAP. 11396

- DAN FOGELBERG—CAPTURED ANGEL—COL. PEA 33499
- LINDA RONSTADT—HEART LIKE A WHEEL—CAP. 11358
- HERBIE HANCOCK—MAN CHILD—COL. PCA 33812
- NATALIE COLE—INSEPARABLE—CAP. 11429
- ART GARFUNKEL—BREAKAWAY—COL. PCA 33700
- HELEN REDDY—NO WAY TO TREAT A LADY—CAP. 11418
- RAMSEY LEWIS—DON'T IT FEEL GOOD—COL. PCA 33800
- QUICK SILVER MESSENGER SERVICE—SOLID SILVER—CAP. 11462
- LOGGINS & MESSINA—SO FINE—COL. PCA 33810
- ANNE MURRAY—TOGETHER—CAP. 11433
- DAVE MASON—SPLIT COCONUT—COL. PCA 33698
- GLEN CAMPBELL—RHINESTONE COWBOY—CAP. 11430
- JOHNNY MATHIS—FEELINGS—COL. PCA 33887
- PINK FLOYD—DARK SIDE OF THE MOON—CAP. 11163
- MOTT—DRIVE ON—COL. PCA 33705
- PAUL McCARTNEY—BAND ON THE RUN—CAP. 3415
- PINK FLOYD—WISH YOU WERE HERE—COL. PCA 33453

- BEACH BOYS—SPIRIT OF AMERICA—CAP. 11384
- PAUL SIMON—STILL CRAZY AFTER ALL THESE YEARS—COL. PCA 33540
- BEACH BOYS—ENDLESS SUMMER—CAP. 11307
- SLY—I GET HIGH ON YOU—COL. PEA 33835
- LEO KOTTKE—CHEWING PINE—CAP. 11446
- BRUCE SPRINGSTEEN—BORN TO RUN—COL. PCA 33795
- BEATLES—ABBEY ROAD—CAP. 383
- BARBRA STREISAND—LAZY AFTERNOON—COL. PCA 33815
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK
★	3	20	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95	★	65	5	★	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Custom CU 5005 (Warner Bros.)	6.98	7.97	7.97	★	81	5	★	FRANK ZAPPA/CAPTAIN BEEFHEART & MOTHERS Bongo Fury DiscReet DS 2234 (Warner Bros.)	6.98	7.97	7.97		
	2	9	JOHN DENVER Windsong RCA APL1-1183	6.98	7.95	7.95			★	42	13		MORRIS ALBERT Feelings RCA APL1-1018	6.98	7.95	7.95		72	31		AMBROSIA 20th Century T 434	6.98	7.98	7.98		
	3	4	ELTON JOHN Rock Of The Westies MCA 2163	6.98	7.98	7.98			★	49	4		BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98		73	38		EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98		
★	6	6	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98			★	44	5		STANLEY CLARKE Journey To Love Nemperor NE 433 (Atlantic)	6.98	7.97	7.97		74	7		LONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL1-1196 (RCA)	6.98	7.95	7.95		
	5	10	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98			★	51	4		COMMODORES Movin' On Motown M6-848 S1	6.98	7.98	7.98		★	86	4	★	OZARK MOUNTAIN DAREDEVILS The Car Over The Lake Album A&M SP 4549	6.98	7.98	7.98	
	6	8	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD-902	6.98	7.95	7.95				41	13		OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98	7.98	7.98		76	48		ELTON JOHN Greatest Hits MCA 2128	6.98	7.98	7.98		
★	10	6	ART GARFUNKEL Breakaway Columbia PC 33700	6.98	7.98	7.98			★	74	4		JOHN DENVER Rocky Mountain Christmas RCA APL1-1201	6.98	7.95	7.95		77	10		RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98	7.98	7.98		
	8	6	WHO By Numbers MCA 2161	6.98	7.98	7.98				43	50		SWEET Desolation Boulevard Capitol ST 11395	6.98	7.98	7.98		★	88	104		JOHN DENVER Greatest Hits RCA CPL1-0374	6.98	7.95	7.95	
	9	12	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98	7.98	7.98			★	54	25		THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405	5.98	6.98	6.98		★	89	4		GEORGE CARLIN An Evening With Wally Londo Featuring Bill Slaszo Little David LD 1008 (Atlantic)	6.98	7.97	7.97	
	10	9	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98	7.97	7.97				45	45		LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98	7.98	7.98		★	98	7		JEFFERSON STARSHIP Dragon Fly Grunt BFL1-0999 (RCA)	6.98	7.98	7.98	
	11	23	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97	★	57	10		BAY CITY ROLLERS Arista AL 4049	6.98	7.98	7.98		81	52		ALLMAN BROTHERS BAND Win, Lose Or Draw Capricorn CP 0156 (Warner Bros.)	6.98	7.97	7.97		
★	15	8	KISS Alive! Casablanca NBLP 7020	7.98	7.98	7.98			★	59	25		PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98	7.98	7.98		★	186	2		GORDON LIGHTFOOT Gord's Gold Reprise 2RS 2237 (Warner Bros.)	9.98	10.97	10.97	
★	16	12	SILVER CONVENTION Save Me Midland International BKLI-1129 (RCA)	6.98	7.95	7.95				48	17		ROD STEWART Atlantic Crossing Warner Bros. BS 2875	6.98	7.97	7.97		★	117	6		MIRACLES City Of Angels Tamla T6-339 S1 (Motown)	6.98	7.98	7.98	
★	NEW ENTRY		CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98		49	23		DAN FOGELBERG Captured Angel Epic PE 33499 (CBS)	6.98	7.98	7.98		★	101	3		TODD RUNDGREN'S UTOPIA Another Live Bearsville BR 6961 (Warner Bros.)	6.98	7.97	7.97	
★	18	15	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98	7.98	7.98	7.98	7.98	★	50	19		WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98	7.98	7.98		★	99	3		BILLY COBHAM A Funky Thide Of Sings Atlantic SD 18149	6.98	7.97	7.97	
★	21	4	JOHN LENNON Shaved Fish Apple SW 3421 (Capitol)	6.98	7.98	7.98	7.98	7.98	★	61	7		FREDDY FENDER Are You Ready For Freddy ABC/Dot D0SD 2044	6.98	7.95	7.95		★	96	19		BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98	6.98	6.98	
★	22	3	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98	7.98	7.98	7.98	7.98	★	52	41		JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98	87	87		THE CHARLIE DANIELS BAND Nightrider Kama Sutra KSBS 2607 (Buddah)	6.98	7.95	7.95	
	18	14	NATALIE COLE Inseparable Capitol ST 11429	6.98	7.98	7.98	7.98	7.98	★	79	4		MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98	7.98	7.98		88	47		AL GREEN IS LOVE Hi HSL 32092 (London)	6.98	7.98	7.98		
★	26	5	BARBRA STREISAND Lazy Afternoon Columbia PC 33815	6.98	7.98	7.98	7.98	7.98	★	97	3		LITTLE FEAT The Last Record Album Warner Bros. BS 2884	6.98	7.97	7.97		89	95		PEOPLES CHOICE Boogie Down The USA Isop KZ 33154 (Epic/Columbia)	6.98	7.98	7.98		
★	116	2	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98	7.97	7.97	7.97	7.97	★	55	32		AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	★	NEW ENTRY		NEIL YOUNG With CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.)	6.98	7.97	7.97		
	21	7	HERBIE HANCOCK Man-Child Columbia PC 33812	6.98	7.98	7.98	7.98	7.98	★	68	4		SLY STONE High On You Epic PE 33835 (Columbia)	6.98	7.98	7.98		★	103	5		STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493	6.98	7.98	7.98	
	22	18	FLEETWOOD MAC Wanted Warner Bros. BS 2225	6.98	7.97	7.97	7.97	7.97		57	64		FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98	7.97	7.97		92	92		B.T. EXPRESS Non-Stop Roadshow RS 41001 (Scepter)	6.98	7.98	7.98		
★	31	3	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98	7.97	7.97	7.97	7.97		58	58		ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98	7.98	7.98		93	93		TONY ORLANDO & DAWN Skybird Arista AL 4059	6.98	7.98	7.98		
★	28	18	KC & THE SUNSHINE BAND TK 603	6.98	7.98	7.98	7.98	7.98		59	12		GEORGE HARRISON Extra Texture Apple SW 3420 (Capitol)	6.98	7.98	7.98		★	157	3		DAVID RUFFIN Who I Am Motown M6-849 S1	6.98	7.98	7.98	
★	29	8	NEIL SEDAKA The Hungry Years Rocket PIG 2157 (MCA)	6.98	7.98	7.98	7.98	7.98		60	53		THE RITCHIE FAMILY Brazil 20th Century T-498	6.98	7.98	7.98		95	39		RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98	7.97	7.97		
★	30	6	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98	7.98	7.98	7.98	7.98	★	71	8		SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98	7.98	7.98		★	NEW ENTRY		JIMI HENDRIX Midnight Lightening Reprise MS 2229 (Warner Bros.)	6.98	7.97	7.97		
	27	7	DAVE MASON Split Coconut Columbia PC 33698	6.98	7.98	7.98	7.98	7.98		62	62		ZZ TOP Fandango London PS 656	6.98	7.95	7.98	7.95	★	125	24		BEE GEES Main Course RSO SO 4807 (Atlantic)	6.98	7.97	7.97	
★	34	19	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98	6.98	6.98	6.98	6.98		63	32		LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98	7.98	7.98		★	108	3		ARETHA FRANKLIN You Atlantic SD 18151	6.98	7.97	7.97	
★	35	25	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98	★	77	5		DONNA SUMMER Love To Love You Baby Oasis OCLP 401 (Casablanca)	6.98	7.98	7.98		★	NEW ENTRY		CHUCK MANGIONE Bellavia A&M SP 4557	6.98	7.98	7.98		
★	38	7	GLADYS KNIGHT & THE PIPS 2nd Anniversary Buddah BDS 5639	6.98	7.95	7.95	7.95	7.95		65	40		JETHRO TULL Minstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.)	6.98	7.97	7.97		★	NEW ENTRY		TEMPTATIONS House Party Gordy GE-973 S1 (Motown)	6.98	7.98	7.98		
	31	17	GLEN CAMPBELL Rhinstone Cowboy Capitol SW 11450	6.98	7.98	7.98	7.98	7.98		66	66		NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98	7.98	7.98		102	105		JOHN DENVER Back Home Again RCA CPL1-0548	6.98	7.95	7.95		
	32	17	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97		67	67		TOWER OF POWER In The Slot Warner Bros. BS 2880	6.98	7.97	7.97		103	104		GIL SCOTT-HERON & BRIAN JACKSON From South Africa To South Carolina Arista AL 4044	6.98	7.98	7.98		
★	63	3	BARRY WHITE Greatest Hits 20th Century T 493	6.98	7.98	7.98	7.98	7.98		68	46		RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	6.98	7.98	7.98		104	90		GRAHAM CENTRAL STATION Ain't No 'Bout-A-Doubt It Warner Bros. BS 2876	6.98	7.98	7.97		
★	34	12	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98	7.97	7.97	7.97	7.97	★	85	8		GLORIA GAYNOR Experience MGM M3G-4997	6.98	7.97	7.97		105	111		RON BARKS & THE DRAMATICS Drama V ABC ABCD 916	6.98	7.95	7.95		
★	35	37	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	7.98		70	56		QUINCY JONES Mellow Madness A&M SP 4526	6.98	7.98	7.98										

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tapes chart based on the following upward movement. 1-10 Strong Increase In sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)

**“Success is.....
DIANA
ROSS
With A #1 Record”**

**“Theme From Mahogany
(Do You Know
Where You’re Going To)”
(M-1377)**

Another Touchdown From The *Mean* Motown ¹Machine / 4th Quarter



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TOP LPs & TAPE

POSITION
106-100

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	84	40	MELISSA MANCHESTER Melissa Arista AL4031	6.98	7.98	7.98		
107	109	13	RITCHIE BLACKMORE'S RAINBOW Polydor PD 6049	6.98	7.98	7.98		
109	106	15	O'JAYS Family Reunion Philadelphia Intl. PZ 33807 Epic/Columbia	6.98	7.98	7.98		
110	102	37	DAVID BOWIE Young Americans RCA APL1-0958	6.98	7.95	7.95		
121	3	3	QUICKSILVER MESSENGER SERVICE Solid Silver Capitol ST 11462	6.98	7.98	7.98		
112	112	21	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98	7.98	7.98		
135	31	31	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98	7.97	7.97		
114	114	6	LEO KOTTKE Chewing Pine Capitol ST 11446	6.98	7.98	7.98		
115	119	21	CAT STEVENS GREATEST HITS A&M SP 4519	6.98	7.98	7.98		
126	3	3	DONALD BYRD Places And Spaces Blue Note BN-LA549 G (United Artists)	6.98	7.98	7.98		
117	118	21	EDDIE KENDRICKS The Hit Man Tamla T6-338 S1 (Motown)	6.98	7.98	7.98		
118	124	5	JIM CROCE The Faces I've Been Lifesong LS 900	9.98	10.98	10.98		
119	43	8	BONNIE RAITT Home Plate Warner Bros. BS 2864	6.98	7.97	7.97		
			RICHARD PRYOR That Nigger's Crazy Reprise MS 2241 (Warner Bros.)	6.98	7.97	7.97		
			HOT TUNA Yellow Fever Grunt BFL1-1238 (RCA)	6.98	7.95	7.95		
171	2	2	BLACKBYRDS City Life Fantasy F 9490	6.98	7.98	7.98		
137	23	23	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98	7.97	7.97		
124	128	7	THE EDGAR WINTER GROUP WITH RICK DERRINGER Blue Sky 33798 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98
125	129	17	ROGER DALTRY Ride A Rock Horse MCA 2147	6.98	7.98	7.98		
126	110	15	CRUSADERS Chain Reaction ABC/Blue Thumb BTSD 6022	6.98	7.95	7.95		
127	107	8	GRAEME EDGE BAND featuring Adrian Gurvitz Kick Off Your Muddy Boots Threshold THS 15 (London)	6.98	7.95	7.95		
128	131	33	SMOKEY ROBINSON A Quiet Storm Tamla T6-337 S1 (Motown)	6.98	7.98	7.98		
129	132	6	THE TUBES A&M SP 4534	6.98	7.98	7.98		
130	70	19	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98	6.98	6.98		
141	4	4	STYLISTICS You Are Beautiful Avco AV 69010	6.98	7.98	7.98		
132	133	9	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEP-2017 (P.I.P.)	6.98	7.95	7.95		
133	94	12	LOGGINS & MESSINA So Fine Columbia PC 33810	6.98	7.98	7.98		
134	134	33	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98	7.95	7.95		
146	4	4	BILL WITHERS Making Music Columbia PC 33704	6.98	7.98	7.98		
136	142	39	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98	13.95	13.95		

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
149	5	5	PETER FRAMPTON Frampton A&M SP 4512	6.98	7.98	7.98		
148	23	23	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98	7.98	7.98		
139	120	7	AMAZING RHYTHM ACES Stacked Deck ABC ABCD 913	6.98	7.95	7.95		
			FOUR SEASONS Who Loves You Warner Bros. BS 2900	6.98	7.97	7.97		
141	136	35	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97
142	83	13	ERIC CLAPTON E.C. Was Here RSO SO 4809 (Atlantic)	6.98	7.97	7.97		
143	139	61	EAGLES Desperado Asylum SD 5068	6.98	7.98	7.97	8.97	7.97
144	147	4	NEW RIDERS OF THE PURPLE SAGE Oh, What A Mighty Time Columbia PC 33688	6.98	7.98	7.98		
155	3	3	BACK STREET CRAWLER The Band Played On Atco SD 36 125	6.98	7.97	7.97		
146	150	14	HEAD EAST Flat As A Pancake A&M SP 4537	6.98	7.98	7.98		
147	151	4	LIZSTOMANIA/ORIGINAL SOUNDTRACK A&M SP 4546	6.98	7.98	7.98		
148	152	5	COUNTRY JOE McDONALD Paradise With An Ocean View Fantasy F 9495	6.98	7.98	7.98		
159	81	81	EAGLES On The Border Asylum 7E 1004	6.98	7.99	7.97	8.97	7.97
150	158	2	ROBERT PALMER Pressure Drop Island ILPS 9372	6.98	7.98	7.98		
			BOBBI HUMPHREY Fancy Dancer Blue Note BN LA5550 G (United Artists)	6.98	7.98	7.98		
152	140	4	B.B. KING Lucille Talks Back ABC ABCD 898	6.98	7.95	7.95		
153	153	33	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98	7.97	7.97		
154	60	118	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98	7.98	7.98	7.98	
155	156	7	TAJ MAHAL Music Keeps Me Together Columbia PC 33801	6.98	7.98	7.98		
166	3	3	WILLIE HUTCH Ode To My Lady Motown M 6-838 S1	6.98	7.98	7.98		
			RORY GALLAGHER Against The Grain Chrysalis CHR 1098 (Warner Bros.)	6.98	7.97	7.97		
158	163	4	JOHNNY MATHIS Feelings Columbia PC 33887	6.98	7.98	7.98		
159	165	7	BLACK OAK ARKANSAS X Rated MCA 2155	6.98	7.98	7.98		
160	162	5	MOTT Drive On Columbia PC 33705	6.98	7.98	7.98		
161	115	8	BRIAN AUGER'S OBLIVION EXPRESS Reinforcements RCA APL1 1210	6.98	7.98	7.98		
173	11	11	LABELLE Phoenix Epic PE 33579	6.98	7.98	7.98	7.98	
174	3	3	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98		
164	168	5	TOOTS & MAYTALS Funky Kingston Island ILPS 9330	6.98	7.98	7.98		
			C.W. McCall Black Bear Road MGM M3G 5008	6.98	7.98	7.98		
176	3	3	BAKER-GURVITZ ARMY Elysian Encounter Atco SO 36-123	6.98	7.97	7.97		
187	2	2	TED NUGENT Epic PE 33692 (Columbia)	6.98	7.98	7.98		
168	172	20	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
			ROXY MUSIC Siren Atco 36-127	6.98	7.97	7.97		
170	144	9	BLUE MAGIC Thirteen Blue Magic Way Atco SD 36-120	6.98	7.97	7.97		
171	69	13	GRATEFUL DEAD Blues For Allah Grateful Dead GD-LA494-G (United Artists)	6.98	7.98	7.98		
172	80	7	VAN MCCOY The Disco Kid Avco AV 69009	6.98	7.98	7.98		
184	2	2	SAVOY BROWN FEATURING KIM SIMMONDS Wire Fire London PS 659	6.98	7.98	7.98		
174	178	3	ABBA Atlantic SD 18146	6.98	7.97	7.97		
175	175	4	BOB MARLEY & THE WAILERS Catch A Fire Island ILPS 9241	6.98	7.98	7.98		
176	113	9	NITTY GRITTY DIRT BAND Dream United Artists UA-LA 469 G	6.98	7.98	7.98		
188	2	2	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	6.98	7.97	7.97		
189	2	2	LES McCANN Hustle To Survive Atlantic SD 1679	6.98	7.97	7.97		
179	183	2	UNDISPUTED TRUTH Higher Than High Gordy G6 972 S1 (Motown)	6.98	7.98	7.98		
190	2	2	HISTORY OF BRITISH ROCK VOLUME III Sire SASH 3712-2 (ABC)	7.98	8.95	8.95		
181	177	14	JANIS IAN Stars Columbia KC 32857	5.98	6.98	6.98		
182	145	12	DARYL HALL & JOHN OATES RCA APL1 1144	6.98	7.95	7.95		
183	185	5	ALLMAN BROTHERS BAND Eat A Peach Capricorn CP 0102 (Warner Bros.)	9.98	12.98	10.97	13.97	10.97
184	91	37	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98	7.97	7.97		
			TOM WAITS Nighthawks At The Diner Asylum 7E-2008	7.98	8.97	8.97		
186	82	27	JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98	7.98	7.97	8.97	7.97
			SHIRLEY BASSEY Good, Bad But Beautiful United Artists UA-LA542-G	6.98	7.98	7.98		
188	197	17	TAVARES In The City Capitol ST 11396	6.98	7.98	7.98		
199	2	2	PRELUDE Owl Creek Incident Pye 12120	6.98	7.98	7.98		
			THE SALSOUL ORCHESTRA Salsoul S2S 5501	6.98	7.98	7.98		
191	193	14	KOOL & THE GANG Spirit Of The Boogie De Lite 2016 (PIP)	6.98	7.98	7.98		
192	179	34	JUDY COLLINS Judith Elektra 7E-1032	6.98	7.98	7.97	8.97	7.97
193			RONNIE MILSAP Night Things RCA APL1-1223	6.98	7.95	7.95		
194	143	14	FAITH HOPE AND CHARITY RCA APL1-1100	6.98	7.95	7.95		
195			JIMMY JAMES & THE VAGABONDS You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV)	6.98				
196	130	7	WARNER BROS. PRESENTS MONTROSE Warner Bros. BS 2892	6.98	7.97	7.97		
197			SPARKS Indiscreet Island ILPS 9345	6.98	7.98	7.98		
198	192	243	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98	7.98	7.98	7.98	
199			DR. DEMENTO'S DELIGHTS Warner Bros. BS 2855	6.98	7.97	7.97		
200	200	6	BABE RUTH Stealin' Home Capitol ST 11451	6.98	7.98	7.98		

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	174
Aerosmith	55
Morris Albert	37
Allman Brothers Band	81, 183
Amazing Rhythm Aces	139
Ambrosia	72
America	20, 141
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Brian Auger	161
Babe Ruth	200
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B.T. Express	92
Bad Company	153
Joan Baez	52
Baker-Gurvitz Army	166
Ron Banks	105
Shirley Bassey	187
Bay City Rollers	46
Bee Gees	97
Blackbyrds	122
Black Oak Arkansas	159
Blue Magic	170
David Bowie	110
Donald Byrd	116
Glen Campbell	31

Captain & Tennille	44
George Carlin	79
Eric Carmen	163
Chicago	14
Eric Clapton	142
Stanley Clarke	39
Billy Cobham	85
Natalie Cole	18
Judy Collins	192
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Alice Cooper	184
Amos	118
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Crown Heights Affair	132
Crusaders	126
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Dan Fogelberg	49
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Freddie Fender	51, 134
Aretha Franklin	98
Peter Frampton	137
Rory Gallagher	157

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Gloria Gaynor	69
Graham Central Station	104
Graeme Edge Band	127
Grateful Dead	171
Al Green	88
Daryl Hall & John Oates	182
Herbie Hancock	21
George Harrison	59
Head East	146
Jimi Hendrix	96
History British Rock	127
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Hot Tuna	123
Bobbi Humphrey	151
Willie Hutch	156
Roger Daltrey	125
Jefferson Starship	1, 80
Jethro Tull	65
Janis Ian	35, 181
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Quincy Jones	70
K.C. & The Sunshine Band	24
Eddie Kendricks	117
B.B. King	152
Carole King	198
Kiss	12
Gladys Knight & Pips	30
Kool & The Gang	191
Leo Kottke	114

LaBelle	162
Ronnie Laws	77
John Lennon	16
Ramsey Lewis	68
Gordon Lightfoot	82</

Billboard Album Radio Action

Playlist Top Add Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 11/29/75

Top Add Ons-National

NEIL YOUNG—Zuma (Reprise)
JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
MICHAEL MURPHEY—Swans Against The Sun (Epic)
KINKS—Schoolboys In Disgrace (RCA)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADD ONS:

JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
CAT STEVENS—Numbers (A&M)
THE BAND—Northern Lights-Southern Cross (Capitol)
KINKS—Schoolboys In Disgrace (RCA)

TOP REQUEST/AIRPLAY:

PAUL SIMON—Still Crazy After All These Years (Columbia)
ELTON JOHN—Rock Of The Westies (MCA)
LINDA RONSTADT—Prisoner In Disgrace (Asylum)
COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)

BREAKOUTS:

JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
THE BAND—Northern Lights-Southern Cross (Capitol)
JIMI HENDRIX—Midnight Lightening (Reprise)
KENNY RANKIN—Inside (Little David)

KLOS-FM—Los Angeles

- CAT STEVENS—Numbers (A&M)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ANDREW GOLD—(Elektra)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ LINDA RONSTADT—Prisoner In Disgrace (Asylum)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)

KOME-FM—San Jose

- CAT STEVENS—Numbers (A&M)
- JIMI HENDRIX—Midnight Lightening (Reprise)
- KINKS—Schoolboys In Disgrace (RCA)
- KENNY RANKIN—Inside (Little David)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ ELTON JOHN—Rock Of The Westies (MCA)

KDKB-FM—Phoenix

- NEIL YOUNG—Zuma (Reprise)
- BARKLEY JAMES HARVEST—Time Honored Ghosts (Polydor)
- TOMMY BOLIN—Teaser (Nemperor)
- ROXY MUSIC—Siren (Atco)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ ELTON JOHN—Rock Of The Westies (MCA)

KPRI-FM—San Diego

- JIMI HENDRIX—Midnight Lightening (Reprise)
- NEIL YOUNG—Zuma (Reprise)
- ERIC CARMEN—(Arista)
- STEELEYE SPAN—All Around My Hat (Chrysalis)
- ★ WHO—By Numbers (MCA)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)

KZEL-FM—Eugene

- KINKS—Schoolboys In Disgrace (RCA)
- RITA COOLIDGE—It's Only Love (A&M)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- ★ COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- ★ ROBERT PALMER—Pressure Drop (Island)
- ★ KENNY RANKIN—Inside (Little David)
- ★ PATTI SMITH—Horses (Arista)

KBPI-FM—Denver

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- TOMMY BOLIN—Teaser (Nemperor)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- STYX—Equinox (A&M)
- ★ COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- ★ NEIL YOUNG—Zuma (Reprise)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ LINDA RONSTADT—Prisoner In Disgrace (Asylum)

Southwest Region

TOP ADD ONS:

STYX—Equinox (A&M)
NEIL YOUNG—Zuma (Reprise)
JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
MICHAEL MURPHEY—Swans Against The Sun (Epic)

TOP REQUEST/AIRPLAY:

ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
JIMI HENDRIX—Midnight Lightening (Reprise)
KRAFTWERK—Radio-Activity (Capitol)
LESLIE WEST BAND—(Phantom)

BREAKOUTS:

STYX—Equinox (A&M)
NEIL YOUNG—Zuma (Reprise)
JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
BARKLEY JAMES HARVEST—Time Honored Ghosts (Polydor)

KSHE-FM—St. Louis

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- STYX—Equinox (A&M)
- CRACK THE SKY—(Lifesong)
- BARKLEY JAMES HARVEST—Time Honored Ghosts (Polydor)
- ★ KRAFTWERK—Radio-Activity (Capitol)
- ★ JIMI HENDRIX—Midnight Lightening (Reprise)
- ★ THE LESLIE WEST BAND—(Phantom)
- ★ ERIC CARMEN—(Arista)

KLLO-FM—Houston

- RUFUS—Featuring Chaka Khan (ABC)
- NEIL YOUNG—Zuma (Reprise)
- MICHAEL MURPHEY—Swans Against The Sun (Epic)
- GROVER WASHINGTON JR.—Feels So Good (Kudu)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ FLEETWOOD MAC—(Reprise)
- ★ WHO—By Numbers (MCA)

Top Requests/Airplay-National

PAUL SIMON—Still Crazy After All These Years (Columbia)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
WHO—By Numbers (MCA)
ANGEL—(Casablanca)

KY102-FM—Kansas City

- STYX—Equinox (A&M)
- TOMMY BOLIN—Teaser (Nemperor)
- ANGEL—(Casablanca)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ NAZARETH—Hair Of The Dog (A&M)

WRNO-FM—New Orleans

- NEIL YOUNG—Zuma (Reprise)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- CHICAGO—IX Chicagos Greatest Hits (Columbia)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ KC & THE SUNSHINE BAND—(TK)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ GINO VANNELLI—Storm At Sunup (A&M)

Midwest Region

TOP ADD ONS:

NEIL YOUNG—Zuma (Reprise)
MICHAEL MURPHEY—Swans Against The Sun (Epic)
ROXY MUSIC—Siren (Atco)
RORY GALLAGHER—Against The Grain (Chrysalis)

TOP REQUEST/AIRPLAY:

JEFFERSON STARSHIP—Red Octopus (Grunt)
PAUL SIMON—Still Crazy After All These Years (Columbia)
PINK FLOYD—Wish You Were Here (Columbia)
GARY WRIGHT—Dream Weaver (Warner Bros.)

BREAKOUTS:

NEIL YOUNG—Zuma (Reprise)
MICHAEL MURPHEY—Swans Against The Sun (Epic)
JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
HOT TUNA—Yellow Fever (Grunt)

WWW-FM—Detroit

- MICHAEL MURPHEY—Swans Against The Sun (Epic)
- PATTI SMITH—Horses (Arista)
- STYX—Equinox (A&M)
- HOT TUNA—Yellow Fever (Grunt)
- ★ KISS—Alive (Casablanca)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ ROD STEWART—Atlantic Crossing (Warner Brothers)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)

WMMS-FM—Cleveland

- THE BAND—Northern Lights-Southern Cross (Capitol)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- NEIL YOUNG—Zuma (Reprise)
- ROXY MUSIC—Siren (Atco)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ PINK FLOYD—Wish You Were Here (Columbia)

WXRT-FM—Chicago

- JIMI HENDRIX—Midnight Lightening (Reprise)
- ROXY MUSIC—Siren (Atco)
- NEIL YOUNG—Zuma (Reprise)
- MICHAEL MURPHEY—Swans Against The Sun (Epic)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ PINK FLOYD—Wish You Were Here (Columbia)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

WEBN-FM—Cincinnati

- RORY GALLAGHER—Against The Grain (Chrysalis)
- JAMES COTTON BAND—High Energy (Buddah)
- ROBERT PALMER—Pressure Drop (Island)
- GROVER WASHINGTON JR.—Feels So Good (Kudu)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ HOT TUNA—Yellow Fever (Grunt)
- ★ NEIL YOUNG—Zuma (Reprise)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)

WYDD-FM—Pittsburgh

- DR. JOHN—Hollywood Be Thy Name (United Artist)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- KINKS—Schoolboys In Disgrace (RCA)
- NEIL YOUNG—Zuma (Reprise)
- ★ FLEETWOOD MAC—(Reprise)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ CHARLIE DANIELS BAND—Nightrider (Kamasutra)

Southeast Region

TOP ADD ONS:

DR. JOHN—Hollywood Be Thy Name (United Artists)
NEIL YOUNG—Zuma (Reprise)
KINKS—Schoolboys In Disgrace (RCA)
JONI MITCHELL—Hissing Of Summer Lawns (Asylum)

TOP REQUEST/AIRPLAY:

DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
LITTLE FEAT—The Last Record Album (Warner Bros.)
MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
ART GARFUNKEL—Breakaway (Columbia)

BREAKOUTS:

JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
NEIL YOUNG—Zuma (Reprise)
KINKS—Schoolboys In Disgrace (RCA)
DR. JOHN—Hollywood Be Thy Name (United Artists)

WSHE-FM—Ft. Lauderdale

- MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- QUICKSILVER MESSENGER SERVICE—Solid Silver (Capitol)
- OZARK MOUNTAIN DAREDEVILS—Car Over The Lake Album (A&M)
- ★ ART GARFUNKEL—Breakaway (Columbia)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ WHO—By Numbers (MCA)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

National Breakouts

JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
NEIL YOUNG—Zuma (Reprise)
KINKS—Schoolboys In Disgrace (RCA)
JIMI HENDRIX—Midnight Lightening (Reprise)

WHFS-FM—Washington

- NEIL YOUNG—Zuma (Reprise)
- JIMI HENDRIX—Midnight Lightening (Reprise)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- MCCOY TYNER—Trident (Milestone)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ STEELEYE SPAN—All Around My Hat (Chrysalis)
- ★ TERRY GARTHWAITE—Terry (Arista)

WRAS-FM—Atlanta

- KINKS—Schoolboys In Disgrace (RCA)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- NEIL YOUNG—Zuma (Reprise)
- VASSAR CLEMENTS—Superbow (Mercury)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ TODD RUNDGREN'S UTOPIA—Another Live (Bearsville)

WAIV-FM—Jacksonville

- MICHAEL MURPHEY—Swans Against The Sun (Epic)
- THE LESLIE WEST BAND—(Phantom)
- KINKS—Schoolboys In Disgrace (RCA)
- KRAFTWERK—Radio-Activity (Capitol)
- ★ COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- ★ KISS—Alive (Casablanca)
- ★ MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
- ★ SKYHOOKS—Ego Is Not A Dirty Word (Mushroom)

Northeast Region

TOP ADD ONS:

JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
KINKS—Schoolboys In Disgrace (RCA)
NEIL YOUNG—Zuma (Reprise)
MICHAEL MURPHEY—Swans Against The Sun (Epic)

TOP REQUEST/AIRPLAY:

BRUCE SPRINGSTEEN—Born To Run (Columbia)
ANGEL—(Casablanca)
KINKS—Schoolboys In Disgrace (RCA)
WHO—By Numbers (MCA)

BREAKOUTS:

JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
KINKS—Schoolboys In Disgrace (RCA)
NEIL YOUNG—Zuma (Reprise)
RITA COOLIDGE—It's Only Love (A&M)

WNEW-FM—New York

- KINKS—Schoolboys In Disgrace (RCA)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- PATTI SMITH—Horses (Arista)
- ★ NEIL YOUNG—Zuma (Reprise)
- ★ ERIC CARMEN—(Arista)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ ANGEL—(Casablanca)

WLIR-FM—New York

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- BARKLEY JAMES HARVEST—Time Honored Ghosts (Polydor)
- KINKS—Schoolboys In Disgrace (RCA)
- MICHAEL MURPHEY—Swans Against The Sun (Epic)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ WHO—By Numbers (MCA)
- ★ TERRY GARTHWAITE—Terry (Arista)
- ★ ELTON JOHN—Rock Of The Westies (MCA)

WGRO-FM—Buffalo

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- NEIL YOUNG—Zuma (Reprise)
- ROBERT PALMER—Pressure Drop (Island)
- SUPERTRAMP—Crisis? What Crisis (A&M)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ WHO—By Numbers (MCA)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)

WMMR-FM—Philadelphia

- NEIL YOUNG—Zuma (Reprise)
- KINKS—Schoolboys In Disgrace (RCA)
- DR. JOHN—Hollywood Be Thy Name (United Artists)
- DEEP PURPLE—Come Taste The Band (Deep Purple)
- ★ ANGEL—(Casablanca)
- ★ KINKS—Schoolboys In Disgrace (RCA)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

WAFF-FM—Worcester

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- MICHAEL MURPHEY—Swans Against The Sun (Epic)
- RITA COOLIDGE—It's Only Love (A&M)
- JIMI HENDRIX—Midnight Lightening (Reprise)
- ★ ROBERT PALMER—Pressure Drop (Island)
- ★ FOGHAT—Fool For The City (Bearsville)
- ★ BONNIE RAITT—Home Plate (Warner Brothers)
- ★ WHO—By Numbers (MCA)

WPLR-FM—New Haven

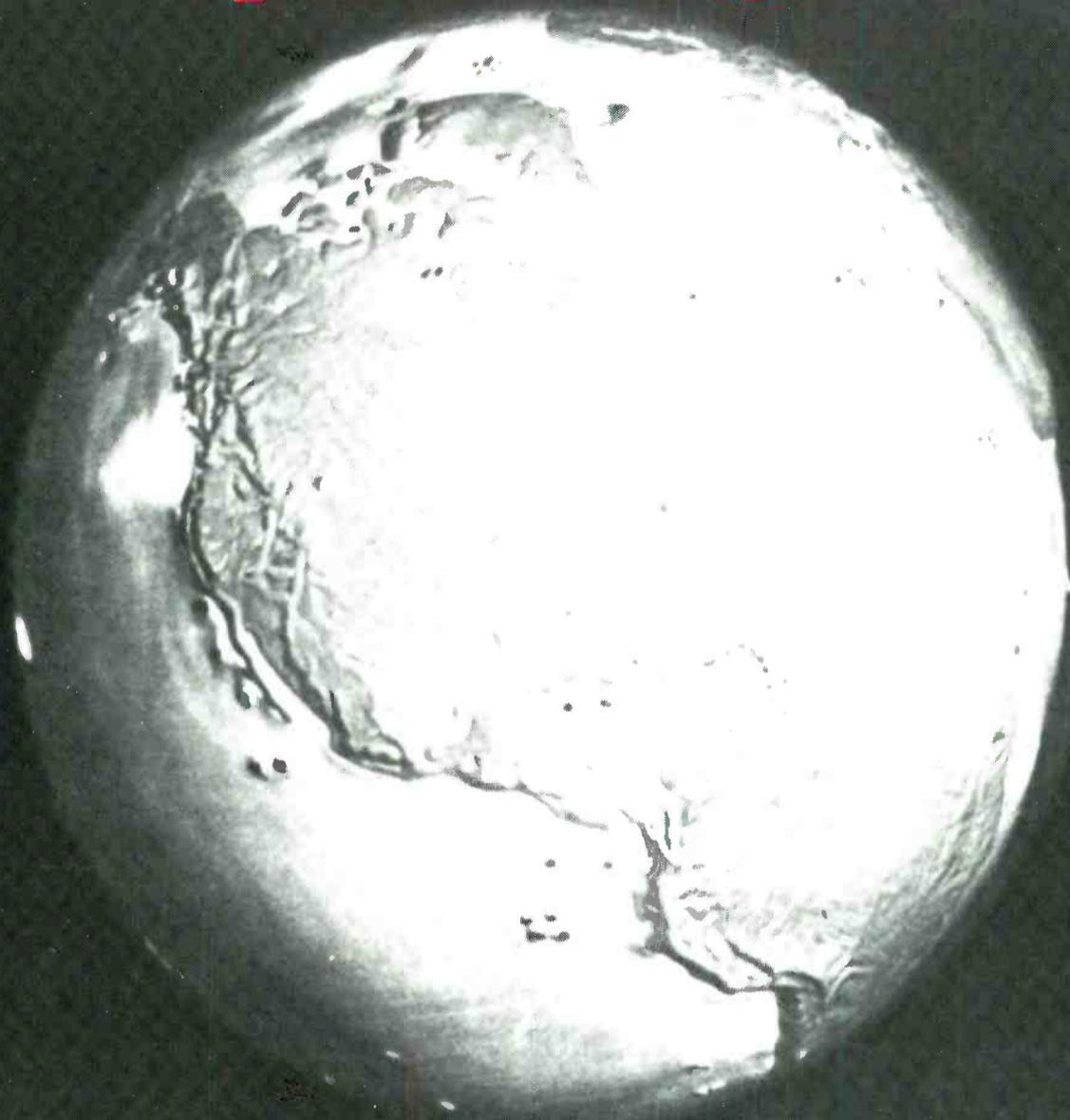
- KINKS—Schoolboys In Disgrace (RCA)
- MICHAEL MURPHEY—Swans Against The Sun (Epic)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- RITA COOLIDGE—It's Only Love (A&M)
- ★ RORY GALLAGHER—Against The Grain (Chrysalis)
- ★ THE RHINESTONES—(20th Century)
- ★ HOT TUNA—Yellow Fever (Grunt)
- ★ JAMES COTTON BAND—High Energy (Buddah)

WBRU-FM—Providence

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- NEIL YOUNG—Zuma (Reprise)
- THE NEW TONY WILLIAMS LIFE-TIME—Believe It (Columbia)
- ROXY MUSIC—Siren (Atco)
- ★ KINKS—Schoolboys In Disgrace (RCA)
- ★ ROXY MUSIC—Siren (Atco)
- ★ DUKE & THE DRIVERS—Cruisin' (ABC)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)

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They said there'll be snow at Christmas
They said there'll be peace on earth
But instead it just kept on raining
A veil of tears for the Virgin birth
I remember one Christmas morning
A winters light and a distant choir
And the peal of a bell and that Christmas tree smell
And their eyes full of tinsel and fire

They sold me a dream of Christmas
They sold me a silent night
And they told me a fairy story
Till I believed in the Israelite
And I believed in Father Christmas
And I looked to the sky with excited eyes
Till I woke with a yawn in the first light of dawn
And I saw him and through his disguise

I wish you a hopeful Christmas
I wish you a brave New Year
All anguish, pain and sadness
Leave your heart and let your road be clear
They said there'd be snow at Christmas
They said there'd be peace on earth
Hallelujah Noel be it heaven or hell
The Christmas we get we deserve

Produced by Greg Lake and Peter Sirfield #3305 © 1975

Greg Lake's First Solo Single, "I Believe In Father Christmas"

Produced by Greg Lake and Peter Sirfield #3305

From Atlantic Records

