3M Offers Loans To Push Its Studio Gear

By BOB KIRSCH

LOS ANGELES--The 3M Co. is intensifying its program of financially helping recording studios and other customers that purchase professional equipment from the firm’s Minicore Division.

According to Richard Swart, marketing operations manager for the division in St. Paul, the finance program on machine sales is available through Minneco, a wholly owned subsidiary of 3M.

“The typical plan calls for 25% down and even payments of the balance for the following 36 months,” says Swart. “The interest rate is generally 7 or 8%. While we have had the plan for several years, we have stepped it up over the past six months or so.”

Swart points out that firms that specialize in offering loans for the purpose of purchasing high-end recording equipment and ads that 3M has no intention of (Continued on page 12)

NEW PROFILE STUDY
Talent Fees, Grosses Up On Campus

By ROBERT SOBEL

NEW YORK--Talent fees on campus continue to spiral, performances are slightly down, rock acts are the biggest earners, and average gross attendance climbed slightly, according to a profile study taken for the 1974-75 school year by insti-

tution administrators. The survey also projects more of the same to continue through the 1975-76 school year.

According to predictions of the surveys of 162 responding colleges and universities and 33 non-profit institutions, average fees per concert performance in 1975-76 will increase 37.8% to $3,418, over the previous year, with the overall total reaching more than $12 million from nearly $8 million in 1974-75.

The profile study was taken by the Ass., of College University and Community Arts Administrators.

(Continued on page 29)

Atomney/Manager
Combo Under Fire

By JIM MELANSON

The Conference of Personal Managers East is reading formal charges to the American Bar Assn. (ABA) that such practice constitutes conflict of interest and has created a situation detrimental to those making a livelihood strictly as personal managers.

Attorneys, falling in this category won’t be the only ones looking over their shoulders, though, as the managers group is also targeting record companies and accountants for similar charges.

The latter complaints will be dis-
tressed toward the FTC and state li-
censing departments, for labels and accountants, respectively.

According to George Scheck, president of the Eastern group, the organization has also voted to expel any personal manager from its ranks who does not drop his personal atto-
tney if that attorney also acts as a personal manager. The conference.

(Continued on page 12)

Clubs, Labels Head For Disco Forum

NEW YORK--Billboard’s first International Disco Forum Jan. 20-23 at the Roosevelt Hotel will offer 30 exhibitors, 40 booths and scores of attendees. Many will be attending from outside the U.S.

Disco registered for the event in-
cludes Reiblbrant’s Cellar (N.Y.); Convert Club (N. Y.); 3M (Minneapolis, Minn.); and the Light Factory (Mich.)

11 Trendsetter ’75 Awards
Span the Entire Industry

By EARL PAIGE

LOS ANGELES--Recognition of outstanding achievements in areas of music exposure, creative merchandising and innovative technology highlight Billboard’s 11th 1975

Trendsetter Awards.

The ceremony to present the awards, Jan. 19 at the University Club College Hall, New York will single out five areas of music exposure.

These are Creed Taylor for a crossover jazz brand that appeals to pop and disco fans; Chris Blackwell and Denny Cordell for introducing and populating reggae; John Den-
ver for reaching an adult audience hitherto not involved heavily in pop music; Freddy Fender and Hucy Meaux for establishing Tex-
Mex music nationally and the Ex-
ton Corp. for financially backing classical music.

(Continued on page 10)

2nd Largest Concert
Market Down Under?

By NAT FREEDLAND

LOS ANGELES--Has Australia/ New Zealand become the second largest concert market in the world? Pat Condon, managing director of Paradine Paterson Concerts, says that international rock and pop stars can now make more money in Aus-

tralia than anywhere except the U.S.

“We have larger halls to play than anywhere in Europe, people have plenty of money because the econ-
omy is booming and they are willing to spend for a show,” he explains.

Condon ought to be in a position to know, because his 16-month-old firm, a partnership with television personality David Frost and pow-
(Continued on page 10)

Music from the original motion picture soundtrack ‘THE HINDENBURG’ (NGA. 2010). Thirty-seven years ago the giant German Zepp met its fiery death in New Jersey. The event is now immortalized on film in the universal motion picture ‘The Hindenburg’, and the excite-
ment is captured on the soundtrack. All the music for the film was com-
piled and conducted by David Shire, a man whose credits include such hit films as ‘The Conversation’, ‘The Fixing of Fathem One Two Three’ and ‘Ferris Bueller’s Day Off’. The album includes a remastered version and live their Monitor news commentator from radio station WLS in Chicago actually

SIREN FROM ROXY MUSIC.

Advertiser

1974 SPECIAL EDITION NEWSPAPER

TWO SECTIONS, SECTION ONE
Another Slowdown In Retail Store Openings

By JOHN SIPPIL

LOS ANGELES—Retail store openings are slowing down slightly for the second straight year, but projected stores will carry more titles in more repertoire classifications, a survey of the nation's chain operators indicates.

And the new stores coming will be larger physically by about 15 to 20%. Retail record tape accessory executives agree that the stores of 1976 and the future will constantly work toward building the recorded music superstore image.

Innovatively, the franchise record/tape store concept, introduced by Clive Howard, who originated the Baccarat Record & Tape stores in Texas five years ago only to see the idea erode with overpowering financial problems in 1973, is returning. Phil Lasky, Danjay Distributors, who was one of Howard's first franchisees and who regrouped to open Mountain stores after Howard's crisis, has 41 franchised Budget stores and one he owns.

"I'm selling the one store I own. We will be wholly franchised soon. We've already doubled space in the year old Seattle warehouse.

By March, we'll move into 11,000-
square-foot space in our Denver base. We'll have 12 to 15 more franchises next year. Budget will move more rapidly into the Mid-

Dimples Closing 4 Clubs; Will Try a New Approach

By STEPHEN TRAIDAN

NEW YORK—The Dimples chain of discotheques owned by Emerson Ltd. is closing four locations, including the newest club in

Production Off in U.K.

By BRIAN MULLIGAN

LONDON—A starting slump in U.K. production of records is re-
vealed in statistics covering the first six months of 1975. The figures are published by the British Phonogra-
phic Industry.

Overall, production of singles and albums was down on the same period of 1974 by 17.6 million copies, to 78.2 million, a 17.6 million, were produced in the year to April 1973.

The main bunt of the cutback in production was borne by LPs. In 1973, 58.7 million copies were

National Tape Expanding In West Caldwell, N.J.

By RADCLETTE JOE

NEW YORK—In an era of eco-
nomistic urgency when most major tape duplicating facilities are pressed to remain solvent, National Tape Service is expanding its facili-
ties to include a mezzanine for addi-
tional operating space at its 25,000-
square-foot plant in West Caldwell, N.J.

The expansion plans are part of a hard look the firm is taking at di-
versification into the lucrative music duplication business. It already han-
dles some peripheral through sev-
eral classical music clients, and di-

Alice Cooper’s Tahoe ‘Experiment’ a Rock Success

By NAT FREEDLAND

LAKE TAHOE—Alice Cooper’s record-making, sell-out week stand at the Sahara Tahoe Hotel here proved that Lenny Martin, chief talent buyer for the Sahara, and Las Vegas concert promoter Gary Naseef could bring a capacity youthful rock audience into a casino showroom during Tahoe’s winter off-season.

There were no age restrictions on the predominantly rock crowd that packed these four nights of Cooper’s show. The 19,400-seat venue was packed to the rafters for Alice’s seven shows in the 1,500-seat room. They had just made age restrictive the night before because to purchase the mixed drinks or Coors beer that were the only liquor available.

"I think the place would have been a success with the audience's use of better rolls than we were considering," explained Danny Vos-
ough, vice president of Operations for the new Tahoe, the first of Coomer Cooper manager Shepherd Gipson.

"Casinos are trying to build for the future. A 15-year-old who drove in from the San Francisco Bay Area on this stand could write it coming good impression of the Tahoe," he said.

"They still want to see rock rearers in luxurious surroundings that they would want to see this to get into the habit of coming to Vegas and Tahoe for fun.

I and see every one set up and run with no minimum drink requirement, the Sahara covered steve with admission tickets priced at $15. There was not food available at the show other than some sandwiches during the performance.

Opening night was Dec. 13. The audience never really felt it was being overcharged at $15 for the chance to see Alice Cooper’s “Welcome To My Nightmare” close-up.

We have the problem of both importations of pil-
ated records, which are then packaged and sold here, as well as product which is repro-
duced here. We plan on shorter the product for the market, but we don't want to give the impression that we are ordering the Royal Ca-
nadian Mounted Police to conduct wholesale raids around the world.

The raided stores, which will be charged with criminal violation of the Canadian Copy-
right Act, include: Airport Shopping Center, Greek Town Gift Shop, Louis Puhoghos and Koko Magnetics. Most of the recorded prod-
ung were bought in North America by Peters International Inc.

(Continued on page 44)

Postal Service To Appeal Judge’s ‘No Hike’ Ruling

By MILDRED HALL

NEW YORK—Postal Service appealed Judge's 'No Hike' ruling which grants a 7.5% cost revision to the Postal Rate Commis-

sn in a case filed by Postal Service.

Seventy-five cents each, the Federal Circuit Court of Appeals in Washington, D.C. that was ruled illegal by Federal District Court Judge John Sirica here last week, and blocked by court injunction, Postal Service spokesmen say they will appeal the ruling at once. Rate raises for mailing records (special fourth class) would have gone up to 2 cents per ounce, the first round, 9 cents each additional, up from the Sept. 14 first round rate of 20 cents. Rate hikes for all classes of mail were slated, starting with the 13-cent first class rate.

Acting on a suit brought by third class mail users, Judge Sirica found that the Postal Service had pro-
"Canadian Radio Listenership Update

By MARTIN MELUSH

TORONTO—If the newly pub-
lished fall radio survey by the Bu-
reau of Broadcast Measurements (BBM) is any indication, there has been a dramatic increase in the number of people listening to radio in Canada.

The survey, which this time around used a listener monitoring technique that has been in use for the past two years, indicates there are almost 300 more radio lis-
teners in Ontario.

The new approach to the survey by the BBM includes a separation of radio listeners into five groups for the first time. All of them are primary radio listeners and were queried about their listening habits.

In the survey, people were queried about whether they listen to radio.

Distributors Eyed By New World Label

By IS HAWRITZE

NEW YORK—Free distribution of the initial release of 10 albums by New World Records begins in April.

The Rockworld fund company is already in dis-
cussion with independent distribu-
tors to make the label an anthology of American music available through commercial retail channels as well.

The series of records, to be issued in batches of 10 over the next three years, is designed to document 350 years of American music in all repertoire categories. A basic distri-

bution will be of 8,000 sets to go to educational institutions, grants, and other schools and libraries able to purchase disks at a service charge.

Despite the inimiance of the ini-

tial release, a final choice of pressing plant and album fabricator still has not been made, according to Her-
man Krawitz, New World president.

Billboard has now been screened primarily for quality capa-
bility, he says, and a decision is ex-
pected in the next two to three months.

The production contract has been eagerly sought by a number of suppli-
ers since its value to winning bids is ex-
pected to be well in excess of $1 million during the course of the project.

In the sponsored program will disburse more than $2 million in payments to industry segments, in-
ncluding talent, studios, manufactur-
ing and publisher royalties.

Krawitz expects the New World albums to hit the retail market next fall. Still to be decided is whether they are to be issued in groups or singly. Direct marketing via record clubs is also being considered, he says.

New World is doing most of the recording and marketing with certain items also licensed from other labels. The first release offers folk, rag, band, classical and American Indian mu-

sic. Artists include the Boston Sym-
phony Orchestra, Seiji Ozawa, Sherrill Milnes, the Godfather Band, and a number of soloists, choral groups and instrumental ensembles.

FAIR TRADE IS REPEALED

WASHINGTON—President Ford signed the bill to outlaw state fair trade laws, as Act No. 13 of Dec. 13. When it takes effect in 90 days, the law repeals the depression-spon-
"Canadian Mounties Snare 8,000 Tapes

By RUDY GARCIA

NEW YORK—The Canadian Royal

Mounted Police conducted a raid in Montreal Dec. 15 on four manufacturers and distribu-
tors of suspected pirated or counterfeit Greek records, netting more than 8,000 tapes, 100,000 unused labels and duplicating equipment valued at more than $15,000, ac-

ORDINANCE 75-164. This re-
American radio history was www.americanradiohistory.com

(Continued from page 1)
New Distribs Claims 100 Labels

By IS HORWITZ

NEW YORK—Three weeks after its formation, Waterfall Distributors of Chatham, N.Y., already claims a list of 100 labels it will represent nationally on a nonexclusive basis.

They’re all specialty labels usually ignored by high-volume distributors, says Arnold Caplin, Waterfall chief, who is also head of Biograph Records, a specialty firm which in the past has had its own problems securing adequate market representation.

Waterfall operates out of the Bio- graph warehouse and has been financed initially with a $60,000 allot ment for product purchase, according to Caplin. Lorry Sockell, who travels the country as a manufac turers’ rep, will also now sell for the firm, complementing the efforts of Waterfall staffers.

Caplin(store)ntly coverage of the eastern market practically evaporated with the decision by Sam Goody to cut off sales to go out SMG as a distributing facility. The shattering of the Stanley Lewis operation will severely impact the entire area if a Center material previously unreleased will be shortly, Caplin adds.

Japan’s Toshiba in Cap Puberry Pact

TOKYO—EMI Music Publishing Ltd. and Beechwood Music Corp. have entered into a long-term agreement under which Toshiba Music Publishing Co. Ltd. will represent all EMI Music Publishing and Beechwood catalogs in Japan.

Prior to the agreement, EMI Music Publishing was handled by Foster Music in Japan on a collection basis. Under the new agreement, Toshiba is planning a major promotional campaign on both catalogs.

Announcement of the pact was made by Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI, Inc. and Beechwood/Glen wood Music Corp., and N. Izuhasha, president of Toshiba Music Publishing Co. Ltd.

London Label Conference Set Jan. 25-27 in N.Y.

NEW YORK—London Records holds its first national sales conference in more than 25 years, when it brings together all of its distributors, sales managers, promotion managers and field personnel for a three day confab at the Warwick Hotel here.

Jan. 25-27 have been chosen from the label’s home office, along with the entire marketing, promo tion and merchandising staff, will meet to present a series of topics, including London’s plans to enter into its own tape distribution network.

The label formerly used Amplex for its tape products.

Other highlights of the confab include the introduction of the February/March LP release, with backing sales and promotional aids, and an artist showcase Jan 26 at Reno Sweeney’s nyc.

Two special seminars will also be on tap. One will feature an eight person panel discussing promotion “1976 style,” while the other will be an open tap session between all of London’s department heads and distributors of London product.

Holiday Sales Zoom For Arista In Dec.

NEW YORK—Arista Records reports sales of $1 million during the December season. During the first two weeks of this month, more than one million singles and more than 500,000 LPs were sold by the label, it reports.

Contributing to this sales record were hit artists as the Bay City Rollers, Barry Manilow, Eric Carr men, Pati Smith, The Outlaws, M lessa Manchester, Gill Scott-Heron and Tony Orlando and Dawn.

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London—Heavy criticism of the flat-rate mechanical royalty pay ments in the U.S. is being made by British musicians. A letter in the British mechanical royalty rate is described as "archaic and unjust." And widespread dismay is felt that the two-way market, a $5 law signatory, is likely to be perpetuated in new copyright legislation.

Concerned British publishers are perhaps the most indignant about the U.S. situation, because, while many companies still sell such albums sold in, say, Germany are paid at the rate of 18% of the retail price, German copyright on records sold in the U.S. receive 2 cents, or less.

Now British publishers hope the discrepancy between the U.K. and the Continent will be ironed out by new proposals in the British mechanical royalty rate of 6% Yet the signs are that the most publishers can expect is a slight relaxation of copyright, an "improvement" of one cent, or a half cent.

Executive Turntable

Sun Wesberg elected president of the William Morris Agency. Former producer Nat Lethkoff appointed chairman of the board. Wesberg was senior vice president of the firm, a former newswriter and court professional chief for Robbins Music, de parls Jan. 1. He will announce new plans later.

Bill Bass LP promo boss for UA Records, leaves there soon to join Bewley Brother, the Davos-Muscle, Records office. Jill Holmatz, senior vice pres ident of Warner Communications and founder of UA Records, resigned ef fective Dec 31, to direct Valley Isle Productions, a new independent film label. At WCI he guided the firm in such new areas as 4-channel sound, cable TV and video disk.

At Polydor, Burt Naidoff promoted to national sales manager from East Coast regional market post for Phonogram/Mercury and Sterling De ves, Phonodisc marketing executive, joins first of three regional marketing managers, based in Los Angeles. Arnie Geller shunts from director of artist relations and is promoted to national promotion chief. . . . John Plano returns to RCA as manager, special music projects, RCA Music Corp. (record/ tape clubs). He had owned a new England radio station and from 1963-70 was with RCA Records special projects.

Eddie Pugh has been named national director of black music at Warner Bros. Records. He will be based in New York City. . . . Bobby Weinstein, writer of 300 BML songs, joins the executive staff of that licensing agency’s writer relations section... . Leslie Shuman moves from Rising Sun Music to Dick Low sky’s Music House as producer/salesmen . . . Larry Friedman named assistant to the director of promotion at ABC Records’ New York branch. He had been at ABC as a publicity coordinator and with Sotlers & Rokos.

Lou Dennis, tape and singles chief at Warner Bros. Records, adds liaison between the Nashville country music wing and the home office to his duties. . . . Gary Berman, who was creative services coordinator at Warner Bros. Records, has joined Capitol Records as merchandising coordinator.

John Spin, former manager of the international department, has been made international manager and will supervise all international promotion efforts. Elaine Mather, the man who moved to ABC International as director of artist development, Coerst was most recently administrative manager of Dark Horse Records... . Skip Hei necke shifts from McFadden, Strick to Jim Mahoney & Associates Public Relations. He will operate jointly out of the New York and Beverly Hills offices.

At ABC Record & Tape Sales, Herb Fisher promoted to national sales manager from national account executive. Prior to joining ABC in June, he had been with Dyn Electronic. Radio Shack president Lewis Kornfeld Jr., and executive vice president R.G. Nagent named to the board of parent Tandy Corp. . . . Art Wesberg, ex-field sales manager of RCA, Los Angeles, joins Sanyo/Consumer Electronics as national sales manager, radio and tape recorders. . . . Harry Elias, JVC American sales vice president, gets added responsibilities as special assistant to president Shigehiko Horii.

N.Y.’s Appeals Court Rules Jury Trial In Shaw Case

NEW YORK—This state’s highest court has ordered a trial on several claims by former orchestra leader Artie Shaw, the septuagenarian who lost a libel action against Time Inc., owner of Time-Life Records.

Time-Life’s seven years ago issued a series of albums. "The Swing Era," in which Capitol Records’ David D. Cavanaugh, the division’s top producer, produced six sound-alike LPs for Time-Life skillfully arranged and per formed by Hot record musicians, emulating not only Shaw’s clarinet and band but the most successful darks of Glenn Miller, Benny Good man, Count Basie, Tommy Dorsey, Jimmie Lunceford and other titans of the big band period.

"However," the court of appeals says, "none of the name artists played as much as a single note on the more than 100 LP recordings. The seven court determined Shaw’s personal and professional work, or that Shaw s own concept, which appealed dismissed part of the suit in which Shaw, recently active in motion picture distribution, sought damages for inva

(Continued on page 54)
1975 was a dynamite year . . . thanks for everything!

KC & THE SUNSHINE BAND
BETTY WRIGHT
LATIMORE
LITTLE BEAVER
TIMMY THOMAS
MILTON WRIGHT
JACKIE MOORE
KING FLOYD
DOROTHY MOORE
GWEN McCRAE
GEORGE McCRAE
JIMMY “BO” HORNE
FIRE
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NEW YORK—An industry "constantly maligned by outsiders," too often overlooked for its humanitarian work, has been portrayed by Walter Yentikoff, president, CBS Records Group.

His remarks were addressed to the more than 200 people attending an annual American Medical Center fund raiser at the N.Y. Hilton Hotel here.

The affair, which raised $186,000 for the center's cancer research activity, is sponsored by CBS Records with the presentation of the center's annual Humanitarian Award to Yentikoff.

Many of those directly involved in such charitable efforts, "falsely castigated as belonging to an industry comprised of dope pushers, kickbacks, and violations of trust," are behind the work of Yentikoff and "unsubstan
tiated rumors implicate us all," he added.

Yentikoff's brief speech followed addresses by Jack Grossman, general chairman of the event; Paul Shafer, general counsel and Fred Davine, president of the Center.

Cy Leslie, honorary chairman for the affair, presented the AMC award to Yentikoff.

Among the industry notables at
tending were Joe Case, president of Columbia Records of New York; Ken
evites. Kenny Gamble and Leon Huff, Philadelphia International; Lyle Stein, president; Stan Gottikov, RIAA presi
dent; Ed Cramer, BMI president; Ken Glancy, CEO of Decca; God
dard Lieberson; Al Berman, managing
director of the Harry Fox Agency; C.R.T. inc. MC; and Ted Greene, vice
general director; the group's Three De
ces; Steve Paul, Blue Sky presi
dent; Don Kirshner; Al Gallico; Al Gallico Music Publishing; Murray Deutsch, N.Y. Times Music Publish
ing; and Noro Wilson, writer/prod
ucer, among others.

Entertainment was provided by CBS artists Billy Davis and Mannie Riper
(eton).
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A NEW LP BY

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LONDON—The Irish Government has given approval to a group of private investors to build a magnetic tape manufacturing plant in Galway, Ireland.

The new company, ConTeX Teo, is owned by Bill Harada, a former Tandy Corp. executive, John J. McKenna, a professor at Dublin City University, and John J. McKenna, all of whom control 74% of the firm, and the Irish government, which owns 26%.

Fraser and Marler are principals in a tape distribution company, Audio Magnetics U.K., not affiliated with the U.S.-based Audio Magnetics Corp., Gardena, Calif., while Jamieson was formerly associated with Magnetic Communications, a defense U.S. tape firm which went bankrupt several years ago.

ConTeX Teo expects to be operational sometime in 1976, with Jamieson, who directs manufacturing, purchasing production equipment from the U.S. Until the Irish facility is producing product, however, Fraser is buying cassettes from several tape sources, including Hong Kong, to service accounts in England.

EMI LTD., London, expects profit to rise at least 50% in its fiscal first half, ending Dec. 31, from the year ago net equivalent to $11.9 million, John E. Read, chairman, states. The company is establishing an electronics-products development laboratory in Danbury, Conn., to support EMI's electronics business in North America. The technology unit will be owned and operated by EMI Technology Inc., a subsidiary.

Transamérica, which owns United Artists Records, expects earnings hoped to be up between 80% and 90% from last year's 61 cents a share...Playboy Records, which has had a slow start, has been reorganized and is "off to a promising new beginning," Hugh M. Hefner, chairman of Playboy Enterprises, says.

* * *

Matsushita Electric Corp. of America reincorporated in Delaware as two separate divisions, Panasonic Co. and Quasar Electronics Co. Officers of "new" Matsushita America are Akira Harada, president; Nat Gilbert, vice president and secretary, and Seth Waller, assistant secretary. For Panasonic, headquartered in Secaucus, N.J., Harada is chief executive officer. Takao Moritani, president; Nick Shihashi, vice president and general manager, finance division. Panasonic executive committee members include Harada, Mitsui, Gilber; Howard Yamato, executive vice president; Ray Gates and Russ Johnson, vice presidents.

EMI Sees Profits Up 1st Half 50%

LONDON—A profit improvement of 50% was forecast for the first half of the EMI financial year by chairman John Read, addressing the group's annual meeting.

And a general healthy state of the company's fortune was not only reflected in $4.80 compared with $1.40 at the beginning of the year.

RCA's annual report, which details the company's current success is due to sales of a brain and body X-ray scanner which former chairman Sir Joseph Lockwood described as a bigger profit earner for EMI than the Beatles' records ever were. The company has ordered $140 million for the scanners.

Read said that at the end of the first half, June 30, the company had made nearly $70 million profit, of which 62% was realized from exports.

He also indicated some of the ways in which this profit was to be spent. First, a $25 million purchase of Tandy Corp. of Washington, D.C., which plans to open 2,000 stores during the year. The company is paying $7.5 million a year for 10 years. The company's annual report said that the SCAN-XK at $7,500 each was $40 a year on the company's first-half 50%

Tandy Corp. 2-For-1 Split

FORT WORTH—At the annual meeting here, Tandy Corp. board of directors declared a two-for-one stock split in the form of a dividend. This will be distributed by the proxy of one additional share of common stock. $1 par value, for each share of common stock outstanding, expected to be made Jan. 9 to stockholders of record Dec. 12.

Tandy Corp. is now principally an electronics specialty retailer with company-owned manufacturing that makes more than 30% of Radio Shack sales. The company recently completed all requirements to spin off two companies and split the concern into three separate parts.

Under the plan, Tandy Corp. remains in the consumer electronics business, represented by Radio Shack, Tandy Industries, Electronics, Tandy Electronics Manufacturing and Allied Electronics. Two spinoffs, Tex-Crafts Inc., the hobby and crafts business, and Tandy Brands, Inc., the leathergoods manufacturing business.

Tandy showed gains in sales and net income for the 12 consecutive year, ending June 30, which the electronics group contributed 68% of total corporate sales. In the first quarter of fiscal 1976 ended Sept. 30, the company reported sales for the electronics group up 30% over the 1974 period, with total corporate earnings up 108%.

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For A 2 Year Old We Sure Get Around!

The New York Times Music Corporation

Murray Deutch, President & Chief Executive Officer

Irv Lichtman, professional manager, east coast
Johnny Davies, national promotion director

Randy Myers, professional manager, west coast
Greek LP Ballooning To $2.50 Annually

continuing from page 1

at least 2.5 million Greeks in the U.S. and Canada.

To the newly arrived Greeks the element of ethnic awareness and identity and you have the basic factors contributing to the increased sale of recorded Greek product.

Peters International of New York is by far the largest distributor of this product in the U.S. and Canada, importing some directly, manufacturing a large amount under license agreements and even recording some from scratch. Peters sales volume of Greek product alone will surpass the $1.5 million mark, according to Jim Bailey, former RCA International operation vice president and general manager.

"I was really amazed to see the sales figures for our Greek product," Bailey says. "I've only been here a couple of months and I had no idea before I got here of the size of the market.

"Peters, which now handles a variety of international product, mainly European, with various labels (P.E., Ari, Lara, Kronos), has been in business for seven years. In that time it has grown from one man operation in Hoboken, N.J. near the docks to a large office and warehouse facility on W. 54th St. here—also near the docks.

"The founder of this business is Chris Peters Sr. who got into it in an effort to help out some of his Greek-American friends and customers. They would drop into his sundries store and ask him to see if he could get his hands on any records to help bring back certain records for them from Greece on their next trip.

"Peters started with some unique records and still exists, as well as various other stores in the city. He decided to make a trip to Greece and after talking to several record companies there the idea for Peters International was born. Now it represents either by license agreement or direct distribution such major labels as Philips, Polydor, CBS, and more.

"While there are many other Greek artists known to American audiences—Mikis Theodorakis, Nana Mouskouri, Vicky Leandros and Stelios Kaminides, to name a few—they are known generally only to members of the Greek community here.

"One of the Greek artists most present of the best of modern Greek pop recordings and constitute the bulk of the sales here.

"George Dalaras, for instance, is the number one Greek singer and his records always sell extremely well. Others are Yiannis Poulpoupolis, Tolis Vokousopoulos, Mariella, Nana Mouskouri, Vicky Moshoulou and many more, none of whom is exactly a household word in American homes.

Bottom Liners Talk

NEW YORK—Stu Nadowsky and Allan Pepper, operators of the Bottom Line, will be guest speakers at a panel discussion to be held at the Kappa Delta Chi Fraternity house on B'ni Brith here Jan. 5. Their address will focus on the club scene in New York.

A RENAISSANCE IN ENTERTAINMENT

exclusive rights for certain States still available for new entertainment concept that is replacing costly outdoor concerts. Our unique system enables SUPERSTAR and our agents to cut out all middle men and create a low cost high profit ENTERTAINMENT REVOLUTION. The big name film stars already paid for are used in local areas as a vehicle for selling products. We supply our $1,000,000 CIN-A-COUNTRY and CIN-A-ROCK shows, along with theater chains, radio and television stations.

This show can be played in multiple locations every weekend in your territory for 1-2 years (Atlanta sold $50,285 in first months). You promote, collect box office and rebate percentage of all the shows, plus many major dollars from the entertainment industry and have the right background contact me now for the full story.

Contact Bert Tenzer, Pres., Indie-Pix Releasing Corp., 406 East 56th St., Dept. 20, New York, N.Y. 10022 or call (212) 397-2400

London, Viking Tie

NEW YORK—In a special promotion the band members of the famous English rock group, the Rolling Stones, have put out 280,000 ties to be sold with the record albums. The two record-set based on an 1807 book of verse by English poet Wil- liam Cowper and a poem by English poet Robert Southey: "The World is广大, le Roda.

London's illustrated version of the book will be sent out with the album to FM and college radio stations.

Concerts Grow Down Under

McCartney's Wings were recently there. "There's less trouble getting major artists to come over now, as they realize how much money there is to be made," says Condon.

Air transportation of artist troupes from Europe or North America is a costly negotiated item on most Australian tours. Condon says the promoters usually end up flying their artists over at full fare and writing it up in their concert expenses. Contemporary rock artists generally travel to Australia with parties of various sizes to get them to keep the number of instrumented roadies down. Since there are many qualified Australian personnel to handle most tour needs.

Condon was visiting the U.S. to see additional technical and mechanical details of the Diamond tour, which grossed $1.5 million before official sales began as the first dates in New Zealand and New Zealanders mailed in signed checks left blank for the ticket prices to be filled in when the band arrived.
For all the obvious reasons and a few that maybe aren't so obvious, I would like to take this opportunity to thank United Artists Records and radio programmers across America for helping make 1975 a very exciting year for me.

I will be appearing at Caesars Palace from December 26 through January 1. Stop in and say hello if you're in Las Vegas.

Sincerely,

PAUL ANKA
Hit Attorney/Manager Doubling Combo

Continued from page 1
comprised of some 75 members, is giving a six-month compliance pe- period to members.

While any managers group house cleaning will raise eyebrows, a greater interest is sure to be generated over possible action by the ABA. The ethical question of profes-sionals practicing lawyers involved in outside endeavors has long been a thorny one for the national bar and state counterparts alike.

It's understood that Jerry Purcell, former Managers East president, ap-proached the ABA on this very ques-tion some time ago, and the lawyer's organization responded to requests against individuals, not generalized claims, were necessary.

Growing unrest within the man-agers group is now prompting just such action. Scheck says that a committee has been formed to review the complaints and that formal charges against certain individuals will be filed with the bar sometime early next year.

Making up the committee is Pur-
cell, who was away in London and unavailable for comment, Buddy Allen, board member, and Jack Bright, national president of the conference. In his capacity as com-mittee member, Bright is acting only as a member of the East Coast branch of the conference, and not as its overall head.

Both Scheck and Bright state, though, that while the West Coast branch is not yet actively involved, its support is expected.

"We wouldn't be doing what we're doing, if we didn't think it to be in the best interest of the indus-
try," offers Bright. He adds that it came down to the point where per-sonal managers simply had to do something to stop the present practice.

"It's not a vendetta," says Allen, "but we have to protect our sole source of income." It's also in the best interest of an artist to have a full-time manager, he emphasizes.

A conference spokesman says that the two coast branches, with a com-bined membership of 110 managers, represent some responsibility for over $100 million in yearly show business transactions.

The continuing interest problem has arisen within the ranks of the ABA before, and various rulings have been made in attempts to grapple with it.

An indication of the ethical stance taken by the association is found in a section of the syllabus from the Twenty First Annual Program Of The Legal Aspects Of The Enter-
tainment Industry, co-sponsored earlier this year by the Beverly Hills (Calif.) Bar Assn.

Referring to an opinion given in 1935 by the committee on legal eth-
ics of the Los Angeles County Bar Assn., it says that "although an at-
torney may perform services of the type commonly undertaken by an artist's manager or personal agent, the attorney remains bound at all times by the ethical rules which gov-
ern his activities qua attorney. The attorney may not maintain his law practice and artist's manager prac-
tice as nominally distinct businesses."

"The practical underpinnings for this view," it continues, "are two-
fold: (a) the attorney should not be permitted to solicit business as an agent or manager on the strength of his legal training, and (b) the at-
torney should not be permitted to uti-
lize his agency or managerial busi-
ness as a feeder for his law practice, thus circumventing the numerous prescriptions on advertising of pro-
fessional services.

CBA Music
Earnings Up
35% In 1975

LOS ANGELES—1975 has been a banner year for Warner Bros. Music, with its $235 million in revenue, according to Ed Silvers, president of the firm.

Mechanicals, performances and print are responsible for the in-
crease.

"In 1975, more Warner Bros. songs were recorded than ever be-
fore and thus the firm's share of per-
formance money and mechanicals was up," says Silvers. "Print has al-
ways been a major source of Warner Bros. Music revenue," he adds.

Evergreens from the catalog pro-
vided "found" income as well. Sil-
vers notes that "Secret Love," "I Only Have Eyes For You," "Theme From A Summer Place" and "Baby Ford" all made the charts in '75 in modern dress.

Silvers credits young writers WB has contracted in the last few years for much of his firm's success. He says they are "the best in the busi-
ness—the Tiffany's of the industry."

The Sound Place to Record

NEW YORK The Sound Place to Record

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54 Classic Hits

Including Love Songs

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I Got 'Cha Number
The Pain of Love
Mr. Helping Hand
City Life
Lusty Lady
We Got Love
Son of a Fisherman
You Inspire Me
Us

PAS 71068
Produced by Johnny Bristol
for Gordon Mills Productions

TOM JONES' GREATEST HITS

It's Not Unusual
I'll Never Fall in Love Again
What's New Pussy Cat?
Green Green Grass of Home
Love Me Tonight
She's a Lady
Funny Familiar Forgotten Feeling
Delilah
Help Yourself
Daughter of Darkness

XPAS 71062
Produced by Gordon Mills
2 New Programs Emphasize Moog
BUFFALO-WAY Audio Creations has formed a syndicated production/distribution division and launched two new ID radio packages called "Synapellas" and "Concept III," according to president and general manager Driscoll.

The firm has been consistently active in producing commercials. Both of the new ID jingles are produced under the supervision of Roger Luther playing Moog synthesizer and the Al Ripley Singers. Rick Ricci is the music director.

Freeman claims the Moog synthesizer is the largest in the world. It was built by Luther, who is a superior vacuum formader, and is being planted in the suburbs of Buffalo.

Prices for the ID packages are per card. The card based on Freeman says they are designed to fit almost any up-tempo format. Demo tapes are available for 45 rpm RECORDS

MAIL
14974 thru 1972
pop - country - rock - news - jazz - how-to - sports
all-time favorites
FOR CATALOG of 6000 titles send $1.50 (900 Ent.)
For fastest service, send checks or money orders.
If AIR MAIL, is desired for catalog:
U.S. and APO/PACIFIC addresses, add $1.00 Minnesota, add $1.50 (payable in U.S. funds)

BLUE NOTE RECORD SHOP
225-234 E. 34th St.
New York 16, N.Y.

by CLAUDE HALL

Los Angeles—As a result of a successful special which aired on ABC-TV, the network has selected "Red, White and Rock Show" as its mid-season entry over several variety pilots.

According to Bob Kroft, president of Sid & Marty Kroft Productions, which created and produced the special, the ABC slate of late fall 1963 is scheduled for Jan. 9 and 16. The show, which will be the only variety on both ABC, NBC, and CBS, is slated for 8-9:30 p.m. Friday.

Kroft describes the series as fol-

Los Angeles—Music

KSTP-Blending New & Old
Minneapolis P.D. Looks To Codes And Breakdowns

Radio-TV Programming

Osmonds Will Have Weekly TV Series

Vox Jox

Clay Hall

McCreery as program director at WGN in Murfreesboro, Tenn. McCreery is now general manager at WINS in Cortland, N.Y.

Current lineup of WGs has Dan in The Morning 6-9 a.m., Jerry Ray in 9-12, Bob John (ex-{}

perjock 5 (0'Clock) 1-5 p.m., Paul Jeffrey Rehmann 7-10, Sid Curtis, program director of Darkness) Roberts 10 p.m.-2 a.m., and somebody called Sky-8 until 6 a.m. 

Driscoll, who has been hired as the station's first, will broadcast remote from the town's only disco, Doug Roberts and John Morgan, Ross, will go on the air.

And will mix any which up against any college professor in radio with any doctorate degree. It's amazing that some of these guys—and more than one never went to college a day in their life—know more people than the teaching coleges today! George Wilson, executive director of Bartell Media, once said of Jack McCoy: "I can't under-

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Paul Rehmann has replaced John Bob Savage appears to be doing a good job programming WBBF in Rochester, N.Y. . . . Lee Abrams of WINS in New York and the Atlanta-based programming con-

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December 17, 1970

HEAT IS ON-WDRQ in Detroit re-

ceives an award from Epic Records for helping to break "He's Got the Whole World In Her Hands," a hit of 1963. Tom Douglas of Epic Records, WDRQ personal- ity Ken Jackson and Brian Maxwell, WDRQ program director, Ted Ferguson.

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sulting firm is marrying Sandra Davis and Sandi Davis. Both are previous to WLRK in Atlanta. . . . Trip Reid has joined WGBM in Detroit as assistant program director.
LOS ANGELES—Cabaret MOR entertainment is moving into new facilities in Boston and Fort Lauderdale this month. And opening engagement crowds indicate that both of these East Coast urban centers have large reservoirs of easily-listening adult audiences just waiting to be tapped.

Joseph's Commodore, near Boston in Lowell, Mass., will sell 1,100 in a former bal- laceur-umbrella plant. Owners Joe Catuldo and Nick Leckis will bring in Marilyn Michaels New Year Eve. The Commodore is reported as the first new big-name showroom to open in the Boston area for years. A 17-piece house band will be led by Roger Hook, former drummer with Tangerine. Tangerine, a new club has opened with former Jimmy Dorsey vocalist Helen Fenton headlining.

"Because of her hit, Tangerine," we thought it apropos to feature her for the opening week," says owner John Castelli.

O'Connor attracted the older, af- fable, moderate audience it is so similar. She entertained capacity audiences, mostly in their late 40s, SIs and even a few in the audience by a medley of her old Jimmy Dorsey hits "Tangerine," "Green Eyes," "Waltz Melody,"" plus a few of today's contemporary standards like "The Way We Were."" We can't wait to see her again," says John Castelli.

Castelli says he intends to bring in established headline entertainment which has played top rooms across the country.

during the 1950s, but has been played at least once since. It has also been sold out. The second show will be held at the Marriott Hotel on May 10th.

Tulsa Money Complication Involves Walker & Sheriff

TULSA—Sheriffs' officers here impounded about $2,000 due Jerry Jeff Walker at his show Dec. 5. The money is being held by the county clerk until a suit against Walker is resolved.

The impoundment was a part of a legal move on a $2,000 1970 bond, for a tarry for Mike Crawford and Bud Cottington of Shilo Productions. According to the $2,675,000 suit Walker did not show up for the show earlier this year but failed to let them know he couldn't make it.

Impoundment was delayed until Walker began his show because, according to policy, the funds collected from tickets belong to the ticket holder until the suit is decided. The Walker incident is the latest in a long list of booking malfunctions in the Tulsa area.

Waylon Jennings was expected to appear in Tulsa for the opening of the new Roy Rogers film. However, sources close to Jennings stated that the singer had no previous knowledge of the date and that no contract for an appearance existed. Similar situations have occurred in the past, Walker admitted.

Spokesmen for Walker claimed no deposit was ever taken and his date never existed.

MOR Acts Click at New Cabaret

BOSTON & FORT LAUDERDALE

LOS ANGELES—A unique program conjured up by California gubernatorial candidate Jerry Brown brought together Brown, conservative con- tentionist William Buckley and for- mer Univ. of California president Clark Kerr at the Hollywood Palladium Dec. 10. It was the kind of enter- tainment called "education," which brings higher education in California to leading any discernible degree of wisdom to the audience.

The unique element of the present- ation, besides the unlikely setting on the Palladium stage, was the audi- ence choice of James Taylor to the program who sweated up the audience with a scene of songs at the beginning of the evening and then referred back to the discussion

to do seven more. Some were Taylor hits like "Fire and Rain," "Mexico," "Carolina On My Mind," and "Giovanna," and some, like the mellow "Shower The People You Love With Love" were new.

Joni Mitchell had originally been scheduled to provide the entertain- ment but decided instead to stay Eust with Bob Dylan's Rolling Thunder Revue and a Madison Square Garden benefit the same night for Rubin "Hurricane" Carter. The subject of Joni's new single, Joni had made previous appearances on the Dylan tour, and after going with Bob to a visit to Carter at Trenton State Prison became, in the words of a press spokesman for Bill Graham's FM Productions, which made the Palladium arrange- ments, "to commit himself to helping secure Carter's release." Taylor agreed in the 11th hour step for Mitchell.

A crowd of 1,200 paid $50 a head (student tickets were marked at $15) for the night, the proceeds of which ($60,000, $50,000 net) went to benefit the financially ailing Immacu- late Heart College in Los Angeles. Brown had conceived the program not only as a means to help the school but as an experiment in new and fresh ways to bring issues into a public forum.

Dr. Helen Kelley, president of IHH, mentioned the introductions, after which Durr and the group read the prepared introductions, including statement. Remarks, particularly those from Buckley, were heavy on the subject.

After Taylor concluded the night with "Fire and Rain" the governor personally called him back for an encore by saying, "I learned more from 'Fire and Rain' than I ever did in school." He had been scheduled to play at the nearby Fillmore Auditorium, but had canceled because of the potential for bad weather. The show was moved to the Listen, which has already sold out.

The program, with hits by Bob Dylan, James Taylor, Joni Mitchell, and many others, was well received by the audience.

At Year's End, No Recession In Philly Apparent

PHILADELPHIA—With the new year on the threshold, a major holiday celebration, expected to attract millions of visitors, a marked upswing on the entertainment scene looks promising.

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

The Valley Forge Music Fair, in-the-round hardtop playhouse that switched from Broadway shows to concerts featuring the top pop, rock, TV and recording numbers, reports the best crowd for its fiscal year ending Oct. 31. The 3,000-seat house grossed an estimated $1.1 million over the year, with profits coming in at about $500,000.

At the Latin Casino, theater-restau- rant at suburban Cherry Hill, N.J., owners note that despite the top pop, rock and TV shows, the Latin has already sold out its 1,200 seats for the first 15 performances by Frank Sinatra.

Increases in attendance and sub- scriptions have been reported by the Philadelphia Orchestra, which noted a "slight increase" on top of a 20 percent hike in ticket prices last year. For the first time, in the new year, the sold-out Latin has already sold a 2,000 seat show, the orchestra's 15 performances by Frank Sinatra.

At year's end, there is no indication that the economy in Philadelphia will slow down.

By FRANK BARRON
## Pacific Northwest Region

### Top Add-Ons

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<td>NINJA</td>
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<td>SEEDS</td>
<td>THE ROLLERCOASTER</td>
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<td>EAGLES</td>
<td>THE LEGACY</td>
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<td>DEEP PURPLE</td>
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<td>PAUL SIMON</td>
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<td>BOB DYLAN</td>
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### Prime Movers - National

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<td>BARRY MANUEL</td>
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<td>STEVE MILLER BAND</td>
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<td>PAUL SIMON</td>
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### Billboard Chart Department Summary of Add-On and Prime Mover information

This information is compiled from our Regional and National charts. For additional details, please visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
CHARLEY PRIDE

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After just 4 weeks it's a Country Smash!!
BB18* CB47* RW29*
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Exclusively on RCA Records and Tapes

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www.americanradiohistory.com
North Central Region

TOP ADD ONS:
1. DONNA SUMMER-Love to Let the Baby (Atlantic)
2. ELECTRIC LIGHT ORCHESTRA-Love Rollercoaster (MGM)
3. DONNA SUMMER-Make Waves (K&B)
4. PRIME MOVER-

BREAKOUTS:
1. DONNA SUMMER-Love to Let the Baby (Atlantic)
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3. DONNA SUMMER-Make Waves (K&B)

WFO-Philadelphia

TOP ADD ONS:
1. DONNA SUMMER-Love to Let the Baby (Atlantic)
2. ELECTRIC LIGHT ORCHESTRA-Love Rollercoaster (MGM)
3. DONNA SUMMER-Make Waves (K&B)
4. PRIME MOVER-

BREAKOUTS:
1. DONNA SUMMER-Love to Let the Baby (Atlantic)
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WFO-Atlanta

NOTES

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To MCA Records (U.S. & Canada)

Thank you for being the best.

Love

[Signature]
<table>
<thead>
<tr>
<th>Western Region</th>
</tr>
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<tbody>
<tr>
<td><strong>TOP ADD ONS</strong></td>
</tr>
<tr>
<td>STEPHEN STILLS—Live (Atlantic)</td>
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<tr>
<td>QUEEN—A Night At The Opera (Elektra)</td>
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<tr>
<td>BACHMANN-TURNER OVERDIVE—Head On (Mercury)</td>
</tr>
<tr>
<td>ACE—Fare For Another (Anchor)</td>
</tr>
</tbody>
</table>

| **ADD ONS** |
| The four key products added to the radio stations listed, as determined by station personnel. |

| **REQUESTS/AIRPLAY** |
| The four products registering the greatest listener requests and airplay, as determined by station personnel. |

| **BREAKOUTS** |
| Buried Chart Deep summary of Add Ons and Request/Airplay information to reflect greatest product activity at all local and national levels. |

<table>
<thead>
<tr>
<th><strong>Add ONS—National</strong></th>
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<tbody>
<tr>
<td>STEPHEN STILLS—Live (Atlantic)</td>
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<tr>
<td>QUEEN—A Night At The Opera (Elektra)</td>
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</table>

| **TOP REQUESTS/AIRPLAY** |
| JONI MITCHELL—Hisking Of Summer Loves (Asylum) |
| SUPERTRAMP—Crisis (What Crisis?) (A&M) |
| WHQ—By Numbers (MCA) |
| ELECTRIC LIGHT ORCHESTRA—The Music (United Artists) |

| **Top Request/Airplay—National** |
| JONI MITCHELL—Hisking Of Summer Loves (Asylum) |
| SUPERTRAMP—Crisis (What Crisis?) (A&M) |
| WHQ—By Numbers (MCA) |
| ELECTRIC LIGHT ORCHESTRA—The Music (United Artists) |

| **NOTABLE BREAKS** |
| QUEEN—A Night At The Opera (Elektra) |
| STEPHEN STILLS—Live (Atlantic) |
| DANNY KIRWAN—Second Chapter (DJM Records) |
| DANNY KIRWAN—Second Chapter (DJM Records) |

<table>
<thead>
<tr>
<th><strong>Top Add Ons—Regional</strong></th>
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<tr>
<td>STEPHEN STILLS—Live (Atlantic)</td>
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<td>QUEEN—A Night At The Opera (Elektra)</td>
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</table>

| **Regional Breakouts & National Breakouts** |
| STEPHEN STILLS—Live (Atlantic) |
| QUEEN—A Night At The Opera (Elektra) |
| BACHMANN-TURNER OVERDIVE—Head On (Mercury) |
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The 10th Anniversary Of Midem

January 23-29, 1976
Palais Des Festivals/Cannes, France

The music business year begins at MIDEM...
If you're in the business,
you can't afford not to be there...
(ask someone who goes)

1975: 5042 participants from 902 companies in 41 countries
1976: More than 1000 companies expected

<table>
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<th>BERNARD CHEVRY</th>
<th>FRANCE</th>
<th>U.S.A.</th>
<th>U.K.</th>
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<tr>
<td>Commissaire Général</td>
<td>Christian Jallabert 3, rue Garnier 92200 Neuilly Tel. 747-8400 Telex 630547</td>
<td>John Nathan 30 Rockefeller Plaza Suite 4535 New York, N.Y. 10020 Tel. (212) 489-1360 Telex 235309</td>
<td>Liz Sokoski 8, Dorset Square London NW1 Tel. 723-8232 Telex 25230</td>
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<tr>
<td>XAVIER ROY</td>
<td>International Manager</td>
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</tbody>
</table>
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City __________________ State ______ Zip __________

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Radio-TV Programming
Billboard Specials Will Wind Up 1975

LOS ANGELES—To wind up 1975, two specials are being slated for the popular "Hitbound From Billboard" syndicated radio series produced by Audio/Video Programming here and backed by Billboard Magazine.

The hour show, hosted by Steve Lundy, that will air Dec. 27 will be the "Billboard Battle Of The Year" putting the biggest hits of 1975 to a national vote for the No. 1 record of the year title.

The show airing Jan. 3 will be the Billboard Awards Show Of 1975—officially naming and playing some of the most popular records of the year by category. For instance, the No. 1 comedy single of the year, the No. 1 country single, etc., the No. 1 pop album artist.

The "Hitbound" show, now on more than 180 radio stations throughout the nation, will return to its regular format the weekend of Jan. 10. Normally, the program unveils the cream of the new singles and albums—as picked by the Billboard review staff—each week, but counters them with established hits for valid audience impact and listener retention. Listeners vote by toll phone lines on their favorite six disks and this report is fed back to the stations, tabulating the most popular records for nine different regions.

The "Hitbound" show is produced by Fun Hampton and Dave Prince, two veteran radio personalities and programmers.

Continued from page 14

WSHE in the same market, both are progressive stations. * * *

Frank Gregg Kear, a consulting engineer, will be honored with the Engineering Achievement Award at the annual convention of the National Assn. of Broadcasters in Chicago March 23. Jeffrey Jay Weber is new program director at WNNJ and WXJL in Newton, N.J. He'll continue his morning drive show on WNNJ. * * * Paul Drew, vice president of programming for RKO Radio, asks all program directors interested in cooperating on the Human Chain promotion coast-to-coast next July 4 to sing "God Bless America" together to contact Mardi Nederhaus, RKO Radio, 6255 Sunset Blvd., Suite 724, Los Angeles, Calif. 90028. No calls. Write. The idea is to get listeners to hold hands from the Atlantic to the Pacific. I think it's a mindboggling idea. I would think that any stations, regardless of format, should be allowed to participate. And I suppose you'd better confer with Mardi before I get her into hot water with too many suggestions.

John R. Legg has been named vice president and general manager of WWDC-AM-FM, Washington. He was previously general manager of KHOW in Denver. * * *

LEGG

Derek Ryan, music director of KNON in Dallas, Calif., reports: "We carry a 35-record playlist with three to five adds weekly and with solid audience numbers I've been able to do quite a bit of experimenting with new product lately." Lineup at the station, which is programmed by Johnny Morgan, includes Dianne Cartwright 6-10 a.m., Frank Conboy 10 a.m.-2 p.m., Derek Ryan 2-6 p.m., Pete O'Neil from WTHE in Dayton 6-10 p.m., Art Bell from KENI in Anchorage 10 p.m.-2 a.m., and Dennis Beck 2-6 a.m. The sister station, KBEZ, is a well-formatted progressive Top 40.

* * *

Larry Weinberg reports that his present job as a music director of a Phoenix market station is about to come to an end and he's in desperate need of an air job. Call him at 602-962-6476. "I can handle any format, but am looking for contemporary MOR preferably." He's at KRDS at the moment. * * * Ray Potter, morning man, has departed XEROS in El Paso and is looking in Top 40, MOR, or country. His home phone is 915-584-5549 and he has considerable experience in programming, on-air work, and handling people.

Cindy Ward has rejoined the staff of WTHI, country station in Terre Haute, Ind. She does the all-night all-request show. Rest of the lineup has Dale Turner 6-10 a.m., Jim DeMarco 10 a.m.-2 p.m., Bobby Craig 2-7 p.m., and Dave O'Brien 7-midnight, with Doc Long, Keith Clark, Doug Hutchinson, Rick Young on weekends. Cindy is the wife of veteran personality Don Gerrard who is working mid-days at WNAP in Indianapolis. Jerry Butler called to report he's working the 8-11 p.m. shift at KGIL in Los Angeles. He's also been at KQIO in Los Angeles, but dates back to the Boss Radio days of KJH.

Bubbling Under The HOT 100

- VALENTINE LOVE, Loman Comiors, Bud 665 859
- THIS IS WHAT YOU MEAN TO ME, Engle- bert Humperdink, Parrot 40335 (London)
- DAYDREAMER, E.C. & Company, 20th Century-Weitolbnd 5018
- WE'RE ON THE RIGHT TRACK, South Shore Commission, WAMJ (Newfie) 859
- WE DON'T GET OUR THING TOGETHER, Della, Mercury 75752 (Framenng)
- TONIGHTS THE NIGHT, S.S.O., Shady- berg 205 1029 (Phonogram)
- BAD LUCK, Atlantic Disco Band, Atlantic America 9289 (Capitol)
- 12-10 P.M., WANDA WAND 45019
- TOMMY'S TUNES, J.J. (Harmonica) 167 206
- CANT TAKE MY EYES OFF OF YOU, Gerri Grump, 20th Century 7241
- BEYOND THE MILKY WAY, Iron Butterfly, MCA 64953

Bubbling Under The Top LPs

- 10 CC, The Original Soundtrack, Mercury 109 2029 (Soundtrack)
- WALTER CARLOS, By Request, Columbia M 668 6149
- JOHN LUCIAN, Song For My Lady, Columbia PC 33044
- McCOLL TYLER, Trident, Trident 31063 (Fantasy)
- 10 CC, The Original Soundtrack, Mercury 109 2029 (Soundtrack)
- SPLENDIT, Humperdink S.E., S.E. 564 6561
- THE HISTORIANS, 20th Century FOX 206 654 7309
- THE METIC: MUSIX MUSICA, Erem- genus, Sound Board SB 7679

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**Jazz LPs**

<table>
<thead>
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<th>Week</th>
<th>LPs</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>No.</th>
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<td>FELLS SO GOOD</td>
<td>Grover Washington Jr.</td>
<td>Kudu 245</td>
<td>8</td>
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<tr>
<td>2</td>
<td>6</td>
<td>PLACES AND SPACES</td>
<td>Donald Byrd, Blue Note</td>
<td>EN-LA494-G</td>
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<td>3</td>
<td>10</td>
<td>DON'T IT FEEL GOOD</td>
<td>Ravi Shankar</td>
<td>Columbia</td>
<td>33810</td>
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<td>4</td>
<td>16</td>
<td>MELLOW MADNESS</td>
<td>Quincy Jones, A&amp;M</td>
<td>SP 4506</td>
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<td>JOURNEY TO LOVE</td>
<td>Stanley Clarke, Nemperor</td>
<td>NE 433</td>
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<td>MAN-CHILD</td>
<td>Herbie Hancock</td>
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<td>PRESSURE SENSITIVE</td>
<td>Roy Haynes, Blue Note</td>
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<td>VISIONS OF A NEW WORLD</td>
<td>Leonid Liston Smith &amp; The Cosmic Echoes, Galaxy Records</td>
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<td>9</td>
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<td>HAVE YOU EVER SEEN THE RAIN</td>
<td>Stanley Turrentine, Fantasy</td>
<td>F 9493</td>
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<td>BELLAVIA</td>
<td>Chico Marquinez, A&amp;M</td>
<td>SP 4557</td>
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<td>11</td>
<td>16</td>
<td>CHAIN REACTION</td>
<td>Crusaders, Blue Thumb</td>
<td>BTSD 6022</td>
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<td>Bill Bruford, Blue Note</td>
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<td>13</td>
<td>16</td>
<td>CITY LIFE</td>
<td>Blackbyrd, Fantasy</td>
<td>F 9490</td>
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<td>14</td>
<td>21</td>
<td>MISTER MAGIC</td>
<td>Grover Washington Jr.</td>
<td>Kudu 25</td>
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<td>FROM SOUTH AFRICA TO SOUTHERN CALIFORNIA</td>
<td>Gil Scott-Heron &amp; Brian Jackson, Arista</td>
<td>AL 4044</td>
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<td>16</td>
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<td>KOLN CONCEPT</td>
<td>Keith Edwards</td>
<td>BMG 1064/5 (Polydor)</td>
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<td>17</td>
<td>16</td>
<td>RETURN TO FOREVER</td>
<td>Chick Corea, ECM</td>
<td>ECM 102 (Polydor)</td>
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<td>CONCERTO</td>
<td>John Coltrane</td>
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<td>19</td>
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<td>TOUCH</td>
<td>John Coltrane, A&amp;M</td>
<td>ABC 922</td>
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<td>THE CHICAGO THEME</td>
<td>Bobby Lewis</td>
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<td>A FUNNY THING OF SINGING</td>
<td>Billy Cobham</td>
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<td>HOSPEL TO LIVE</td>
<td>Les McCann, Atlantic</td>
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<td>PHENIX</td>
<td>Cannonball Adderley, Fantasy</td>
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<td>SM-12050 (Phonogram)</td>
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<td>McCoy Tyner, Milestone</td>
<td>9603 (Fantasy)</td>
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<td>BAY</td>
<td>Eddie Harris, Atlantic</td>
<td>SD 1675</td>
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<td>ANYTHING GOES</td>
<td>Max Roach, Kudu</td>
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<td>BACK HAND</td>
<td>Keith Jarrett, ABC/Impulse</td>
<td>ASH 3055</td>
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<td>MACHO</td>
<td>Clifford Bailey, Savant</td>
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<td>WILDFIRE</td>
<td>John McLaughlin, Columbia</td>
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<td>LIVE</td>
<td>Jim Hall, Horizon</td>
<td>SP 705 (A&amp;M)</td>
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<td>ONCE I LOVED</td>
<td>Esther Phillips, A&amp;M</td>
<td>SP 3468</td>
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<td>GATEWAY</td>
<td>Alex Roffeebo, Dave Hunt, Jack DeShante, ECM</td>
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<td>42</td>
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<td>Lenny White, Nemperor</td>
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**Notes:**
- "FELLS SO GOOD" is a reinterpretation of the Grover Washington Jr. hit, originally released on Kudu 245.
- "PLACES AND SPACES" features Donald Byrd and Blue Note's EN-LA494-G.
- "DON'T IT FEEL GOOD" by Ravi Shankar on Columbia 33810.
- "MELLOW MADNESS" by Quincy Jones and A&M SP 4506.
- "JOURNEY TO LOVE" by Stanley Clarke and Nemperor NE 433.
- "MAN-CHILD" by Herbie Hancock on Columbia 33812.
- "PRESSURE SENSITIVE" by Roy Haynes on Blue Note EN-LA455-G.
- "VISIONS OF A NEW WORLD" by Leonid Liston Smith & The Cosmic Echoes on Galaxy Records BL-1196.
- "HAVE YOU EVER SEEN THE RAIN" by Stanley Turrentine on Fantasy F 9493.
- "BELLAVIA" by Chico Marquinez on A&M SP 4557.
- "CHAIN REACTION" by The Crusaders on Blue Thumb BTSD 6022.
- "FANCY DANCER" by Bill Bruford on Blue Note EN-LA455-G.
- "CITY LIFE" by Blackbyrd on Fantasy F 9490.
- "MISTER MAGIC" by Grover Washington Jr. on Kudu 25.
- "FROM SOUTH AFRICA TO SOUTHERN CALIFORNIA" by Gil Scott-Heron & Brian Jackson on Arista AL 4044.
- "KOLN CONCEPT" by Keith Edwards on BMG 1064/5 (Polydor).
- "RETURN TO FOREVER" by Chick Corea on ECM ECM 102 (Polydor).
- "CONCERTO" by John Coltrane on CTI 0601.
- "TOUCH" by John Coltrane on A&M ABC 922.
- "THE CHICAGO THEME" by Bobby Lewis on CTI 0601.
- "A FUNNY THING OF SINGING" by Billy Cobham on Atlantic 50149.
- "HOSPEL TO LIVE" by Les McCann on Atlantic 50169.
- "PHENIX" by Cannonball Adderley on Fantasy F 70040.
- "EMI" by Chico Marquinez on Mercury SM-12050 (Phonogram).
- "TRIDENT" by McCoy Tyner on Milestone 9603 (Fantasy).
- "BAY" by Eddie Harris on Atlantic SD 1675.
- "ANYTHING GOES" by Max Roach on Kudu 25.
- "BACK HAND" by Keith Jarrett on ABC/Impulse ASH 3055.
- "MACHO" by Clifford Bailey on Savant SA 104.
- "TAKING OFF" by David Sanborn on Warner Bros. 2873.
- "NEW YORK CONNECTION" by Tom Scott on Ode SP 70033 (A&M).
- "WILDFIRE" by John McLaughlin on Columbia M-3233.
- "LIVING" by Lenny White on Nemperor NE 433 (Atlantic).
- "SUITE FOR FLUTE AND JAZZ PIANO" by Julee Rudolph & Claude Biling on Columbia M-3233.
- "BELIEVE IT" by The New Tony Williams Lifetime on Columbia 33838.
- "SUITE FOR POPS" by Johnny McDaniels, Lewis on Horizon SP 705.
- "SATURDAY NIGHT SPECIAL" by Norman Connors on Buddha BDDS 5463.
By JEAN WILLIAMS

LOS ANGELES—Singer Lou Rawls, who switched from gospel to pop to gain major success, knows that blacks do not recognize the talents of certain black gospel acts.

That is, until they become successful in other fields.

Rawls points out that blacks tend not to support their own gospel artists. “They will give these same artists hell when they are embraced by white audiences. The stigma attached to these performers is that they have abandoned their own natural music.” But Rawls points out that gospel music has been the backbone of today’s entertainment market.

“They hear the Staple Singers, Sly and the Family Stone, and this is as close to gospel as they get.”

Radio, which seems to be a vital part of the average teenager’s day, does not help to educate them to gospel music, according to Rawls.

“Gospel is played either very early in the morning, or much too late at night when teens are not tuned in,” he says.

He explains there are contemporary acts such as Andrae Crouch, Rance Allen and others who could bring the youth audience into the gospel fold. But he adds that they do not see this becoming a reality in the near future.

“When these acts get exposure on ‘Soul Train,’ ‘The Tonight Show,’ ‘The Dick Clark Show’ and other television programs, then the gospel artists will have an impact on the mass youth market.”

Rawls charges the black community with turning to gospel music only in a time of stress.

“Half the country is in a state of disorder, under pressure or we are threatened any way, the religious field flourishes. “In sales gospel records increase, the churches are full and gospel concerts are on abundance.

“On the other hand, when we do not have these pressures, we move from gospel, substituting for the night life. Half of our audience is this. And we tend to point out this automatically while seeking the same feeling that we received in church.”

Rawls, who is the product of the Pilgrim Travelers and the Soul Stirrers gospel groups, and also happens to be the son of a Baptist minister, encountered criticism when he decided to switch to popular music. Obviously perturbed by the lack of acceptance by black people to gospel music, he switched points that in years gone by, gospel acts did in fact fill major auditoriums.

“In contrast, we cite a recent incident where an appeal had to be made to an audience in order to collect $250 for a leading gospel group which had performed for this particular audience.”

He says that gospel concerts have moved from large auditoriums to churches because promoters can no longer afford major bands.

“As proof of his own sincerity, Rawls performed along with Bobby Womack and several others who first made their marks in gospel, at a gospel concert held in Los Angeles recently.

Womack recently moved from large particular audience. When gospel artists, he decided encountered the field flourishes. Only community with the soul music, does not help get "I'm Riled Up" (C.L. McCollum, Los Angeles 162) (Phillips). When gospel artists get these acts get acts such as Andrae Crouch, Bobby Womack, BMI) adds, the same to the same gospel music is embraced with Bobby Womack, BMI) and Bobby Womack, BMI) this week to hit the charts with Bobby Womack, BMI). Audio rights transferred, prior written permission is required. Copyright 1978, American Radio History. www.americanradiohistory.com
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New Adpelphi Appointments 7 New Distributors

Silver Spring, Md. -- Adpelphi Records has appointed seven new national and international distributors to represent its own Adpelphi line and its reported 10,000 titles. Pictured:

- Wendell Distribution, update New York, Dave Music, France: Almada, Canada, Shinsen, Japan, and Footways, Australia.

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Bankrupt, Says Boss Of Labels

Los Angeles--David Lawrence Rolnick, one of the first to release his single compilations from various labels on his own label and back it up with hefty radio advertising for direct mail sale, is currently in bankruptcy proceedings here.

Rolnick, also known as David Rogers, is the principal in a bankruptcy action before a U.S. referee. Liabilities of more than $100,000 are listed, while assets are less than $3,000. Richard B. Maloney has been appointed trustee.

Rolnick operated labels like Adda, Inc., Blue City Records and Take 6 from about 1960 to 1971. Largest creditors include Rain Enterprises, Los Angeles, which obtained an unpaid Superior Court judgment of $62,767 43 cents against Adda Records in 1973. Among its Distributors, Phoenix, which obtained a $2,000 judgment against him in court. Course, Fi-
delity Ins., Los Angeles pressing plant and fabricator now in bank-
rruptcy here, $7,000, and the Harry Fox Agency, which reported to the referee it would not reveal the amount it publishers' claims. Rol-
nick reported to the court that he had no income in 1973 and $8,000 income in 1974.

New Ads Label Offers Comedy

Los Angeles--Jas, new label operated by Jack Lewkowitz and Sid Talmadge, has filed national distribution for the spoken word LP by Barry Lipshitz, "Lonnie Liston Smith's ABCD,"

New York--Lonnie Liston Smith's "ABC Adventure," by Barry Lipshitz, will be offered for distribution in spoken word by Barry Lewkowitz.

Liston Smith is the former lead singer and pianist with the sequence.

Cancer Fatal To Lee Wiley

New York--Cancer was blamed for the death of Elsie Lee Wiley, 60, one of the top jazz singers of the 1950s and 1960s. Born in Oklahoma, Miss Martha Chiche-
ck, Wiley worked clubs in Chi-
ago before she joined Leo Res-
man's orchestra in New York. Res-
man's society-type music bared her and she turned to jazz, empha-
sing little known shows.

Her albums for Liberty Music Shops with musicians like Fats Waller, Bunny Berigan and Joe Bushkin and a series of disks for Commodore, RCA and, more recently, Monmouth-Evergreen ("Back Home Again") attracted wide attention from musicians. She also composed the standard "Any Time, Any Day, Anywhere" with Victor Young and Ned Washington.

Wiley, who worked clubs in Chicago before she joined Leo Res-
man's orchestra in New York. Res-
man's society-type music bared her and she turned to jazz, empha-
sing little known shows.
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You Need a Library Card For This Spot

By M. H. ORODENKER

ALLENTOWN, Pa. — In this Eastern Pennsylvania green acres country, taking in Allentown, Easton and Reading, the disco scene makes its first major pitch here with the opening of a local branch for the Library, one of the most popular discotheques in Philadelphia.

Featuring a library deck of shelf upon shelf with books tended by mini-skirted "librarians," who also double as barmaids, the Library is located in the midtown sector.

The Library, catering to the college and professional crowd, even giving out library cards for admission, opened Dec. 12 and is the brainchild of Len Stevens, former television station and ad agency exec in Philadelphia. He uses a house deejay and combines the steady spinning of records with an EKG-rated slide show.

Also opening at the same time in Philadelphia, the Hollywood Disco at Wardell's Club also features a light show with the record spinning nightly.

While everything from belly dancers and go-go dancers to country and rock units dominate the after-dark scene in this area of the country, the disco setting is still quite new.

Reading has the Disco Hugo, which offers free dance lessons on Monday and Tuesday evenings. The Mirage Discotheque in Easton operates Thursday, Friday and Saturday nights with a live unit alternating with Station WEEX's Joey Mitchell spinning platters.

Here in Allentown, the Firehouse Emporium turns disco on Mondays and Tuesdays with J.C.'s Disco Light Show, offering live entertainment the other nights. At nearby Dorneyville, Bill Daniel's Rock Palace combines a live unit with deep Jay Jacobs, and operates an Upside Room as a non-stop disco with Bill Apte deejaying.

Robins/Fairchild
New Club Amp

NEW YORK — Robins/Fairchild has developed a compact 25-watt solid-state studio monitor power amplifier for disco and other sound reinforcement applications, including recording and broadcast studios.

The unit, model F/2500, features above average transient response, flat frequency response, low distortion and noise, and output-circuit protection against overload, according to Sam Jones, sales manager.

Jones feels that the unit plays an important role in filling the need for an amplifier with higher output than the Robins/Fairchild 10-watt, model 610, but without being as...
Top Audience Response Records in N.Y. Discos

This Week
1. LOVE MUSIC—The O’Jays—Philco, Int'l
2. BABY FACE—Wing & A Prayer File & Drum Corps—Wing & A Prayer
3. DRIVE MY CAR—Gary Teras Empire—P.I.P (disco edit)
4. SING A SONG—Earl, Wind & Fire—Columbia (LP)
5. LADY BUMP—Pepper McLean—Atco
6. WALK AWAY FROM LOVE—David Ruffin—Motown
7. INSIDE AMERICA—Jazzy Murray Jones—Jupiter

Top Audience Response Records in Boston Discos

This Week
1. SALSOUL—Salsoul Orch.—Salsoul (entire LP)
2. I LOVE MUSIC—The O’Jays—Philco, Int'l
3. LADY BUMP—The LADY BUMPS On—Pepper McLean—Atco
4. ELVISUSS—Babe Ruth—Capitol
5. NIGHTWIRE—Hocus Pocus—Shield (disc by Tha)
6. SOUL CITY WALK—Archie Bell & The Drells—TSP
7. THAT OLD BLACK MAGIC—Softones—Arco
8. SUNNY—Yamibu—Motown
9. BABY FACE—Wing & A Prayer File & Drum Corps—Wing & A Prayer
10. OH, NO, NOT MY BABY—De Blanc—Arco

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

This Week
1. I LOVE MUSIC—The O’Jays—Philco, Int'l (LP)
2. BABY FACE—Wing & A Prayer File & Drum Corps—Wing & A Prayer
3. DRIVE MY CAR—Gary Teras Empire—P.I.P (disco edit)
4. SING A SONG—Earl, Wind & Fire—Columbia (LP)
5. LADY BUMP—Pepper McLean—Atco
6. WALK AWAY FROM LOVE—David Ruffin—Motown
7. INSIDE AMERICA—Jazzy Murray Jones—Jupiter

Club Dial

- Customized from page 3
- Soul is Satisfied; both of which are mixed to- gether, and "It’s Love," a mellow, yet strong, song. The album will be available in January. All Platinum-distributed Turbo Records has released the new Brother to Brother. "Let Your Feet do it" is one of the best of the act has recorded to date, and it is also in the vein of something you’d expect from an artist like Billy Preston. Also just released in the RCA single “Spider” by the Elsveans, a female group that comes across with a dance floor rhythm and sound.

Discos

- N.Y. Disco Forum Attracts Exhibitors
- just a few pointers on the Meteor Portable DJ Unit
- Club Dial
- Disco Starter Lighting Package

Top Audience Response Records in San Francisco Discos

This Week
1. LADY BUMP—The LADY BUMPS On—Pepper McLean—Atco
2. SALSOUL—Salsoul Orch.—Salsoul (LP)
3. DON’T CARE—Warner (LP)
4. LADY BUMP—The LADY BUMPS On—Pepper McLean—Atco
5. THAT OLD BLACK MAGIC—Softones—Arco
6. SMILE—Simon Said—Atco
7. I LOVE MUSIC—The O’Jays—Philco, Int'l
8. SALSOUL—Salsoul Orch.—Salsoul (LP)
9. MIGHTY HIGH—The Mighty Clouds Of Joy—LP
10. I AM SOMEWHERE—Jimmy James & The Vagabonds—Pye
11. LET’S GET CHANCE YOUR TROUBLES AWAY—Archie Bell & The Drells—TSP
12. SHAME ON ME—Wanda Stover—Columbia
14. OH NO, NOT MY BABY—De Blanc—Arco
15. CRUSH—Mohogany Soundtrack—Mellow (LP)
16. MIMI—The Dazzle—Arco
17. I’M ON FIRE—Part 2—Jimi Hendrix—Experience
18. BABY FACE—Wing & A Prayer File & Drum Corps—Wing & A Prayer
19. LOVE MACHINE—The Marvelettes—Tamla
20. ONE FINE DAY—Jaye Jude & Tom Cat
21. TELL THE WORLD HOW I FEEL ABOUT CHA’ BABY—Harold Melvin & The Blue Notes—Philco, Int'l
22. THE MIGHTY HIGH—The Mighty Clouds Of Joy—LP
23. I AM SOMEWHERE—Jimmy James & The Vagabonds—Pye
24. YOU ARE WHAT YOU ARE—Soul—Soul (LP)
25. I’M ON FIRE—Part 2—Jimi Hendrix—Experience
26. WHAT DO YOU WANT—ABC—Backbeat Records
27. I’M ON FIRE—Part 2—Jimi Hendrix—Experience
28. OH NO—Wanda Stover—Columbia
29. CRUSH—Mohogany Soundtrack—Mellow (LP)
30. YOU ARE WHAT YOU ARE—Soul—Soul (LP)

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

This Week
1. I LOVE MUSIC—The O’Jays—Philco, Int’l (LP)
2. BABY FACE—Wing & A Prayer File & Drum Corps—Wing & A Prayer
3. DRIVE MY CAR—Gary Teras Empire—P.I.P (disco edit)
4. SING A SONG—Earl, Wind & Fire—Columbia (LP)
5. LADY BUMP—Pepper McLean—Atco
6. WALK AWAY FROM LOVE—David Ruffin—Motown
7. INSIDE AMERICA—Jazzy Murray Jones—Jupiter

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With Jeff Starship’s Take Off

Baker

LOS ANGELES—Though far
from failures in recent years, the
Jefferson Starship, formerly San
Francisco’s most popular band,
recently released its third album,
"Ship Of Fools," which has been
credited with revitalizing the group.

Cox, who joined the band in 1967
as a keyboardist and vocalist,
said the band’s recent success is
due to "the fact that we’ve been
playing together for a long time.
I think the chemistry between
the band members has always been
good," he said.

"We’ve been together for over 10
years now," Cox said. "And the
chemistry is still there. We’ve
developed a real bond with each
other."

Cox added that the band’s new
album, "Ship Of Fools," is a
tribute to the memory of his
late father, who was a member
of the band during its early
years.

With the release of the new
album, the band is looking to
achieve even greater success in
the music industry.

"We’re excited about this new
album," Cox said. "We’ve put a lot
of effort into it and we think it’s
going to be a big hit."

Cox said the band’s dedication to
its craft has helped it to remain
relevant in the music industry.

"We’ve been playing together
for so long now that we know how
to keep our fans interested,"
Cox said. "We understand what
our fans want and we try to give
it to them."
29

New York—Lasco Laser Discs, premised on dancing to laser light images debuted here Dec. 19. The dance spot, which is an offshoot of Laser-Physics Ltd., is an open Wednesday and Thursday evenings, while the other week nights are devoted to laser theater. Admission on dance nights is $2.50. The operation is located in the Soho district of the city.

Lasers Lab Club Makes N.Y. Debut

The operation is located in the Soho district of the city.

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The operation is located in the Soho district of the city.
A Panacea For Acts Devised By Eric Gardner

NEW YORK—Life on the road can be an unrewarding experience for even the most seasoned and professional band. That's why Eric Gardner, a veteran tour and production manager, began Panacea Ltd. eight months ago, devoted to bridging the gap between touring bands, managers and promoters.

"After working on the road for awhile with groups like the Grateful Dead, Hot Tuna and Larry Coryell, as well as for places like the Sanderson Theater in Springfield, Mass., the Lenox, Mass., Festival and promoter John Scher, I felt that a company could be developed that would take worry and uncertainty out of traveling on the road." Gardner asserts. "So I began Panacea and work alone, hiring myself out to bands, performing many key services for them so that everything runs smoothly and trouble-free on the tour."

In the short existence of Panacea, Gardner has already branched out into international coverage with his execution of the recent Blue Oyster Cult 30-city tour of Europe. "I worked out all of the tour details with Bunny Friedlos of CBS International and helped iron out many problems before they occurred," he says. "For instance, I got permits in each city for the group's special effects (flash powder, dry ice), since some are forbidden by law in certain places or are hard to find."

Although Gardner is currently handling only two bands, Blue Oyster Cult and Hot Tuna, his job is full-time. For each date he compiles a fax sheet. Before a group even enters a city, Gardner presents them with this list that includes local contact, promoter, hotel, transportation, time schedules (stage call, sound check, door opening, soundtimes, curfew), piano tuner, hall manager, crew chief, stage limitations and dis

Talent

Monarch Boss Asks For More 3-Act Package Availabilities

BY JIM MELANSON

WALTERS ASSOCIATES

YORK

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CREED TAYLOR—For creating a crossover brand of jazz which appeals to pop and discotheque fans, thus broadening the music's scope.

CHRIS BLACKWELL (left) and DENNY CORDELL—For their collective efforts in introducing and popularizing reggae music from Jamaica into the U.S. market.

JOHN DENVER—For a musical style which is far reaching and touches an adult audience which heretofore has not been involved with pop music.

FREDDY FENDER (left) and HUEY MEAUX—For establishing Tex-Mex music in the national pop marketplace.

CBS RECORDS and vice presidents BRUCE LUNDVALL (left) and JACK CRAIGO—For promoting the wide margin $4.98 list price concept to provide a viable market medium for catalog LPs.

ATLANTIC RECORDS and DICKIE KLINE (Left) and HENRY ALLEN—For a series of 12-inch singles for discotheques designed to give club spinners a better sounding record with greater ease of handling.

ANDY PARK—For devising adventurous programming involving regional, pop, jazz and classical shows for Scotland's commercial station, Radio Clyde.

Moffat Communications—For installing a computer-assisted programming system at its radio stations in Canada.

WILLEM VAN KOTEN—For masterminding and guiding the international impact of Dutch talent in his role as producer, publisher, disk jockey.

"WONDERAMA"—For presenting top name contemporary music acts to a new audience of young children Sunday mornings via syndicated TV.

EXXON CORPORATION—For leading the way in corporate funding of classical concert music on radio, television and in concert.
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TOP ARTISTS OF 1975 (Based on Billboard’s Charts)
The information compiled for the top artist’s survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of Nov. 2, 1974 through Nov. 1, 1975. Points were assigned to each weekly position, in reverse order for each chart in the categories represented. In addition, the number one position each week was assigned bonus points equal to the total number of positions on its respective chart. In this way all the records of a particular artist, publisher or producer were compiled, combined and placed in total point strength order. Where a record was shared by more than one artist, publisher or producer, and each was known in his or her right, the points were divided equally. Each artist, publisher or producer, however, was given credit for the record. All listings were compiled by the staff of Billboard’s Music Popularity Charts Dept. under the direction of Bill Wardlow and Bob White.

TOP RECORDS OF 1975 (Based on Billboard’s Charts)
The information compiled for the top records survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of Nov. 2, 1974 through Nov. 1, 1975. These recaps, as well as the weekly charts, do not reflect actual sales figures. The ratings take into account the number of weeks the disk was on the chart, plus the weekly positions it held during its chart life. Each disk was given points accordingly for its respective chart, and in addition, the number one position each week was assigned bonus points equal to the total number of positions on its respective charts. These recaps were compiled by the staff of Billboard’s Music Popularity Charts Dept. under the direction of Bill Wardlow and Bob White.

Fewer Chart Winners Carry Over
But Smooth And Complex Music
Production Sound Remains Vital
By NAT FREEDLAND

LOS ANGELES—Perhaps the biggest surprise in this year’s No. 1 chart was that so few of them are held over from last year, although the polished smooth and complex production sound Billboard named as 1974’s dominant chart trend in this space in 1974 still rules the marketplace.

John Denver wins the most awards this year, with four. He’s no. 1 pop singles artist and male vocalist, easy listening artist and his “Back Home Again” is top country LP.

By Charlie Rich last year had six awards. The 1975 no. 1 winners are far more spread out among different styles of pop crossover appeal.

This year’s second biggest winner is rocking airlift Elton John, whose “Greatest Hits” was the top pop album and who got both top pop LP artist and pop-male vocalist titles. His producer, Gus Dudgeon, came along for 1975’s top pop production honors.

Freddy Fender took four awards too, wrapping up most of the new artist honors. The titan of Tex-Mex music won as best new artist in pop singles and albums, country singles and a new category of Honor Roll Hot 100 artist.

Capitol matched its strength as top label and the single of the year was A&M’s Captain & Tennille with “Love Will Keep Us Together” which also made the top pop singles group of the year. Retaining their key position holds were Columbia for no. 1 albums and Motown’s Jobete for no. 1 publishing.

Van McCoy & The Soul City Symphony came up with three awards, for top singles instrumentalists, new album instrumentalists and new singles instrumentalists. McCoy’s “Hustle” established him as a leading artist in 1975.

In pop singles, Linda Ronstadt took over the female no. 1 spot and America rose to the top of the groups. Both of these are artists whose stars have risen steadily over a period of years.

Talent in Action
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CREED TAYLOR—For creating a crossover brand of jazz which appeals to pop and discotheque fans, thus broadening the music’s scope.

CHRIS BLACKWELL (left) and DENNY CORDELL—For their collective efforts in introducing and popularizing reggae music from Jamaica into the U.S. market.

JOHN DENVER—For a musical style which is far reaching and touches an adult audience which heretofore has not been involved with pop music.

FREDDY FENDER (left) and HUEY MEAUX—For establishing Tex-Mex music in the national pop marketplace.

CBS RECORDS and vice presidents BRUCE LUNDVALL (left) and JACK CRAIGO—For promoting the wide margin $4.98 list price concept to provide a viable market medium for catalog LPs.

ATLANTIC RECORDS and DICKIE KLINE (Left) and HENRY ALLEN—For a series of 12-inch singles for discotheques designed to give club spinners a better sounding record with greater ease of handling.

ANDY PARK—For devising adventurous programming involving regional, pop, jazz and classical shows for Scotland’s commercial station, Radio Clyde.

MOFFAT COMMUNICATIONS—For installing a computer-assisted programming system at its radio stations in Canada.

WILLEM VAN KOOTEN—For masterminding and guiding the international impact of Dutch talent in his role as producer, publisher, disk jockey.

"WONDERAMA"—For presenting top name contemporary music acts to a new audience of young children Sunday mornings via syndicated TV.

EXXON CORPORATION—For leading the way in corporate funding of classical concert music on radio, television and in concert.
It's not the cat in the fight but the size fight in the
size of the right, size of the cat!
### Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE-Artist-Label (Dist. Label)</th>
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<tbody>
<tr>
<td>1</td>
<td>LOVE WILL KEEP US TOGETHER—The Captain &amp; Tennille—A&amp;M</td>
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<tr>
<td>2</td>
<td>RHINESTONE COWBOY—Glen Campbell—Capitol</td>
</tr>
<tr>
<td>3</td>
<td>PHILADELPHIA FREEDOM—Elton John Band—MCA</td>
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<td>4</td>
<td>BEFORE THE NEXT TEARDROP—Freddie Fender—A/C Dot</td>
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<tr>
<td>5</td>
<td>MY EYES ADORED YOU—Frankie Valli—Private Stock</td>
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<td>6</td>
<td>SOME KIND OF WONDERFUL—Grand Funk—Capitol</td>
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<td>7</td>
<td>SHINING STAR—Earth, Wind &amp; Fire—Columbia</td>
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<td>8</td>
<td>FAME—David Bowie—RCA</td>
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<td>LAUGHTER IN THE RAIN—Neil Sedaka—MCA</td>
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<td>ONE OF THESE NIGHTS—The Eagles—Asylum</td>
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<td>THANK GOD I'M A COUNTRY BOY—John Denver—RCA</td>
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<td>12</td>
<td>JIVE TALKIN’—The Bee Gees—HSU Atlantic</td>
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<td>BEST OF MY LOVE—The Eagles—Asylum</td>
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<td>14</td>
<td>LOVIN' YOU—Minnie Riperton—Epic (Atlantic)</td>
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<td>KUNG FU FIGHTING—Carl Douglas—20th Century</td>
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<td>16</td>
<td>BLACK WATER—Doobie Brothers—Warner Brothers</td>
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<td>BALLROOM BLITZ—Sweet—Capitol</td>
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<td>18</td>
<td>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC</td>
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<td>19</td>
<td>HE DON'T LOVE YOU (Like I Love You)—Tony Orlando &amp; Dawn—Elektra</td>
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### Singles Labels

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<td>PRIVATE STOCK 6</td>
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<td>PHILADELPHIA INTERNAT (A&amp;M/Columbia) 10</td>
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<td>Capitol</td>
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<td>BOB SEGER &amp; THE SCORPIONS (3)</td>
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<td>MCA</td>
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<td>BARRY MANILOW (2)</td>
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<td>Bell (Arista)</td>
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<td>FREDDY FENDER (3)</td>
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<td>Private Stock</td>
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<td>FRANKIE VALLI (3)</td>
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<td>DAVID BOWIE (3)</td>
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<td>Capitol</td>
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<td>BARRY WHITE (3)</td>
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<td>Capitol</td>
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<td>RINGO STARR (3)</td>
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<td>(Capitol)</td>
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### Singles—Female Artists

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<td>Capitol</td>
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<td>HELEN REDDY (4)</td>
<td>Atlantic</td>
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<tr>
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<td>3</td>
<td>OLIVIA NEWTON-JOHNSON (4)</td>
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<td>Capitol</td>
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<td>JESSI COLTER (3)</td>
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<tr>
<td>Capitol</td>
<td>5</td>
<td>MINNIE RIPERTON (2)</td>
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<tr>
<td>Capitol</td>
<td>6</td>
<td>MELISSA MANCHESTER (2)</td>
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<tr>
<td>Atlantic</td>
<td>7</td>
<td>GLORIA GAYNOR (4)</td>
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<td>Atlantic</td>
<td>8</td>
<td>CAROLE KING (2)</td>
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<td>Atlantic</td>
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<td>JANIS JAPAN (1)</td>
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<tr>
<td>Columbia</td>
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<td>CAROL DOUGLAS (2)</td>
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<td>(Columbia)</td>
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<td>PHLORENE SNOW (1)</td>
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<td>Columbia</td>
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<td>GWEN McCRAE (1)</td>
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### Singles—Duos, Groups

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<tr>
<td>Warner Brothers</td>
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<td>TONY ORLANDO &amp; DAWN (3)</td>
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<td>Elektra (2) Bell (Artis)</td>
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<td>EAGLES (3)</td>
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<td>CARRINGTON &amp; THE PIPS (3)</td>
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<td>Buddah</td>
<td>5</td>
<td>GLADYS KNIGHT &amp; THE PIPS (4)</td>
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<td>Columbia</td>
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<td>SMOKEY ROBINSON (4)</td>
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<td>Columbia</td>
<td>7</td>
<td>MAC DAVIS (4)</td>
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<td>Columbia</td>
<td>8</td>
<td>BOBBY VINTON (3)</td>
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<tr>
<td>Capitol</td>
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<td>GEORGE HARRISON (3)</td>
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<td>Capitol</td>
<td>10</td>
<td>BILL SWAN (3)</td>
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### Singles—Instrumentalists

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<tbody>
<tr>
<td>Atlantic</td>
<td>1</td>
<td>VAN MCCARTHY &amp; THE SOUL CITY SYM-</td>
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<tr>
<td>Phonies</td>
<td>2</td>
<td>MIKE POST (2)</td>
<td>Atlantic</td>
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<tr>
<td>Atlantic</td>
<td>3</td>
<td>THE RITCHIE FAMILY (1)</td>
<td>Atlantic</td>
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<tr>
<td>Atlantic</td>
<td>4</td>
<td>HERBIE MANN (1)</td>
<td>Atlantic</td>
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<tr>
<td>(20th Century)</td>
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<td>LOVE UNLIMITED ORCHESTRA (1)</td>
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<td>20th Century</td>
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<td>KRAFTWERK (1)</td>
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<td>Atlantic</td>
<td>7</td>
<td>BIMBO JETS (1)</td>
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<tr>
<td>Atlantic</td>
<td>10</td>
<td>BANDAI (1)</td>
<td>Atlantic</td>
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</tbody>
</table>
THANK YOU

and Season's Greetings to everyone for making 1975 such a good year.

Olivia Newton-John
Thank You
Olivia,
You've Made
This Year
"Clearly Love."

From all of us at

L.K. Productions, Inc.
9116 Sunset Blvd
Los Angeles, CA 90069

www.americanradiohistory.com
### Albums

<table>
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<tr>
<th>Pos.</th>
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<td>Elton John’s Greatest Hits</td>
<td>Elton John</td>
<td>MCA</td>
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<td>That's The Way of the World</td>
<td>Earth, Wind &amp; Fire</td>
<td>Columbia</td>
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<td>3.</td>
<td>John Denver’s Greatest Hits</td>
<td>John Denver</td>
<td>RCA</td>
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<td>4.</td>
<td>Back Home Again</td>
<td>John Denver</td>
<td>RCA</td>
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<td>Phoebe Snow</td>
<td>Phoebe Snow</td>
<td>Shelter (MCA)</td>
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<td>Captain Fantastic &amp; The Brown Dirt Cowboy</td>
<td>Elton John</td>
<td>MCA</td>
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<td>An Evening With John Denver</td>
<td>John Denver</td>
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<td>8.</td>
<td>Average White Band</td>
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<td>9.</td>
<td>On the Border</td>
<td>Eagles</td>
<td>Asylum</td>
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<td>Physical Graffiti</td>
<td>Led Zeppelin</td>
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<td>13.</td>
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<td>22.</td>
<td>Philadelphia International</td>
<td>7 (Phonogram)</td>
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</table>

**COLUMBIA** "THE NUMBER ONE POP LABEL"
Wishing you an SRO '76 Tony Bennett

Currently in Release
“LIFE IS BEAUTIFUL”
"His voice has really never sounded better"... Billboard

www.americanradiohistory.com
### Albums Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Albums)</th>
<th>Label (Dist. Label)</th>
<th>Titles on Album Chart</th>
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<tr>
<td>1</td>
<td>ELTON JOHN (5) MCA</td>
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<td>2</td>
<td>JOHN DENVER (4) RCA</td>
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<td>AVERAGE WHITE BAND (3) Atlantic</td>
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<td>EAGLES (4) Asylum</td>
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<td>DOBBIE BROTHERS (4) Warner Bros.</td>
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<td>6</td>
<td>TONY ORLANDO &amp; DAWN (4) Bell &amp; Arista (2) Atlantic</td>
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<td>BASS PLAYER &amp; OVERDRIVE (4) Mercury (Phonogram)</td>
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<td>DIO &amp; PLAYERS (3) Mercury (Phonogram) (2) 20th Century/ Westbound</td>
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<td>LED ROSS (4) RCA</td>
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<td>OLIVIA NEWTON-JOHN (3) MCA</td>
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<td>15</td>
<td>AMERICA (2) Warner Brothers</td>
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<td>GREEN DAY (3) (London)</td>
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<td>MINNIE RIPERTON (2) Epic (Columbia) (1) Janus</td>
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<td>18</td>
<td>EARTH, WIND &amp; FIRE (2) Columbia (2) Warner Brothers</td>
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<td>19</td>
<td>AEROSMITH (3) Columbia</td>
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### Honor Roll Of New Album Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST, Label (Dist. Label)</th>
<th>Titles on Album Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>PURE PRAIRIE LEAGUE, RCA: Bush/ABC/Dot</td>
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<tr>
<td>2</td>
<td>FREDDY FENDER, ABC/Dot: Before The Next Teardrop Falls; Are You Ready For Freddy</td>
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<tr>
<td>3</td>
<td>BRUCE SPRINGSTEEN, Columbia: Born To Run; Wild: The Innocent (A &amp; E Street Shuffle); Greetings From Asbury Park, NJ</td>
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<tr>
<td>4</td>
<td>CAPTAIN &amp; TERRINE, A&amp;M: Love Will Keep Us Together</td>
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<tr>
<td>5</td>
<td>KRAFTWERK, Vertigo (Phonogram): Raik &amp; Florian: Autobahn</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>VAN MCCOY &amp; THE SOUL CITY SYMPHONY, Asylum: Disco Baby: From Disco To Love</td>
<td></td>
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</tbody>
</table>

### Honor Roll Of New Album Artists

| Pos. ARTIST, Label (Dist. Label) | Titles on Album Chart |
|------|-----------------------------|-----------------------|
| 18   | HENRY GROSS, A&M: Plug Me Into Something | |                       |
| 19   | KC & The Sunshine Band, T.K.: KC & The Sunshine Band | |                       |
| 20   | RON BANKS AND DRAMA TICS, A&M: The Dramatic Jackpot | |                       |
| 21   | OUTLAW, A&M: Outlaws | |                       |
| 22   | BRIAN JACKSON & GIL SCOTT-HERON, A&M: Midnight Band: The First Minute Of A Day | |                       |
| 23   | BOB MARLEY & THE WAILERS, Island: Natty Dread: Burnin' | |                       |
| 24   | ESTHER PHILLIPS WITH BECK, Kudu (Motown): Esther Phillips With Beck | |                       |
| 25   | STANLEY CLARKE, Nemperor (Atlantic): Journey To Love | |                       |
HOLIDAY CHEER FROM MACON, GA.

Merry Christmas and Happy New Year from your friends at Capricorn Records.
### Albums—Male Artists

**Pos.** | **ARTIST** (No. of Charted Albums) | **Label** (Dist. Label) |
---|---|---|
1. | ELTON JOHN (5) | MCA |
2. | JOHN DENVER (4) | RCA |
3. | DAVID BOWIE (4) | RCA |
4. | AL GREEN (3) | (London) |
5. | MAC DAVID (3) | Columbia |
6. | PAUL ANKA (2) | United Artists (1) Sire (ABC) |
7. | LYNYRD SKYNYRD (3) | MCA |
8. | ALICE COOPER (1) | Atlantic (1) Warner Brothers |
9. | CHARLEY RICH (3) | Epic (Columbia) (2) RCA (1) London |
10. | JOHN LENNON (2) | Apple (Capitol) |
11. | BARRY MANILOW (1) | Arista (1) Bell (Arista) |
12. | BOB DYLAN (4) | Columbia |
13. | CARLY SIMON (3) | ABC/Life songs |
14. | STEVIE WONDER (3) | Tamla Motown (Mo-town) |
15. | MICHAEL MURPHEY (1) | Epic (Columbia) |
16. | NEIL DIAMOND (1) | Columbia (1) (Dist. Label) |
17. | HARRY CHAPIN (2) | Elektra |
18. | ERIC CLAPTON (3) | RSO (Atlantic) |
19. | JIM CHACE (3) | ABC Life songs |
20. | STEVIE WONDER (3) | Tamla Motown (Mo-town) |
21. | JOE COCKER (3) | A&M |
22. | BOBBY VINTON (2) | ABC (2) Epic (Columbia) |
23. | FREDDY FENDER (2) | ABC/Dot |
24. | BRUCE SPRINGSTEEN (3) | Columbia |
25. | BURT FOGELBERG (2) | Epic (Columbia) |

### Albums—Female Artists

**Pos.** | **ARTIST** (No. of Charted Albums) | **Label** (Dist. Label) |
---|---|---|
1. | OLIVIA NEWTON-JOHN (3) | MCA |
2. | MINNIE RIPERTON (2) | Epic (Columbia) (1) Arista |
3. | HELEN REDDY (3) | Capitol |
4. | BARBRA STREISAND (2) | Columbia (1) Arista |
5. | CAROLE KING (3) | Ode (A&M) |
6. | PHOEBE SNOW (1) | Shelter (MCA) (Arista) |
7. | LINDA RONSTADT (2) | Asylum (2) Asylum |
8. | JANIS IAN (2) | Columbia |
9. | MELISSA MANCHESTER (1) | Arista (1) A&M |
10. | JUDY COLLINS (1) | Elektra |
11. | JOHN MITCHELL (2) | Asylum |
12. | MILLIE JACKSON (2) | Spring (Polydor) |
13. | JOAN BAEZ (1) | A&M |
14. | MARIA MULDAUR (1) | Reprise (Warner Brothers) |
15. | ROBERTA FLACK (1) | Atlantic |
16. | CARLY SIMON (1) | Elektra |
17. | BOBBY HUMPHREY (1) | Blue Note (United Artists) |
18. | ANNE MURRAY (2) | Capitol |
19. | GLORIA GAYNOR (2) | MGM |
20. | JESSI COLTER (1) | Capitol |
21. | NANCY WILSON (2) | Capitol |
22. | EMILYLOU HARRIS (1) | Reprise (Warner Brothers) |
23. | ARETHA FRANKLIN (1) | Atlantic |
24. | BONNIE RAFTT (2) | Warner Brothers |
25. | MARLO THOMAS (1) | Bell (Arista) |

### Albums—Instrumentalists

**Pos.** | **ARTIST** (No. of Charted Albums) | **Label** (Dist. Label) |
---|---|---|
1. | THE BLACKBIRDS (3) | Fantasy |
2. | RAMSEY LEWIS (2) | Columbia |
3. | GROVER WASHINGTON, JR. (1) | Kudu (Motown) |
4. | CRUSADERS (2) | ABC/Blue Thumb |
5. | STANLEY TURRENTINE (3) | Fantasy (2) CTI (Motown) |
6. | QUINCY JONES (2) | A&M |
7. | LOVE UNLIMITED ORCHESTRA (1) | 20th Century |
8. | ISLEY BROTHERS (2) | Mercury |
9. | B.T. EXPRESS (2) | Sony (Atlantic) |
10. | ISAAC HAYES (2) | Atlantic |
11. | BARRY WHITE (2) | MCA |
12. | EARTH, WIND & FIRE (2) | Columbia |
13. | EARTH, WIND & FIRE (2) | Columbia |
14. | BILLY COBHAM (2) | Atlantic |
15. | DONALD BYRD (1) | Blue Note (United Artists) |

### Albums—Duos, Groups

**Pos.** | **ARTIST** (No. of Charted Albums) | **Label** (Dist. Label) |
---|---|---|
1. | AVERAGE WHITE BAND (3) | Atlantic (1) MCA |
2. | EAGLES (4) | Asylum |
3. | DOBBIE BROTHERS (4) | Warner Brothers (4) |
4. | TONY ORLANDO & DAWN (4) | Bell (Arista) (3) Arista (1) Elektra |
5. | BACHMAN-TURNER OVERDRIVE (4) | Mercury (Phonogram) |
6. | BEACH BOYS (2) | Capital (2) Reprise/Brother (1) Reprise |
7. | ROLLING STONES (2) | Rolling Stones (Atlantic) (2) London (1) Abaco (London) |
8. | LED ZEPPELIN (5) | Atlantic (1) Swan Song (Atlantic) |
9. | CHICAGO (8) | Columbia |
10. | OHIO PLAYERS (3) | Mercury (Phonogram) (2) 20th Century Westbound |
11. | AMERICA (2) | Warner Brothers |
12. | EARTH, WIND & FIRE (2) | Columbia (1) Warner Brothers |
13. | AEROSMITH (3) | Columbia |
14. | JETHRO TULL (3) | Chrysalis (Warner Brothers) |
15. | B.T. EXPRESS (1) | Roadshow (Scepter) (1) Scepter |
16. | JEFFERSON STARSHIP (2) | Grunt (FCA) |
17. | STYLISTICS (4) | A&M |
18. | BAD COMPANY (2) | Swan Song (Atlantic) |
19. | GLADYS KNIGHT & THE PIPS (4) | Buddah (1) Soul (Motown) |
20. | KOOL AND THE GANG (4) | De-Lite (Columbia) |
21. | THE SPINNERS (3) | Atlantic |
22. | ISLEY BROTHERS (2) | T-Neck (Columbia) |
23. | PINK FLOYD (2) | Harvest (Capitol) (1) Capitol (1) Columbia |
24. | LOGGINS & MESSINA (3) | Columbia |
25. | FLEETWOOD MAC (4) | Reprise (Warner Brothers) (1) Sire (ABC) (1) Warner Brothers |
A WARM THANK YOU FOR 1975 FROM RSO RECORDS AND OUR FAMILY OF ARTISTS

BEE GEES
JACK BRUCE
ERIC CLAPTON
YVONNE ELLIMAN
FREDDIE KING
REVELATION

AND A HOT PREDICTION FOR 1976

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www.americanradiohistory.com
FOR AWARDS, IT WAS A MERCURY RECORD YEAR

thanks to the brilliant recording artists who accounted for 31 Record World, Billboard and Cash Box awards.
Producers

Pos. PRODUCER (No. of Singles on Hot 100)

1. Gus Dudgeon (9)
2. Arif Mardin (8)
3. Dennis Lambert, Brian Potter (2)
4. Bob Crewe (6)
5. Jimmy Denher (6)
6. Barry White (5)
7. Hank Medress, Dave Appell (7)
8. Maurice White (5)
9. George Martin (4)
10. Kenny Gamble, Leon Huff (8)
11. Richard Perry (7)
12. Joe Wissert (5)
13. Peter Asher (4)
14. Vicki Hall (7)
15. John Farrar (4)
16. Hucy P. Meaux (3)
17. Paul McCartney (5)
18. Milton Okun (4)
19. Hugo Peretti & Luigi Creatore (6)
20. Mike Curb (8)
21. Ted Templeman (4)
22. James William Guercio (4)
23. Wille Mitchell (4)
24. Jans Company (3)
25. Randy Bachman (3)
26. Tony Camillo (3)
27. Thom Bell (5)
28. Lenny Waronker (6)
29. Jim Price (2)

Singles—New Male Artist

1. Freddy Fender (2) ABC/Dot (1)
2. GMT (Jan.) (4)
3. Morris Albert (1) RCA
4. Leo Sayer (2) Warner Brothers

Singles—New Duos, Groups

1. Captain & Tennille (3) A&M
2. Hot Chocolate (3) Big Tree (Atlantic)
3. Pilot (1) EMI (Capitol) (1) Capitol

Singles—New Female Artist

1. Jessi Colter (2) Capitol
2. Melissa Manchester (2) Arista
3. Phoebe Snow (1) Shelter (MCA)

Singles—New Instrumentalists

1. Van McCoy & The Soul City Symphony (2) Avco
2. Mike Post (3) A&M
3. The Ritchie Family (1) 20th Century
Thank You Billboard

#1 Soul Singles Artist

Gladys Knight and The Pips
### Publishers

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Publisher</th>
<th>Licensee</th>
<th>No. of Charted Singles on Hot 100</th>
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<td>Jobete</td>
<td>ASCAP</td>
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<td>Chappell</td>
<td>BMI</td>
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<td>CHRYSLER</td>
<td>BMI</td>
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<td>Blackbyrd</td>
<td>ASCAP</td>
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<td>ABC</td>
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### Albums—New Male Artist

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<td>1.</td>
<td>Pure Prairie League</td>
<td>RCA</td>
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<td>2.</td>
<td>Captain &amp; Tennille</td>
<td>A&amp;M</td>
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<td>3.</td>
<td>Kraftwerk</td>
<td>Vertigo (Phono-gram)</td>
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### Albums—New Female Artist

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<td>Gloria Gaynor</td>
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<td>Jessi Colter</td>
<td>Capitol</td>
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<td>Emmylou Harris</td>
<td>Reprise (Warners Brothers)</td>
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### Albums—New Duos, Groups

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<th>Label</th>
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<td>Pure Prairie League</td>
<td>RCA</td>
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<td>2.</td>
<td>Captain &amp; Tennille</td>
<td>A&amp;M</td>
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<td>Kraftwerk</td>
<td>Vertigo (Phono-gram)</td>
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### Albums—New Instrumentalists

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<th>Album</th>
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<td>Van McCoy &amp; Soul City Symphony</td>
<td>Avco</td>
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<td>2.</td>
<td>McCoy &amp; Soul City Symphony</td>
<td>Avco</td>
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### Number One

<table>
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<tr>
<th>Artist</th>
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<td>Freddy Fender</td>
<td>ABC/Dot</td>
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<tr>
<td>Bruce Springsteen</td>
<td>Columbia</td>
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<td>Roger Whittaker</td>
<td>RCA</td>
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</table>
Congratulations Award Winners...

<table>
<thead>
<tr>
<th>Paul McCartney &amp; Wings</th>
<th>Helen Reddy</th>
<th>Glen Campbell</th>
<th>Natalie Cole</th>
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<tbody>
<tr>
<td>Sweet</td>
<td>Anne Murray</td>
<td>Jessi Colter</td>
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<td>John Lennon</td>
<td>Linda Ronstadt</td>
<td>Merle Haggard</td>
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<td>Grand Funk</td>
<td>Freddie Hart</td>
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<td>Evie Sands</td>
<td>Gene Watson</td>
<td>Pink Floyd</td>
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<td>Kraftwerk</td>
<td>Pilot</td>
<td>Buck Owens</td>
<td>Al Martino</td>
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<td>Susan Raye</td>
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<td></td>
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<td>La Costa</td>
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...and thank you for making this an incredible year at Capitol!
## Singles

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<th>Title/Artist-Label (Dist. Label)</th>
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<th>Title/Artist-Label (Dist. Label)</th>
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<td>1.</td>
<td>RHINESTONE COWBOY—Glen Merle(Capitol)</td>
<td>RHINESTONE COWBOY—Glen Merle(Capitol)</td>
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<td>RHINESTONE COWBOY—Glen Merle(Capitol)</td>
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<td>2.</td>
<td>RECONSIDER ME—Marv Felts—ABC-Dot</td>
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<td>5.</td>
<td>WASTED DAYS &amp; WASTED NIGHTS—Freddy Fender—ABC-Dot</td>
<td>WASTED DAYS &amp; WASTED NIGHTS—Freddy Fender—ABC-Dot</td>
<td>WASTED DAYS &amp; WASTED NIGHTS—Freddy Fender—ABC-Dot</td>
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### Singles Artists

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### Singles Labels

- **RCA Records**
- **ABC**
- **MCA**
- **Columbia**
- **Mercury**
- **Epic**
- **RSO**
- **Capitol**
- **ABC**
- **United Artists**

### Singles New Artists

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**www.americanradiohistory.com**
Once again, in 1975, Denver is the heart of America.

The Billboard Year-End Awards
Top Pop Artist—Singles
Top Pop Singles Artist—Male
Top Easy Listening Artist—Singles
Top Country Album—"Back Home Again"

Management III
Jerry Weintraub
Produced by Milt Okun
Asst. Producer—Kris O'Cooper

RCA Records and Tapes
TOASTS OF THE TOWN

FREDDY FENDER
RUFUS
B. J. THOMAS
CRUSADERS
ACE
POINTER SISTERS

BOBBY VINTON
AMAZING RHYTHM ACES
DON WILLIAMS
BILLY ‘CRASH’ CRADDICK
JIM CROCE
RAY PRICE

DONNA FARGO
TOMMY OVERSTREET
RON BANKS & THE DRAMATICS
BOBBY BLAND
ISAAC HAYES
NARVEL FELTS

THE BILLBOARD AWARD WINNERS FROM

www.americanradiohistory.com
Hello, Dolly!

The Country Music Association's 1975 Female Vocalist of the Year award winner has earned her title in the true Nashville style. Since the day Dolly Parton left her Tennessee mountain home, she's been making her vocals a familiar trademark of America's home-grown music. For her crowd-pleasing shows, Dolly relies on the true-to-life sound and consistent dependability of Shure microphones, as well as her Shure Vocal Master Sound System. As this talented lady at the top of the charts has proved, Shure is the "Sound of the Professionals" for Nashville.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
ZZ TOP
THE ROCK’N’ROLL PHENOMENON.

IN CONCERT...
In 1975 ZZ Top continued making music history.

ATLANTA. Largest concert crowd in the history of the Omni. Previous record set by the Rolling Stones.

KANSAS CITY. Largest concert crowd in the history of Kemper Arena. Previous record set by Jethro Tull.

NASHVILLE. Largest concert crowd ever in the city of Nashville (at Fairgrounds Speedway during the Tennessee State Fair), breaking Elvis Presley’s record for the second time.

NEW ORLEANS. Largest crowd ever assembled for musical event in city to date (at City Park Stadium). Previous record set by Led Zeppelin.

OKLAHOMA CITY. Largest concert crowd ever at Fairgrounds Coliseum. Previous record set by the Dobbie Brothers.

TULSA. Largest concert crowd ever assembled in Tulsa for single concert (at Fairgrounds). Previous record set by Leon Russell.

TEXAS TOUR ’75. During Thanksgiving Week ZZ Top returned—triumphantly—to their home state, giving SRO concerts in San Antonio, Houston, Ft. Worth, and Dallas. History was made even before the concerts were held by the advance ticket sales.

ON RECORD...
During 1975 ZZ Top stuck gold—and platinum.

“FANDANGO,” their latest album, was certified gold upon release, qualifying for platinum status almost immediately thereafter.

“TUSH,” the single from “FANDANGO” was a top 20 hit.

“TRES HOMBRES,” their previous album, turned platinum in mid-75. As of September it was the longest lasting album by an American group on the Billboard Hot 100 chart.

“RIO GRANDE MUD” and “FIRST ALBUM” are now well on their way to gold.

IN THE PRESS...
During 1975 the ZZ Top phenomenon began to receive due recognition.

BILLBOARD, 11/15/75. A Texas legend. One of the biggest rock groups in the world. Perhaps one of the most popular rock n roll bands in the world.

NEWSWEEK, 12/18/75. One of the biggest concert acts in the country. ZZ Top has lapped a vein of solid gold in the early sixties the Beach Boys made. ‘Let’s go surfin’ now’—a national imperative—even on the prairies. Now ZZ Top is out to make hell-raising along the Mexican border a good time everyone can share.

IN 1976 “THAT LITTLE OL’ BAND FROM TEXAS” WILL EMBARK ON THEIR FIRST EUROPEAN TOUR.

WATCH THE PHENOMENON SPREAD.
Singles

**Singles Artists**

<table>
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<th>No.</th>
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<td>JAMES BROWN (2)</td>
<td>Polydor</td>
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**Singles**

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**Albums**

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<td>THAT NIGGERS CRAZY - Richard Pryor &amp; Partee (Stax)</td>
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<td>LOS COCHINOS - Cheech &amp; Chong - Ode (A&amp;M)</td>
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Dear Billboard -

Thank you for recognizing our work in 1975. You've helped make our first year of recording a beautiful one!

Toni & Daryl

CAPTAIN & TENNILLE

#1 Top Pop Single
“Love Will Keep Us Together”

#1 Top Easy Listening Single
“Love Will Keep Us Together”
The little Memphis beauty with that big belting voice. Country stardom is definitely within reach for this super talent and she’s working steadily in that direction. Just give a listen to Donna’s latest release . . .

"MAMA, CAN YOU TELL ME"
DOYLEN #144
Barbara's Country and proud of it. When you hear her great new release or see her purely professional and dynamic performance on stage you'll be a believer. She portrays the sincerity and boundless ability that it requires for greatness.
### Albums

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JOHN LODGE
LTD
NILS LOFGREN
LULU
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JOHN MADARA
MANDRILL
KEN MANFIELD
BOB MARLEY
& THE WAILERS
BOB MARGOULEFF
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OSMOND BROTHERS
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OSCAR PETERSON
SHAWN PHILLIPS
MICHAEL PINER
BILLY PRESTON
JIM PRICE
JOE PORTER
NORBERT PUTMAN
SUZI QUATRO
REDZONE
HELEN REDDY
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Leon Russell
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Lynyrd Skynyrd
Tony Scotti
Phil Schier
Earl Scruggs
Bill Scyzmcyk
Del Shannon
Marlena Shaw
Frank Sinatra
Nancy Sinatra
Mark Smith
Glen Spreen
Jim Stafford
The 5 Stairsteps
Steeley Dan
Barbara Streisand
Rod Stewart
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John Stronach
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Eric Tagg
Art Tatum
Skip Taylor
Jim Taylor
Lily Tomlin
Richard Torrence
Tower of Power
Vance or Towers
Ronnie Tyson
Greg Venable
Lolly Vegas
Pat Vegas
Joe Walsh
Jim Weatherly
Don Williams
Skyhill Pub.
Dwight Twilly Band
Wishbone Ash
Flip Wilson
David Wilson
Lenny Williams
Joe Wissert
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Pos. COMPOSER: TITLE Artist, Label (Dist. Label)
1. TITLI., COMPOSER: LIVE AT CARNEGIE Harold Chicago (Conductor), Artist, Label (Dist. Label)
2. SNOWFLAKES Isao (Conductor), Artist, Label (Dist. Label)
3. ROSSINI: THE GOSPEL Isao, Symphony (Conductor), Artist, Label (Dist. Label)
4. SYMPHONIE ME TO Isao (Conductor), Artist, Label (Dist. Label)
5. PERFORMING ALBUM Christoper Parkening, Artist (Conductor), Label (Dist. Label)
6. SYMPHONIES FANTAS FANTAS TIC Concertgebouw Orchestra (Davis), Artist, Label (Dist. Label)
7. THE KING & OF Joy, ABC “Reach Out,” ABC (Dist. Label)
8. MOZART: PIANO Sonatas Concertgebouw Orchestra (Davis), Artist, Label (Dist. Label)
9. HAYDN: COMPLETE SYMPHONIES, VOL. 9 Philharmonia Hungarica (Dorati), Artist, Label (Dist. Label)
10. ALBION: ADAGIO & OTHER PIECES Academy of St. Martin-in-the-Fields (Marriner), Artist, Label (Dist. Label)
11. BACH: FLUTE SONATAS (Complete) Rampal, LaCroix, Odyssey (Columbia)
12. SCOTT JOPLIN: PIANO RAGS, VOL. 1 & 2 Joshua Rifkin, Nonesuch (Elektra)
14. MOURNING: PICTURES AT AN EXHIBITION Joshua Rifkin, Nonesuch (Elektra)
15. JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch (Elektra)
16. JOPLIN: PIANO RAGS, VOL. 5 Joshua Rifkin, Nonesuch (Elektra)
17. JAYZON: COMPLETE SYMPHONIES, VOL. 9 Philharmonia Hungarica (Dorati), Artist, Label (Dist. Label)
18. PUCCHI: MADAME BUTTERFLY Vienna Philharmonic, Freni, Pavarotti (Karasov), London
19. BELLINI: PURITANI London Symphony Orchestra (Bonynge), Sutherland, Pavarotti, London
20. SCOTT JOPLIN: THE EASY WINNERS Concertgebouw Orchestra (Davis), Artist, Label (Dist. Label)
21. MOZART: COSI FAN TUTTE London Philharmonic (Solti), London
22. HANDEL: SONATAS FOR FLUTES & HARPSICHORDS Rampal, LaCroix, Odyssey (Columbia)
23. THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Artist (Conductor), Label (Dist. Label)
24. BERLIOZ: SYMPHONIE FANTASIQUE Concertgebouw Orchestra (Davis), Artist, Label (Dist. Label)
25. R. STRAUSS: ALSO SPRACH ZARATHUSTRA Concertgebouw Orchestra of Amsterdam (Haitink), Artist, Label (Dist. Label)
26. BACH: BRANDENBURG CONCERTOS (Complete) Pailli-Chamber Orchestra, RCA Red Seal
27. PIANO MUSIC BY GEORGE GERSHWIN William Bolcom (Piano), Nonesuch (Elektra)
29. MOSTLY MOZART: ALICIA DE LARRAHO Alicia de Larrachoa, London
30. NEW RECORDINGS OF CHOPIN Vladimir Horowitz, Columbia

Labels

Pos. COMPOSER: TITLE Artist (Conductor), Label (Dist. Label)
1. RODRIGO: CONCERTO DI ARAN-JUEZ John Williams, guitar, English Chamber Orchestra (Barboumen), Columbia
2. FANTASY FILM WORLD OF BER-NARD HERRMANN National Philharmonic/Bernard Herrmann, RCA
3. CHARLES IYES: 100TH ANNIVER-SAARY Bernstein, Schuller, Biggs, Smith, Stokowski, Kirkpatrick, Ives, Columbia
4. RAPHAEL A FESTIVAL OF FLUTE CONCERTOS Paulina Chamber Orchestra (Piardard), 1 Solisti Veneti (Scimone), Erato (RCA)
5. MAHLER: SYMPHONY NO. 5 Chicago Symphony Orchestra (Sotin), London
thank you for an incredible year

FRANKIE VALLI • BOB GAUDIO

and

FOUR SEASONS
Albums

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<td>MIDNIGHT BAND: THE 1969 DISCOTHEQUE, One, Bob James, CTI (Motown)</td>
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<td>BAD BENSON, George Benson, CTI (Motown)</td>
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<td>SUN GODDESS, Ramsey Lewis, Columbia</td>
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<td>SOUTHERN COMFORT, Crusaders, ABC/Blue Thumb</td>
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<td>BODY HEAT, Quincy Jones, A&amp;M</td>
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<td>THRUST, Herbie Hancock, Columbia</td>
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<td>FLYING START, Blackbyrds, Fantasy</td>
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<td>STEPPING INTO TOMORROW, Donalda-Dalton &amp; Sibyl Myers, Motown</td>
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<td>EXPANSION, Herbie Hancock, Columbia</td>
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<td>DISCOTHEQUE, Herbie Mann, Atlantic</td>
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<td>WHERE HAVE I KNOWN YOU BEFORE, Return To Forever Featuring Chick Corea, Polydor</td>
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<td>IS IT IN, Eddie Harris, Atlantic</td>
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<td>21</td>
<td>MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY, Gil Scott-Heron &amp; Brian Jackson, Arista</td>
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<td>PHOEBE SNOW, Phoebe Snow, Shelter (MCA)</td>
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<td>STANLEY CLARKE, Stanley Clarke, Nemperor (Atlantic)</td>
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<td>TALE SPINNIN', Weather Report, Columbia</td>
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<td>ECHOES OF A FRIEND, McCoy Tyner, Milestone (Fantasy)</td>
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<td>WINTER IN AMERICA, Gil Scott-Heron &amp; Brian Jackson, Strata East</td>
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<td>I NEED SOME MONEY, Eddie Harris, Atlantic</td>
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<td>WHO IS THE BITCH, ANYWAY?, Marlena Shaw, Blue Note (UA)</td>
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<td>HIGH ENERGY, Freddie Hubbard, Columbia</td>
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<td>THE BRECKER BROTHERS, Brecker Brothers, Arista</td>
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<td>THE CHICAGO THEME, Hubert Laws, CTI (Motown)</td>
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<td>ALL IN LOVE IS FAIR, Nancy Wilson, Capital</td>
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<td>THE BADDEST TURRENTINE, Stanley Turrentine, CTI (Motown)</td>
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<td>THE AURA WILL PREVAIL, George Duke, EMI-MPS</td>
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<td>A TEAR TO A SMILE, Roy Ayers Ubiquity, Polydor</td>
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<td>FUNNY LADY/Original Soundtrack Recording—Barbra Streisand, Arista</td>
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<td>THE SUPER SOUL MUSICAL &quot;WON-DERFUL WIZARD OF OZ&quot; THE WIZ/Original Cast Recording, Atlantic</td>
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<td>MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK—JAWS/MCA</td>
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<td>GODSPELL, Musical Based on the Gospel According To St. Matthew—Original Cast—BELL (Arista)</td>
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<td>WAYNE SHORTER (1) Columbia</td>
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<td>TOM SCOTT &amp; THE LA EXPRESS (1) Ode (A&amp;M)</td>
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<td>THAD JONES &amp; MEL LEWIS (1) Philadelphia International (Columbia)</td>
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Entertainment Directors Cautiously Book Some Contemporary Attractions

By Elliot Teitel

Three established contemporary performers who remain strong marquee attractions are Glen Campbell, Helen Reddy and Wayne Newton.

Ready played Blood, Sweat and Tears. Captain and Tennille and Alice Cooper's extravaganzas in Northern Nevada and is aggressive about opening more pop acts in Vegas.

Dick Lane, entertainment director at the Hilton and Flamingo, introduced Gladys Knight and the Pips this year and has Sha Na Na planned for January. He's had Elvis since 1965 but isn't sure about the renewal of his contract.

Walter Kane, entertainment director for the Hughes chain which encompasses the Sands, Frontier, Desert Inn and Landmark, has his old standby, Wayne Newton, working upwards of 38 weeks a year in Vegas at the Sands or Frontier.

Ed Gathright, entertainment director for Caesars Palace and the Thunderbird, hasn't booked any new breaking artists but his roster has the stature of established names who are in the MOR mainstream of contemporary expression like Phil Anka and Frank Sinatra and Andy Williams.

The T'Bird has been playing rock packages, Dick Clark's oldies revival troupe or an impersonator doing Elvis Presley. Berne Rothkop, entertainment director at the MGM Grand will introduce Barry Manilow next year. His two leading pop acts are Helen Reddy and Mac Davis.

In talking with these entertainment tactitums, one re- ceives reaffirmation that hard rock will never be accepted in the hotels and that there will never be a day when all the hotel marquees boast forth with rock attractions. Dick Lane of the Hilton says there shouldn't be the same kind of entertainment available at the same time. The Sahara's Lenny Martin feels one day we will see upwards of five marquees out of 15 announcing contemporary acts, but "I'll have to be pretty contemporary music."

The audience all the entertainment directors are programming for remains the 25 and up person with cash in his pockets and a desire to stay in the hotel after the show and partake of the gaming.

"We're going out after the younger audience by booking contemporary acts," says Tony Zoppi, an associate to Torres at the Riviera.

The Riviera's lineup includes Olivia Newton John (who moved down the Strip after playing the Hilton with Charlie Rich when she couldn't get the kind of money she wanted. Laza Menenti, Engelbert Humperdinck, the Smothers Brothers, Tony Orlando and Dawn, Bobby Vinton (in 1976), Rich Little, Don Rickles, Joel Grey, Pet Clark, Jose Feliciano, Burt Bacharach, The Righteous Brothers and the aforementioned Neil Sedaka and Frankie Vali.

The Riv likes to present co-headliners, something it has been doing for three years. None of these supporting acts are signed to long term pacts. The hotel prefers not to be locked in so that it can latch onto a newly exploding artist and mop him up for the longest play date.

"It's a very pleasant surprise to see a Sadaka come in as a supporting act and move up to become a headliner," Zoppi says.

The hotel hopes its co-headliner can build audience rapport and become headliners. "That's why we're booking so many young acts.

All it takes for a co-headliner to be promoted in stature is for a record to take off or a tv show to explode in the ratings. "All the co-headliners have the talent," Zoppi says, "they just need the drawing power from the movies or records or tv. Ideally if all three happen you have a blockbuster.

The hotel hopes the co-headliner will bring in one-third or one-fourth of the business the star does. If the co-headliner can bring in 200-300 people a night, then the combination can produce a full house.

The Riviera usually signs three year pacts with options ("which helps avoid bidding wars," Zoppi exclaims). The Riviera learns toward what Zoppi, who talent scouts acts for Torres calls "MOR contemporary.

(Continued on page 54)
The letters appear in a script typeface:
"Neil Sedaka. They are high and neat and trump. And they herald Sedaka's headlining status at the Riviera Hotel. The time in history. November, only two months ago.

Onstage the smiling, pudgy singer announces "It's nice to be back once again...I thought I'd give it one more try."

The audience on this Friday evening chuckles a bit uncomfortably over the remark, but what the hell, if he's making asides about his being canned from the Carpenters' show, here last August, then the incident must be long over with.

Not necessarily, for Sedaka is a sensitive person, a hard-nosed New Yorker by nature who feels he has been professionally wronged and during this engagement, he's out to prove that he's special, that he's indeed a casino draw, that he's top value for the Riviera's money, that he's valid, worthwhile and most important, someone who the people can relate to and remember.

For in show business one's memory of one's sustaining on-stage is all that counts. And during his first headlining engagement Sedaka is winning new fans and rekindling associations with people who sang along to his Immature teenage ditties from 1959 to 1963.

One gets the feeling that people in the hotel's main showroom are rooting for Sedaka because they seem to be aware that he's very hot, has music which they hear on the radio and he was given his walking papers by the Carpenters for reasons which have not been officially explained by the sister-brother act who were headlining at the hotel and had picked Neil as their opening act.

Sedaka's 55 minutes at the Riviera is a fine display of professional enthusiasm, skill and savvy in knowing how to pace oneself, sing expertly and generate enough excitement to keep dinner show patrons and midnight show revelers all attentive and keyed up. It's the combination of new songs and anOldies medley for 30s-40s crowd which does the trick.

His high tenor fits the mood of pop and soul music today.

The new songs reflect Sedaka's maturation as a full fledged songwriter, composing music and words for the first time while also collaborating with two long-time lyricists, Howie Greenfield and Phil Cody. The old songs reflect the style of the music business in the late 50's-early 60's when formula songs were demanded of the young composer-singer and he just plain grew out of favor.

But in Vegas, Sedaka is drawing customers to the Riviera and the hotel is happy because it solidifies its position as a leading hotel sympathetic to contemporary music personalities.

Ten years ago when he was 26, Sedaka made his Vegas debut but at the Fremont in the downtown Casino Center, working the small lounge which launched Wayne Newton and Lou Rawls in this desert outpost. There were four acts on the bill that decade ago, Mollie Bee, comic Ronnie Martin and a "black hoofer" whose name Sedaka cannot recall.

In 1965 with no substantial record sales and no bookings, Sedaka decided rather than trying to "grope around," he'd bow out. His last single on RCA was "The World Through A Tear."

Although he was primarily writing songs from 1965-74, he was also playing concerts in England where he sang Al Jolson and Eddie Cantor medleys plus other people's hits.

Now, sitting in his suite at the Riviera in the afternoon, his wife, Leba at his side, Sedaka is eager to explain how he recorded two LPs in England with 10cc ("Solitaire" and "The Tra La Days Are Over"), met Eton John and emerged as a contemporary singer in 1974 after "Laughter In The Rain," a hit in England and Rocket Records signed him and decided to bring it in the States. It was released in November of 1974 and made No. 1 in January.

The "Sedaka's Back" LP released in the U.S., he explains, is actually a compilation of material already released on Polydor in the U.K.

As a result of "Laughter" and the subsequent renewed interest in Sedaka, the Carpenters asked him to join their domestic concert tour plus go to Japan. Both acts got great reaction on the road. Sedaka says. They had been together fourteen weeks when they hit Vegas the first eventful time.

Sedaka had 35 minutes as the opening act, he says. Then he returned at the end of the Carpenters' set to work several tunes with them.

They worked together one fleeting week before Sedaka's supporting role status was quashed. On the road, Sedaka began to overshadow the Carpenters. He says he felt very awkward about reaping the glowing reviews, often seeming to be stronger than the Carpenters, the stars of the show.

His opening act at the Riviera wasn't easy," he recalls. "I had to do Laughter," The Immigrants, "Music Takes Me, 'the oldies, 'Sing Me' and 'Breaking Up Is Hard To Do.'"

Apparently following Sedaka was equally hard to do.

"I was told by Richard's management, who was my management at the time, that I was being cancelled out of Japan and the medley we did at the end of the show. There was no notice, no reason, so I politely picked up the phone and asked Richard why I was being fired from Japan. He said, 'I have no explanation...it's not going the way I planned.' I called him a genius and said I thought his sister was one of the greatest singers of the last 20 years and that was it.

"Then one week later on a Wednesday afternoon I was told on the phone that Wednesday was the last night."

Sedaka feels that an incident which occurred the previous night caused the guiltline to fall on his head. He introduced two friends in the audience, Dick Clark and Tom Jones. "If I hadn't introduced them it would have been a slip in the face," Sedaka says. "Richard claims I should not have done that."

Up until that point what did Sedaka think of the Carpenters' presentation. In his short phraseology which he uses regularly, he offers this recollection: "Very entertaining, very musical, great musicians, great singing, great harmonies, beautiful songs, a very pleasant show."

He admits the reviews were emphasizing his strength. "What am I supposed to do, go out and be lousy?"

The firing was "a terrible hurt. I was shocked. I got calls from Steve and Eydie who wanted me to go onstage with them that night at Caesars Palace. We had dinner with Wayne Newlon between shows and he wanted to come onstage with me. (Eton called and said he wasn't at the Troubadour in Los Angeles) he'd come down."

There seemed to be a sense of urgency for the 36-year old Sedaka to get right back to Vegas as quickly as possible. "I started calling friends of mine who knew Vegas and I should do and they said get a booking in the next seven days as a headliner."

It took a little longer than that, but Ed Torres, who operates the Rivera and signs all talent, came up with the contract. The need to show the world that he was indeed on top prompted Sedaka to seek his return engagement as soon as possible. To strike "while you're hot."

He recalls that he and his family left Vegas on Thursday. "By the time we left, the signs had already been changed. It was a terrible feeling because people were saying we were fabulous but we were leaving town."

Having played as an opening act, Sedaka discovered the difference between Vegas and other cities. "I write 50 songs a year and I have to concentrate in Vegas on the tested ones, the very recognizable ones. I can't do album cuts which I do in concerts. People at concerts know the artist and his music. I have to be right direct in Vegas because people come to hear familiar tunes.


Sedaka is proud of his current writing status in his songs which have depth and mature meaning. "When I started in the late 50s at the beginning of rock 'n roll, it was four chords. Howie Greenfield wrote all the lyrics; we were locked into a formula kind of song which lasted for five years. I just started writing lyrics two years ago. How come? "My wife said I could probably write good lyrics because I write good letterers. You have to be concise."

"That's Where The Music Takes Me" was his first all Sedaka composition.

(Continued on page 55)
Throughout the years, Harrah’s has always meant the biggest, brightest names in show business. 1975 was no exception. As a matter of fact, we were the scene of the greatest event in nightclub history... the Denver/Sinatra “Back to Back” Show. Sure 1975 will be a tough act to follow, but we’re working on it!
Jazz Shows Its Appeal
Vegas Society And Monk Montgomery Pave New Paths For Its Exposure

Discos: There’s Plenty To Fit All Ages And Musical Styles
By Hanford Searl

The current disco club craze has taken root in this predominantly MOR entertainment capital. From the million-dollar Strip with its high-rise towers to nearby neighborhoods, the disco dance club scene provides a wide variety of locations equal to the different variety of tourists this fast-paced city attracts.

Surprisingly, local customers account for the success or failure of the city’s top four disco centers although tourists—the majority from Southern California—fill the boogie palaces on weekends and holidays.

Perhaps the plusses of all dance clubs, Dirty Sallys Discotheque Backgammon Club captures the greatest out-of-town clientele and show business-beautiful people crowd because of an ideal location between the two Hughes hotels, the Sands and Frontier.

Dirty Sallys is by far the classiest disco with lush decorations which include rows of hanging macrame plants, eight backgammon tables, seven closed circuit tvs, upholstered “Cabrillanca” type tables, chairs and booths. A multi-colored stained glass ceiling above the dance floor showers warm colors around the darkened club.

Open 1½ years, Sallys is the direct result of creative imaginings by Rudy Schneider, 28, the club’s assistant manager and owner Rainier Gund, 38, the man with the financial backing.

“There really isn’t one single thing to point out our success,” says Schneider. “It’s a combination of atmosphere, special events, our location and the music cycle we employ.”

According to Schneider and DJ Coco, the musical format is geared to a slow-fast cycle which gradually builds to a steady climax. “We’re definitely selling sex through the music,” reveals Schneider. Coco adds the club’s stock records on a 50-50 basis from companies while purchasing the rest outright.

The two agree Billboard’s L.A. disco chart is used more than any New York disco sound. The eight stereo speaker sound system carries in the same style as Silver Convention’s “Fly, Robin Fly,” “That’s The Way” by K.C. & The Sunshine Band and Frankie Valli & The Four Seasons’ “Who Loves You.”

Schneider reports the sexiest weekend ratio of local to tourist support ranges from 70-30 weekdays and 60-40 weekends. While maintaining a strong Vegas local clientele, Sallys attracts such celebrities as Liberace, Liza, and Clint Eastwood as did Billy Jack’s, also owned by Gund. It was situated farther south on the Strip.

Sallys’ capacity of 337 persons is usually attained each night. Cocktails range from $1.75-$2 and a $2 cover is charged to those not holding preferred gold cards. Gund recently opened a Sallys in Kansas City and a March 1 deadline is set for Hollywood’s first Sallys.

Gund was accused of discriminating against blacks recently and a case is pending before the Equal Rights Commission, but he denies any denial of admittance on the basis of color but rather on type of customer. A decision is expected soon.

The only other disco clubs facing legal woes as well as visitors include the Landmark Hotel’s 34th floor Skytop Disc-o-dance and the first Strip membership-only disco club, Post Time, at the high-rise Jockey Club between the Marina and Dunes hotels.

The Hughes Landmark disco action cooks a top the 364 foot tower and offers a spectacular panoramic view of the Las Vegas skyline from 9:30 p.m. until 3:30 a.m. Unlike Dirty Sallys hours—from 10 p.m. until 7 a.m.—but unique in its surroundings, Skytop offers a high club, a uniquely dance-club with a nightly broadcast on KLAV.

“We’re basically MOR right now, mingling slow with fast, old and new music,” says a DJ. “We’re a disco, not a specialty disco,” reports KLAV DJ Dick Knight. “We’re unique because of the nature of the room, the diversity of traffic from both the old to the young.”

According to Knight, 38, the hotel executives and Hughes Summa Corp. executives have been reading plans to enlarge, enhance and refurbish the 360-capacity room. The disco, a branch of hotel general manager Ed Miligan, was a transition from live trio music, and has been a financial success.

(Continued on page 110)

(Continued on page 55)
Casino lounges, once the showcase for up and coming main room superstars, have been a fading, endangered species in this entertainment capital during 1975 and are about to face total extinction because of rising costs.

All but a handful of the major Strip and downtown casinos have shut down the once-popular late night stage circuit and have remodeled the areas for gambling purp-

poses.

The 400 capacity Lion's Den at the plush MGM Grand Hotel closed Nov. 1 after headlining acts such as Roger Williams, Lou Rawls, David Frye and The Pizzlers. In its place will be new baccarat tables.

The Las Vegas Hilton shattered its spectacular lounge the alter which had been the home for rock and soul acts several months ago.

The Flamingo Hilton also turned out the lights in its main showroom several months ago, booked major talents such as Peggy Lee, absent from the Strip for three years, into the smaller lounge theatre where the review, "Vive Paris Vive" is currently billed.

Caesars Palace and the Riviera eliminated lounges several years ago when show costs began to race out of the realm of sanity. "We were the first major hotel to eliminate lounges because of increased costs," reports Ron Arons, Caesars publicity director. "We put Keno in its place.

Such legendary show business greats as Duke Ellington, Woody Herman and The Checkmates performed in Nero's Nook, a 350 seat lounge in Caesars, before it went dark in 1969.

Many young performers and members of bands complain that the lounge circuit has shut off their chance for "learning the ropes." According to one musician booked at the hotel Sahara, "Not everyone's going to rush back to the Catskills Borsch circuit to break in the trade."

The Frontier is back to the original concept of an open lounge in the casino with unknown names playing. The Sands also has a small casino area for unknowns.

Tony Zaggi, Riviera executive, expresses a more optimistic outlook about the avenues new talent can take to reach the Strip main showrooms. He believes both the recording indus-
y and television will provide valuable experience for promis-
ing talents.

The days of the casual, impromptu lounge happenings are forever gone. The original concept of lounges involved sitting, rest ing and having a drink while a guy played a piano. Now's it's rock music, sophisticated humor and group entertainment.

Of all the major Strip hotels, the Riviera has successfully cor-

porated what may have been blossoming lounge talents to co equal headline status during the past few years and has reached the summit in duet billing with such acts as Don Rickles, John Davidson, Neil Sedaka, David Brenner and Olivia Newton John. The Hudson Brothers.

The Riviera used to spend $50,000 weekly for Starlight Lounge acts such as Sheky Greene at $25,000, Vic Damone at $20,000 and about $7,500 for a 15 piece backup band.

The Golden Nugget still offers country acts in its open lounge area and recently, owners of the new Marina Hotel, the Hacienda, Stardust and Fremont downtown, has been encouraging lounge acts in its respective hotels.

The Aladdin has the Chipparrias Brothers in its Casino Lounge.

"Bare Touch of Vegas" and the Irish Showband.

Of all lounge areas and Argent Inc. owners of the new Marina Hotel, the Hacienda, Stardust and Fremont downtown, has been encouraging lounge acts in its respective hotels.

The Riviera entertainment director Leonard Martin succ-

cessfully anticipated the high show costs and trimmed the once 350 seat Casbar Lounge to 175 on a more informal basis.

"It's doing twice the business now at a more casual pace.

There's no takes and people can come and go as they please," says Bob Brackett, Sahara publicity director.

Most major hotels maintain small trios in open bar situ-

ations but the day of new acts breaking in at after hour lounges is a scrapbook memory. The days of seeing an Ann-Margaret singing on a piano at the old Hughes C. Ranch are gone but not forgotten.

HANFORD SEARL

DECEMBER 27, 1975 BILLBOARD, TALENT IN ACTION

www.americanradiohistory.com
Las Vegas Bets

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Continued from page 47

All the hotels agree there has to be balance in entertainment. Yet more and more there are bookings in town for groups who are holding back the wider progression of rock music into Vegas.

Zoppo sees it as the hotel owners and their entertainment chiefs remaining “old entertainment ori-
tinated” with repertoire catering to the older high roller. Lenny Martin of the Sahara says, “This town has been in a standstill for the last five years. Prior to a few bookers taking a chance, nothing new happened.”

Zoppo says his boss Torres listens to Top 40 radio and is aware of new names in music.

There are still plenty of older en-
tertainers who are fine talents but have elaged the spotlight for years and are still booked by some marquee names. “Yet a whole new generation has come up which doesn’t associate themselves with them,” Zoppo contends.

Mitch DeWood, entertainment di-
rector of the Tropicana, says he’d be interested in booking rock acts with proper control of seating and behavior. He’d even like to book and come up with new names in music.

To Kelly Stevens
and Billy T:

Congratulations on your

1976 - 1977, BILLBOARD, TALENT IN ACTION

Andy Williams, Sammy
Duncan, The Carpenters.

Liberace: “Kelly Stevens: Carnival belongs in the main room!”
Liberace is quite pleased that Kelly Stevens is involved in the Las Vegas market. Stevens is best known for his Cafe Hamburger, but he is also a producer of television specials. He is the owner of the Cafe Hamburger and the Cafe Hollywood, both of which are located in Las Vegas.

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some kind of an home with several funky Very try.

(Capt. and Tennille heard the song in the hotel lobby when Kip Cohen of A&M brought it to their attention. They came to the Troubadour where Sedaka was playing and heard his version.)

Sedaka was in London when the record came out. "I thought it was a black act." The song made the act.

Where does Sedaka compose? During his free hours in the hotel. "I'd rather write in something I answer. It's too difficult. I write verbally, I sing when I write and since I have a lot of energy in the evening, all of my energy of the day must go into the performance that evening.

"I pamper myself. The act is all music. There is really nothing else. If I blow that there is no act. When I'm not writing I'd be happy to do that as long as I have a place to play. I have to have peace of mind. Nothing has to distract me."

Sedaka is a disciplined writer. "I know I'm flying Dec. 21 to New York and spending three or four weeks writing, I've, I've blocked out January and February for writing and recording the next collection. There will be no place for this record because writing is the crux of my success. Without the songs I don't know."

"Solitaire," the Carpenters' hit, was composed several years ago and was interpreted beautifully by Pet Clark and Andy Williams before Richard and Karen.

Sedaka hopped scotch from "The Immigrants" to "Bad Blood." All the melodies came first. Phil Cody wrote the words to "The Immigrants" which has meaning to people whose ancestry is of another country. "Bad Blood." Sedaka says "just a pop song about an evil woman."

The word bitch is an emphasis word in the song and when he appeared on the "Merv Griffin Show" on CBS-TV he couldn't use it despite its being known around the country. "I had to change the words for the version I write. Very strange indeed." Yet he was able to sing the song on the "Opry" and "Tonight" and "The Merv Show." "Bad Blood" reminds Sedaka of his roots in rock. "It was biting and funny and it got me into another following, not just a top two shows crowd. All the other records hit No. 1 on the easy listening chart. "Bad Blood" did not.

Sedaka and Cody wrote "Laughter" on a weekend which produced seven other hits. "The melody came very quickly, in less than one hour, and Phil's lyrics come in less than 40 minutes." This song was written in Sedaka's home in Forest Hills, N.Y., in a rustic house with a big picture window and an old piano. "I like to work on old pianos," Sedaka says. "They have some kind of magic."

After Cody had written his lyrics, Sedaka says he said, "No one laughs in the rain. It's ridiculous." "But my friends said it was very wise. I didn't listen to the lyrics until I heard it for the 47,000 time on the radio." Has he been out in the rain since then? Sedaka says he's afraid of catching cold and injuring his voice.

For "Laughter" he wrote "a beautiful chord progression without an unexpected change of key." Sedaka always says "Spanish as a child, one segment of the melody, electronic feeling. For other portions he thought "very garbory, very New Yorky."

Enter a problem: The Vietnam immigrants were coming into the U.S. to some people's clamor and radio stations had a hard time sizing this song. So sold 350,000 after "Laughter" had gone 900,000. Sedaka thinks it's the best record he's co-produced with associate Robert Appere.

"The Hungry Years" is a reflection of what Sedaka went through as a business and finally reaching it and looking back and saying: "the hungry years that we went through." I can't believe it, I'm purelly Howie's idea. He got it from friends of ours. Personally, I like the times now much better. Sedaka says he's been coupling in their 30s wpe when they hear the song because "they relate to it. I've seen people to give the same reaction as me during my show. I can't cry on the stage because that would really break me up, but I cry when I write songs."

"Breaking Up" was penned by Greenfield in 1960. Sedaka's original version was a rock and age production. He totally changed the arrangement, a slow ballad and introduced it effectively that way last January at the Troubadour.

"Sad Eyes" was recorded in L.A. with several funny studio players. While he had written for several r&b acts in the 50s, he's been dressed a bluesy tune for himself. "I didn't want to stick to old chords so I went from a B slab to a D flat which has never been done before and then I went back into a tradi- tional blues in a New Orleans type horn section."

After Sedaka has cut live vocal tracks, Artie Butler does the string arrangements and Jim Horn the horn parts.

Can he sustain his well-rounded career as composer and performer? He says "I'm not sure yet. I'd like to do television and multi-faceted career so long as he has time to write. I'm going to try to do both. I can't do both. I can't do both."

He's with a woman. "Leba is in administrative control."

I have to produce two albums a year and that's a lot. I've been asked by several people to produce them and I'm slowly going to get into with some new ideas and several new people." This airing is projected for 1976.

Sedaka plans to tour eight months. "I want almost all of it in one tour. Too much record sales in the first year. I hardly worked America. And for a rock 'n' roll band, three albums in those days was very unusual."

Some people today think it still is unusual for rock to be presented in Vegas, not Sedaka. He's played the Strip twice in four months. -Eliot Tielge

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**Discs Fit All Ages And Musical Styles**

The circular room is surrounded by wide windows, ceiling mirrors, lights and a five speaker mono sound unit. Aimed at tourists, the landmark tower draws curious youth as well as tourists, although Knight, 38, admits the 40-55 year-old set prefers slower ballad music compared to the soul rock disco beat. Dirty Sallys, meanwhile, appeals to the over 21 under 35 age breakdown.

Similar to Sallys, the Landmark disco attracts visiting celebrities such as Roy Clark, Petula Clark, James Darren and the Righteous Brothers. Knight interviews the recording stars and other personal activities scheduled for the three-hour program from midnight until 3 a.m. with no commercial time.

Knight claims the disco happenings are totally unpredictable because of broad band of music. Request records. Saving $2,500 a month on entertainment costs, the remodeling plans call for adding 150 seats to the scenic room, which never charges a cover with drinks fro $1.50.

The two-year old Jockey Club opened membership to the exclu- sive 12-year olds four years ago and has seen disco membership reach 400. Disco users may utilize the 700 seats of the women's health club facilities within the complex, lighted tennis courts and an outside heated pool. "We are aiming at the 25-30 and older age bracket who really have no place to go right now as far as a disco scene is concerned," says Knight manager John Paul. "We of- ter Top 40 tunes on records and tapes but still soft, mellow rock with some hard sounds."

The dance floor is adjacent to a bar-restaurant-lounge area on the main floor of the eight floor high rise structures which offer combined apartment rooms and to permanent buyers.

Post Time activities begin at 11 p.m. and end at 6 a.m. $30 initia- tion and $10 a month fees were raised recently.

Membership director Jean Thompson adds the club appeals to single women with private club entrance, valet parking and a con- trolled atmosphere. "That situation allows the women to mingle in a safe atmosphere."

But perhaps the most popular disco for live-band entertainment for the 21-27 age group in the city is The Troubadour, about two blocks west of the Strip off West Sahara Ave.

Opened in 1972, The Troubadour showcases rock groups from the Southern California area but man- ager Colby Cooper, 23, agrees with. DJ Jeff Rodney that most of the dancing is done to the disco music and most of the listening accom- paniments such as Sugarloaf, Cold Blood and Rocken Horse, all bands through APOGEE.

"We use both the L.A. and N.Y. charts in Billboard for our disco dur- ing the 20-minute breaks between the 40-minute band segments," in- terprets Prather, "It is strictly disco this Sunday night.

According to Prather, The Trou- badour's dance floor, 100 feet by 20, is the largest in Vegas. Warm wood colors highlight the seating arrangements in orange and brown while the pulsing ceil- ing lights synchronize with the mu- sic."

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**Rock Concert**

"I'm very grateful for the Del Webb organization standing with me on the rock concert series," adds Nassef. "This town is very pol- itical and even though some people want me out. I'm here to stay. I live here."

The new contemporary music policy in the Sahara-Tahoe's main showroom may be expanded to the $45,000,000, 3,000-seat outdoor amphitheater surrounding the corner, usually composed of the younger age group from nearby Del Webb's South Shore in Nevada, and the Reno area.

Both The Captain and Tennille and Blood, Sweat and Tears suc- cessfully played Sahara Tahoe al- though Nassef says the Alice Cooper sets are too high for the Space Center facility. "I'm really in- debted too Johnny Podell, Cooper's agent and manager Shele Gordon. We put together this projection in six days with Atlantic's help."

As a result of the new Del Webb pact, rock concerts will continue to become an entertainment feature with a majority of support from locals but with added attendance strength from nearby Southern California. Utah and Arizona markets when rock superstars appear.
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As the Sun Slowly Sets On Seventeen Fifty With A Cup Of Good Cheer, We Sit Back and Sigh, We Like To Remember, Loyal Friends Old and New, And Extend Our Season's Gladness, To Everyone Of You
A SALUTE TO ARTISTS PROVIDING AN EXTRAS DIMENSION TO MUSICAL ENJOYMENT

James Taylor  Carly Simon  Eagles
Jefferson Starship  Charley Pride  Chuck Mangione
Aretha Franklin  Joni Mitchell
Jose Feliciano  The Spinners  Hugo Montenegro

Artists with quadraphonic releases to their credit are providing the public with an extra dimension to musical listening enjoyment.

Four-channel sound is actually bigger than most people would imagine. In fact, four-channel recordings have gained worldwide acceptance and there is now more four-channel material available in all formats than ever before. Prove it to yourself and check out the Billboard "Top 200 album" list and the best-selling Q-8 tapes. Four-channel product represents a significant share of the activity on the charts.

Whether it be discrete CD-4 or matrix disc—or even discrete Q-8 tape—four-channel is obviously here to stay. So, to all the artists who have helped bring about this extra dimension in listening enjoyment, we salute you.


For further information on CD-4 custom mastering and manufacturing, contact: JVC Cutting Center, Inc., 6363 Sunset Blvd., Hollywood, Calif. 90028 (213) 467-1166 or RCA Custom Sales, 1133 Avenue of the Americas, New York, New York 10036 (212) 698-5900.

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ASCAP
We've Always Had The Greats

ASCAP's Top Gospel Album
"Live At Carnegie Hall"
By ASCAP Member Andrae Crouch

Billboard's
72 U.S. Recording Artists
Continued from page 70

ASCAP
Ascap.com
www.americanradiohistory.com

December 27, 1977, Billboard, Talkin' In Action

Billsongs

Billsongs

ASCAP
www.americanradiohistory.com
**ASCAP STARS TAKE NO. 1 SPOT IN 14 BILLBOARD AWARDS CATEGORIES**

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**ASCAP We've Always Had The Greats**

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<th>Billboard's Top 2 Pop Singles Male Vocalists Both ASCAP 1. John Denver 2. Elton John*</th>
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**We've Always Had The Greats**

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A Tradition...

1960 #1 Shop Around
1961 #1 Please Mr. Postman
1963 #1 Fingertips – Part Two
1964 #1 Baby Love
1964 #1 Come See About Me
1964 #1 Where Did Our Love Go
1964 #1 My Guy
1965 #1 I Can’t Help Myself
1965 #1 Back In My Arms Again
1965 #1 I Hear A Symphony
1965 #1 Stop In The Name Of Love
1965 #1 My Girl
1966 #1 Reach Out, I’ll Be There
1966 #1 You Can’t Hurry Love
1966 #1 You Keep Me Hangin On
1967 #1 I Heard It Through The Grapevine
1967 #1 Love Is Here And Now You’re Gone
1967 #1 The Happening
1968 #1 I Heard It Through The Grapevine
1968 #1 Love Child
1968 #1 For Once In My Life
1969 #1 I Want You Back
1969 #1 Someday We’ll Be Together
1969 #1 I Can’t Get Next To You
1970 #1 A B C
1970 #1 I’ll Be There
1970 #1 The Love You Save
1970 #1 The Tears Of A Clown
1970 #1 Ain’t No Mountain High Enough
1970 #1 War
1970 #1 Indiana Wants Me
1970 #1 Ball of Confusion
1970 #1 Signed, Sealed Delivered I’m Yours
1971 #1 What’s Going On
1971 #1 Mama’s Pearl
1971 #1 Never Can Say Goodbye
1971 #1 Just My Imagination
1971 #1 Ben
1972 #1 Papa Was A Rolling Stone
1972 #1 Let’s Get It On
1972 #1 Keep On Truckin’
1973 #1 Touch Me In The Morning
1973 #1 Higher Ground
1973 #1 Superstition
1973 #1 You Are The Sunshine Of My Life
1974 #1 Boogie Down
1974 #1 Dancing Machine
1974 #1 Tell Me Something Good
1974 #1 You Haven’t Done Nothin’
1975 #1 Boogie On Reggae Woman
1975 #1 Lady Marmalade
1975 #1 My Eyes Adored You
1975 #1 Please Mr. Postman
We at Elektra Asylum Records take great pride in the achievements of our artists, and congratulate those who received recognition in the year-end music polls.

Jackson Browne
Harry Chapin
Judy Collins
Eagles
David Gates
Joni Mitchell
Melba Montgomery
Orleans
Tony Orlando & Dawn
Queen
Eddie Rabbitt
Linda Ronstadt
Carly Simon
Steuher, Hillman, Furay Band

Thank you all for making 1975 the great year that it was for Elektra Asylum Records. Season's Greetings and Best Wishes for the New Year.
Pandora Productions Ltd.
would like to thank these players and singers
for making 1975 an incredible year.

Don't worry fellas...
(everything will be o.k.!!)

Phil Aabert
Don Baldwin
Elvin Bishop
Stephen Jo Bladd
David Bromberg
Fly Brooks
Magic Dick
Tom Dobeck
Neal Doughty
Don Felder
Jay Ferguson
Glenn Frey
Albhy Galuten
J. Geils
Alan Gratzer
Paul Harris
Don Henley
Seth Justman
Mike Kick
Daniel Klein
Jonah Koslen
Bernie Leadon
Mike Lewis
Randy Meisner
Joey Murcia
Mike Murphy
Jim Ed Norman
Daniel Pecchio
G. "Chocolate" Perry

We also would like to thank
the following business-type people,
cause without them we can't play and sing.

Irv Azoff
Mack Emerman
Ed Mashal ("Radar")
Michael Rosenfeld
Critera Recording Studio and Staff
Record Plant East and Staff
Record Plant West and Staff
A very special thanks to Sue, Gail & the Nip-it.

Greg Philbin
Gary Richrath
David Sanborn
Michael Stanley
Micky Thomas
Johnny Vernazza
Joe Vitale
Joe Walsh
Peter Wolf

And now,
introducing our new office,
our new address,
our new phone number,
and our new general manager,
Mr. Lou Stewart, who will
take care of all of us in 1976.
(You asked for it, Lou!)

Alan Blazek  Lou Stewart  Bill Saymcayk

2665 South Bayshore Drive  Suite 107  Coconut Grove, Florida 33133  (305) 856-5942
AUSTRALIA

ARTISTS

A C D E (Musical & Instrumental Group)-II; CBS, Con- viction Records, Rec. 418, LP. Vocal Group. ORLANDO, MICHAEL, (Vocalist), Capitol; Contact. BORROW, JAMES, (Vocalist), Capitol; Contact. BROWN, BILL, (Vocalist), Jive; Contact. CANTONI, FRANK, (Vocalist), Capitol; Contact. CHARLES, THEO, (Vocalist), Capitol; Contact. CLARK, AL, (Vocalist), Capitol; Contact. DUNN, PETER, (Vocalist), Capitol; Contact. GIBSON, RAY, (Vocalist), Capitol; Contact. GORDON, FRED, (Vocalist), Capitol; Contact. HAMMOND, JIM, (Vocalist), Capitol; Contact. HARDIN, SUGAR, (Vocalist), Capitol; Contact. HARRIS, JIM, (Vocalist), Capitol; Contact. HESLINGTON, BILL, (Vocalist), Capitol; Contact. JANSEN, PAUL, (Vocalist), Capitol; Contact. KEMP, DON, (Vocalist), Capitol; Contact. KEMP, TED, (Vocalist), Capitol; Contact. KIRKLAND, RICK, (Vocalist), Capitol; Contact. KIRKLAND, ROBERT, (Vocalist), Capitol; Contact. KITE, STEVE, (Vocalist), Capitol; Contact. LEWIS, TED, (Vocalist), Capitol; Contact. 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What's good for America is good for the world.

As you look at this list of artists honored in the year-end issue of Billboard, Record World and Cash Box, you can see what a great year it's been. And we're proud to have helped the artists achieve their success all around the world, and proud that CBS International broke some of them first. Because when it comes to talent, we've got a world of experience.

Congratulations to:

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Jeff Beck
Thom Bell
Jack Blanchard
David Allan Coe
Chicago
Mac Davis
Neil Diamond
Bob Dylan
Earth, Wind & Fire
Pink Floyd
Dan Fogelberg
Kenneth Gamble & Leon Huff
Art Garfunkel
Herbie Hancock
David Houston
Janis Ian

Sonny James
George Jones & Tammy Wynette
Kokomo

Charlie McCoy
Loggins & Messina
Barbara Mandrell
Harold Melvin
and the Blue Notes
MFSB
Misty Morgan
Michael Murphey
Willie Nelson
Sharon Paige
Peoples Choice
Theodore Pendergrass
Charlie Rich
Minnie Riperton
Paul Simon
Phoebe Snow
Bruce Springsteen
Joe Stemple
Sly Stone
Barbra Streisand
Billy Swan
The Isley Brothers
The New Tony Williams
Lifetime
The O'Jays
The Three Degrees
David Wills

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December 31, 1975


Thanks for a great year!

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Conway Twitty
Rupert Allan • Rene A. Henry, Jr. • Rick Ingersoll
Frank Madden • Morton Segal • Constance L. Stone • John Strauss
Thanks from A&M Records and our award-winning artists:

Captain & Tennille
Carpenters
Quincy Jones

APPLAUSE


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<td>Paul McCartney &amp; Wings</td>
<td>John Lennon</td>
<td>Charlie Whitehead</td>
<td>Edwin Starr</td>
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**BUT WE'RE SURE GOING TO TRY!**
Continued

(Continued on page 94)
“On The Road To My Horizon”

Thanks Glen . . .

Larry Weiss

(Continued on page 96)
Thank You!*

* "Rhinestone Cowboy" is the Number 1 Record of 1975. While selling more than 2 million copies, it became the only record to achieve Number 1 on all three charts in every major music publication: Number 1 pop, Number 1 easy-listening, Number 1 country.

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My soul calculator went to "overload"
—Kal Rudman

THE HIT SINGLE

Kenny Starr
"The Blind Man In The Bleachers"

MCA-40474
Produced by Snuffy Miller

ALBUM NOW AVAILABLE!
International Talent

Continued from page 96

HATFIELD & THE NORTH (Group disbanded)

HAWKINS (Vocal & Instrumental Group) - BM: BM Agency. (Also seeing in USA.)

HAYNARD, JUSTIN & JOHN LODGE (Disband)

HELLO (Vocal & Instrumental Group) - BM: BM Agency. (Also seeing in USA.)

HILLEGE (Vocal & Instrumental Group) - BM: BM Agency. (Also seeing in USA.)

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HOLLOWAY, STEVE (Vocal & Instrumental Group - BM: BM Agency. (Also seeing in USA.)

HOOT OWL (Vocal & Instrumental Group - BM: BM Agency. (Also seeing in USA.)

HOT CHOCOLATE (Vocal & Instrumental Group - BM: BM Agency. (Also seeing in USA.)

HUGNANCY & KANE (Vocal & Instrumental Group - BM: BM Agency. (Also seeing in USA.)

HAYWARD, NEWTON

Chrysalis; My Life (Single).

PM. Bruce

BLUES. (Group disbanded).

BIG (Vocalist)

Instrumental

BA: (Vocalist)

Yellow USA)

Contact United &

Blaylock.

SPEDDING, CHRIS

SPARKS

(Red).

Records: Rainbow

Records: Polydor (Single), We

Records: Vertigo

Records: Replayer


Records: Greatest Hits Columbia (LP)

Records: Odds

Records: International Artists,

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CARLOS (Vocalist) 4, Deporte, Juan Carlos Seta. Record: La Jornada b/w No Menos. Tu & Maria De Salvo (Group). Lguna Records. Recordin: Arco Iris (LP).


JOSE (Vocalist). Sondor; Contact. Clave; PM: Abel Soria. Seattle, WA. 2289, Montevideo. Tel: 3.4519.

ZAGARIA (Vocalist) 4, Deporte, Juan Carlos Seta. Record: La Jornada b/w No Menos. Tu & Maria De Salvo (Group). Lguna Records. Recordin: Arco Iris (LP).


ZAMACOS (Vocalist) 4, Deporte, Juan Carlos Seta. Record: La Jornada b/w No Menos. Tu & Maria De Salvo (Group). Lguna Records. Recordin: Arco Iris (LP).

CANCANO, CARLOS (Vocal) 4, Deporte, Juan Carlos Seta. Record: La Jornada b/w No Menos. Tu & Maria De Salvo (Group). Lguna Records. Recordin: Arco Iris (LP).

CARLOS CANZANI, Juan Paullier 1009, Montevideo. Tel: 1478, Montevideo. Contact only.

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Walking In The City
Saturday Night
Blue In The Dawn
Sunday Morning
Soldier Man
Here In The Village
Nothing But A Heartache
We Love To Dance Too
L.A. Woman
Cindy

Tony Waddington & Wayne Benkart

[LP] THE FUGITIVE

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December 21, 1975

BILLY JOEL

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1. "Uptown Girl," Billy Joel
2. "Just The Way You Are," Billy Joel
3. "Scandal," Billy Joel
4. "Allentown," Billy Joel
5. "Honesty," Billy Joel
7. "Movin' Out (Anthony," Billy Joel
8. "Tell Her About It," Billy Joel
9. "She's Always A Woman," Billy Joel
10. "Scandal," Billy Joel

BILLBOARD INDEX 1972-73

Year-by-year, simple to follow guides to all the articles and features contained in Billboard's 1971, 1972 and 1973 issues. The closely detailed listings include music publishers, record publishers and such personalities as technicians, musicians, and disc jockeys. Also contains listings for record and concert reviews as well as important developments and concerns within the industry. Billboard Index 1971, Hardcover edition $15.95. Paperback Edition $11.95. On the Flip Side By Lloyd Dunn. Dr. Dunn recreates his colorful 30-year career in Capital Records, includes stories involving Maria Callas, Frank Sinatra, and more. 192 pp. 6 x 9. $8.95

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1989

INTERNATIONAL TALENT

Continued from page 2.
Lucky 7 could be your turn to shine!

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Join the many who have already expanded their audiences with international acclaim.

Step into your future—enter the 7th World Popular Song Festival in Tokyo '76
DAVID GLEW, ATLANTIC:
"DISCO POWER OF THE 70'S"
KEYNOTE SPEECH

THE AGENDA

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

WEDNESDAY, JANUARY 21
9 am-10 am  CONTINENTAL BREAKFAST
10 am-11 am  PLENARY SESSION
"Disco Power of the 70's"
Keynote Speaker: David Glee, Atlantic Records, New York
11 am-11:15 am  COFFEE BREAK
11:15 am-12 noon  PLENARY SESSION
12 noon-6 pm  EXHIBITS OPEN

THURSDAY, JANUARY 22
9 am-10 am  CONTINENTAL BREAKFAST
10 am-11 am  CONCURRENT SESSIONS
11 am-12 noon  COFFEE BREAK
11:15 am-12 noon  CONCURRENT SESSIONS
12 noon-6 pm  DISCO ENTRIES

FRIDAY, JANUARY 23
10 am-12 noon  PLENARY SESSION
12 noon-6 pm  EXHIBITS OPEN

Royalview Hotel — New York City

Registration includes continental breakfasts, lunches, the Awards dinner, entrance to all sessions and exhibits, your work materials, and special disco entertainment and events. Early-bird registration is $180 ($200 after December 15).

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All information on agenda, hotel rooms and meeting rooms available will be sent immediately upon receiving your registration!
For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040 or Ron Willman (212) 764-7350

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

Well Done, Gus!
Congratulations from all at John Reid Enterprises

Nice One, Sid
Love, from

To the Number One Rhino
Luv, from

Top Producer of the Year
VEGAS & MONK MONKTON PAVING PATHS  
(Continued from page 32)

handicapped (to one scribe who asked for six free commas to a comic that I want to sit with the mentally retarded).” The goal of the society is to keep the money within the community and to allow local musicians to play on the same bill as the visiting stars.

The society members who live outside of Las Vegas (Blue Mitchell, Harold Land, the Crusaders, for example) and Monk tries to influence other players to participate in the concert if they are already in the West and are flying distance of Vegas. “The hardest thing to do is call all the musicians and ask them to do a gratis thing.”

Says Monk in the dimly lit room retiring from the stage and couch and his body at rest after a five hour ride back from L.A. with the group which went to see the World Jazz Assn.’s concert (and also visit Concerts By the Sea and the Lighthouse.)

“I don’t impose; only want a guy who’s in L.A. or in the area. Look how many guys live in L.A. They can fly here for 40 minutes, go down for a show and go home the same night. I approach people who I feel trust me because I’m a local, a townie.”

The society pays a minimum fee, more a courtesy fee than anything else, plus transporation and accomodations for any guesting performer. “Obviously we can’t afford to anyone in from New York.”

Naturally when a name performer like Freddie Hubbard or Milton Jackson plays a jazz concert in Vegas, that performance helps build a name for jazz in the desert city which heretofore has never been thought of as a link in the jazz club or concert circuit.

When he was in L.A. at the World Jazz Assn. concert he was handing out brochures about the society to his music friends. Many were amazed that three concerts had been put on with name attractions for the courtesy fees. “A lot of the young guys in L.A. have heard about our society,” Monk says beaming. “It’s on over there.”

He also plugs it on a weekly one-hour Sunday afternoon show over KVOV, the soul station located in nearby Henderson. Quinn Jones was a phone guest and he told Monk he’d help if he could. “The people heard him say that.”

At the society’s next concert Paul Louden, the Hacienda’s entertainment director, told Monk he’d help if he could. “They’ve heard him say that.”

“We don’t rip-off the public; the society has got a good image.”

For nearly three years Monk banded on doors trying to get some hotel to “give us a chance to fail” but no one was interested. “The public doesn’t care if they’re all for the better. It was a blessing in disguise,” he admits, “because they can’t dictate their own image and tell us who to play and when to play it.”

Paul Louden, the Hacienda’s entertainment director, the idea of jazz concerts in a facility which was not booked, had a number of reasons. “The Hacienda is not one of the Strip’s top name entertainment hotels, it felt it could take more of a chance.”

The society is trying to turn the Hacienda over to a black-owned management so it will be more of a black-oriented Palace or Sahara.

In any event the Hacienda shows have been sellouts. A number of people have been tourists. How does Monk know that they’ve given their money and don’t care “everything and go in.” Local people, Monk assents, stop at chat and say hi. To the comment once that “there were no more seats.” one man said, “Let me stand.”

Whereby Monk said “gotta wait in the line count out his admissions.”

The society advertises its events in local papers. Membership is $15 or $5 for students. The membership is building, Monk says adding, “We just make a fire and let it smoke. The society has nine on its board of directors. The organization is community minded to where it plans a Christmas party for children and hopes that jazz should be heard in the schools. Hence the shows at local area schools in which the society has invested $30 a month.

Naturally if jazz gets a firm footing, Monk will be able to make his playing regularly. He plays with pop vocalist Don Cherry at various hotels, but in the main he hasn’t found any gigs in the town he calls home. But he takes a broader view of what he is doing. “I feel the society has to say yes. I can get on a bicycle and ride out of town because the people trust us.”

So some musicians who can see the big picture for everyone if Las Vegas becomes an active jazz town.
MCA Proudly Congratulates All Of Our "Talented" 1975 Award Winners.
NUMBER FOUR-TOP POP SINGLES ARTIST
NUMBER THREE-TOP POP SINGLES (MALE VOCALIST)
NUMBER EIGHT-TOP EASY LISTENING SINGLES ARTIST
NUMBER NINE-TOP POP SINGLE, "LAUGHTER IN THE RAIN"

APPLAUSE, APPLAUSE,
FOR OUR FAVORITE ENTERTAINER

CONGRATULATIONS NEIL. FROM ALL AT ROCKET
Today's pop artist is not satisfied with having just a #1 hit song on the "Hot 100" chart, but also seeks to "top out" with "top LP's" on the "LP Top's" chart. It's easy to recall that Elton John ruled the roost in 1970. He held down #1 with 3 different singles on the Hot 100 for 7 weeks, and held down #1 with 4 different albums on the top LP's chart for 15 weeks. His total of 22 #1 hits was an unprecedented feat for anyone. The Eagles with #1 for a distant second.

"Love Will Keep Us Together" was the biggest #1 single and held the position for two years. His four weeks at the #1 spot during June was last equaled in mid-1973 with McCartney's "My Love."

"Captain Fantastic..." was just that—an extended #1 hit from August to September and the hit that made #1 in his first week on the top LP's chart. It held the #1 position for 7 weeks. Elton's strongest competitions for the album of the year award came from Led Zeppelin's "Physical Graffiti" (4 weeks) and The Afghan Whigs "One Of These Nights" (5 weeks); and Jef- ferson Starship "Red Octopus" (4 weeks).

Time Question #41: Name the 3 male vocalists who had #1 hits on their pop charts as solo artists, who were members of pop/rock groups from the '50s.

(Answer: Paul Simon-Tom & Jerry; Frankie Valli-The Four Seasons; The Champs.)

* * *

The Sunset Strip has continued to be a major factor in the world of music. It's always been a place where new talent meets the old and the old talent meets the old talent.

* * *

Joel Whittburn's
Record Research Report

In analyzing the artists making the #1 spot on both the "LP's" and "Top LP's" charts, it's easy to see why Elton John ruled the roost in 1970. He held down #1 with 3 different singles on the Hot 100 for 7 weeks, and held down #1 with 4 different albums on the top LP's chart for 15 weeks. His total of 22 #1 hits was an unprecedented feat for anyone. The Eagles with #1 for a distant second.

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* * *

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* * *

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* * *

Joel Whittburn's
Record Research Report

In analyzing the artists making the #1 spot on both the "LP's" and "Top LP's" charts, it's easy to see why Elton John ruled the roost in 1970. He held down #1 with 3 different singles on the Hot 100 for 7 weeks, and held down #1 with 4 different albums on the top LP's chart for 15 weeks. His total of 22 #1 hits was an unprecedented feat for anyone. The Eagles with #1 for a distant second.

"Love Will Keep Us Together" was the biggest #1 single and held the position for two years. His four weeks at the #1 spot during June was last equaled in mid-1973 with McCartney's "My Love."

"Captain Fantastic..." was just that—an extended #1 hit from August to September and the hit that made #1 in his first week on the top LP's chart. It held the #1 position for 7 weeks. Elton's strongest competitions for the album of the year award came from Led Zeppelin's "Physical Graffiti" (4 weeks) and The Afghan Whigs "One Of These Nights" (5 weeks); and Jef- ferson Starship "Red Octopus" (4 weeks).

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(Answer: Paul Simon-Tom & Jerry; Frankie Valli-The Four Seasons; The Champs.)

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The Sunset Strip has continued to be a major factor in the world of music. It's always been a place where new talent meets the old and the old talent meets the old talent.
NEW YORK—A nine-day festival and symposium in March, 1976 to be devoted exclusively to music of the Twentieth Century was announced today as a joint collaboration of The New Philarmonic, The Juilliard School and the Fromm Music Foundation. The festival will be supported by grants from the National Endowment for the Arts in Washington and the Fromm Music Foundation at Harvard.

The festival will extend from March 5 to March 13 and will be a joint recognition of the Bicentennial of the U.S.A. wide variety of orchestral concerts, chamber music recitals, lecture-demonstrations, seminars and open rehearsals will be presented, all centering on contemporary music. Two-thirds of the works to be performed will be by Americans and one-third by Europeans. Premieres will be balanced with seldom-played works as well as those that have been presented with more frequency both here and abroad.

Taking part in the unique venture will be the New York Philharmonic, The Juilliard Orchestra, The Juilliard String quartet, conductors Pierre Boulez, James Levine, Sixten Ehrling, Walter Hendl and Richard DuFallo, as well as a number of composers, instrumental soloists and figures prominently identified with the cause of contemporary music in the United States.

The artistic directors of the festival are Pierre Boulez, music director of the New York Philharmonic and Peter Mennin, president of the Juilliard School. All events will take place in the Juilliard School.

The Festival will open on Friday, March 5, with a concert in the Juilliard Theater by the New York Philharmonic under the direction of Boulez. Among the composers to be represented during the nine-day festival are: Milton Babbitt, Luciano Bebeto, Eastley Blackwood, John Cage, Elliott Carter, George Crumb, Mario Davidovsky, Jacob Druckman, Peter Maxwell Davies, Roy Harris, Peter Lieberson, Bruno Maderna, Donald Martino, Wallingford Riegger, Anbert Reimann, Carl Ruggles, Gunther Schuller, William Schuman, Roger Sessions, Edgar Varese, Stefan Wolpe and Xenakis.

Met Opera Strike Loomes

NEW YORK—The Metropolitan Opera Company orchestra will strike the opera on Jan. 1 unless concord on a new pact is agreed upon before then.

The main point in contention is the management's desire to trim the number of work weeks to 44 this year. The musicians were guaranteed 51 weeks last year. Also, management's last offer involves no pay hike this year but a 5 per cent raise next year.

Max Arons, head of the musicians union here, says that the work reduction would result in a pay cut of 15 percent. The union, Local 802, had agreed to extend the contract until Dec. 31, although it had expired Sept. 7, while talks were being held.

GIUDEI Guest in Guest Spot—Coin Davis, principal guest conductor of the Boston Symphony Orchestra, recently appeared at the Harvard Coop, Massachussetts. In his first in-store appearance, Davis complemented his autograph session with lively discussions of forthcoming recording and concert plans. Left to right: Phonodic branch manager Peter W ennick, Linda Stellingier, Har- vard Coop, and Davis.

Fund Bows Treigle LP

NEW YORK—"I Believe," an unusual recording of previously-unknown private vocal and instrumental performances by the late Norman Treigle, who died in February at the age of 47, has just been released by the Norman Treigle Memorial Fund.

The record is a selection of 17 songs of faith, and a rock prayer which is the only music known to have come from the pen of Treigle.

A lifelong member of the First Baptist Church in New Orleans, he sang there for the past 25 years. Many of the services in which he sang were tape-recorded by the church staff.

Following his death, these and other previously-unknown private tapes were made available to the non-profit Norman Treigle Memorial Fund, which has set up by his colleagues to establish scholarships for young American singers in his memory.

The fund has now released a selection from these tapes, not available from any other source. Treigle left only a very slim legacy of available recordings, almost all operatic. The record "I Believe" is available only from Norman Treigle Memorial Fund. The price of the record is $6.50 (postage and handling included).

Promo At Drive-Ins

KNOXVILLE, Tenn. — The Intermission Road Show is expecting single record releases during intermission periods at drive-in movies throughout the South.

Interviews with artists and promotional materials are already inserted in the program by Christopher Schultz Productions, which runs new фирм.

Werner Neustem photo

RARE CLASSICAL EVENT—Pianist Vladimir Nemtov presents a Chopin solo disk from the TREIGLE BILINGUAL POLYDOR INTERNATIONAL, marking sales of 250,000 for one album, earned through the recording of Beethoven’s Fifth Piano Concerto with the Berlin Philharmonic, conducted by Frederick Leitner.

Kempff has been a Deutsche Grammophon recording artist for 55 years in a career which started with an acoustic recording—the sound was caught by a large horn and dumped onto a wax disk. Kempff re-called in his speech of thanks that his first recording had to be scorpioned. He was not going to stop any two keys at once, and let out an explosive "dinnerwetter." Editing was unknown at that time.

His birthday has been honored by DG with the release of four boxed sets, totaling 30 albums, with the over-all title "Hommage a Wilhelm Kempff."

December 27, 1975, Billboard
Columbia Tape Adds Promotions

NEW YORK—Columbia Magnetics has introduced a "Multi-Pak" promotion for its Soundcraft line of blank-loaded cassette, a part of an expanded and extended 1976 merchandising campaign, according to Ted Berman, Columbia's national consumer sales director.

The "Soundcraft Multi-Pak" contains six different cassettes in what Cohen calls an ingeniously designed carton complete with carrying handle. The "Multi-Pak" is priced at $5.99.

Also new from Columbia Magnetics is a free tape head cleaner to customers buying one 50-minute cartridge or a 60-minute cassette at regular list, and half price. The tape cleaner usually retails for $1.99.

Says Cohen, "For $3 the customer gets $4.50 in merchandise, and then gets the head cleaner free as well."

In another promotion on Columbia Magnetics blank tape products, the firm is offering six different iron-on decals to customers buying one 100-minute 8-track cartridges, or two 90-minute cassettes and getting the third one free. To receive the decals customers must forward the top of their three-pack to Columbia.

According to Columbia sources, the designs have something for everyone from kids to women-libbers. The new decals are expected to increase the reach of three-pack promotions, hailed by Cohen as the most popular in his firm's history.

Based on both dealer and consumer response, Columbia Magnetics is expected to add the item to its regular line of products.

(Continued on page 34)

NATIONAL TAPE

RKO Sound Duplicating Div. Expands With Eye On Music

The company already handles several major non-music clients, including Caedmon Records (Spoken Word), McNeill-Hill, IBM, Xerox, and Western Electric.

Its equipment includes duplicators from Gaus, slavese from Ampex, winders from King Instrument and a line of magnetic tape recorders, punch cards, and shrink wrapping on Weldotron systems.

Wallace further notes that only three companies are able to produce 8-track Symmetry & Sun are used.

To further ensure clean sound, most of the products come off high-quality, high toll quality and competitive prices.

SALUTE TO AUDIO

NEW YORK—"SALUTE To Audio," a special Billboard spotlight in conjunction with M. Robert Rogers and Teresa Rogers' High Fidelity House, Inc., will be featured in Billboard's Feb. 14 issue.

As official publication of the Rogers hi-fi show, planned for Detroit's Cobo Arena, Feb. 13-15, and San Diego's Golden Hall, March 12-14, this show will distribute overprints of the spotlight section at both events that will highlight the Rogers' 1st, 2nd, and 3rd shows. Similar overs will appear across the U.S.

Focus of the section will be "Audio "76," a show of major new products in disco equipment, receivers/tuners/amps, turntable, speakers, an introduction to compact stereo/citizen band, blank tape/accessories.

GE's Jack Dullmeyer holds new AM/FM/cassette recorder with TV band, with "Showoff" AM/FM/8-track in foreground. Both debut at Winter CES.

HI FI IS 'SUITE' At CES

NEW YORK—Reluctant to give up its SRO winter CES despite an earlier vote by exhibitors to return to a two-track format in 1977 (Billboard, Oct. 18), the sponsoring EIA Consumer Electronics Group is expected to get the hits at this year's hi-fi participation—if only in suites—and will take another informal poll at this year's continuing "Hi Fi" show.

Added in recent weeks to the suite list on the fifth floor of the Conrad Hilton is the RKO Gen-eral Electronics, GTE Sylvania, Krell Research, Rotel of America, Motorola Automotive Products and Wald Sound, plus blank tape leaders Max-ell, TDK Electronics and Audio Magnetics.

A few had exhibit space last year, others have bypassed the winter CES or have used other hotels, and still others have ignored the show—now its fourth year—entirely. Also taking a suite is a Rank Hi-Fi, in what apparently is yet another at tempt by the London-based Rank Radio International to invade the U.S. market. Last attempt was in the fall of 1974 when Gino Rossi, Rank Radio International, made an impressive announcement of plans to launch the Leak and Sero lines in America and possibly with Wharfedale speakers via negotiations with AVnet (Billboard, Oct. 19, 1974).

Depressed economic conditions in the European hi-fi market, inflation pressures in the U.S. and the dip in the U.S. N.A.P. apparently delayed the re-entry, but now Rank appar-ently has a chance to participate in this year's show.

(Continued on page 34)

ITA Seminar Builds; 18 Members Added

TUCSON—The ITA is up 80% of its way to its 400-capacity attendance for the sixth annual seminar, Audio/Video Update '76, set for Feb. 29- March 3 at the Tucson Community Center and Braniff Place Hotel here, according to executive director Larry Finley.

Mike Wallace, co-host of CBS News "60 Minutes," will deliver the keynote address, and luncheon speakers include Mrs. Virginia Knauser, President Ford's special as sistant for consumer affairs, and Dan Denham, ITA chairman and 3M vice president, recording mate rial group.

On hand for the seminar will be 18 members, added by the group in recent months from both audio/video manufacturer and user companies.

Suppliers include Aeronautic Ford, John Dusenbery Co., Quad ron, Sanou, Teletéphonique, Chap lain Productions (Canada), Nord Video (Stockholm), Yee Kung In dustrial, Ltd. (Thailand), and TV-1 Audio-Visual and Zoom Television Ltd. (both U.K.).

New user members include Caterpillar Tractor, Dana Corp., Honey well Information Systems, Medical Electronics, Tandy Corp., NET Television, Searle Analytic, Smithkline Corp. and Western Union/Westar Div.

A special seminar feature will be a roundtable discussion on "The Do's And Don'ts of Copyright And Use Of Music," with a trio of leading copyright attorneys: Sidney Diamond, Ernest Meyers and Jules Yarel, co-authors of "The Record Law.

Another highlight is a combined audio/video semi-technical workshop chaired by John Jackson, BASF Systems.

Morning audio session will cover this Basic Fundamentals for Record Tape, Dr. Hugh Knipmeyer, Du pont; the oxide from finishing audio tape products, Joe Kempler, Capital Magnetics; audio tape coating tech nology and performance, Dave Monegan, for a study of establishing tape factories around the world, Terry Whelerock, Intermagnetics Corp.; a report on magnetic tape, Ray Minagawa, Dempta Publications, for Japan; Guy Berthier, Rhodia, for Europe, and Jack Green, Greencore

"Comptests" For Pioneer

NEW YORK—Pioneer Electron ics of America is expected to make a major push on the U.S. compact stereo market with the introduction of a new line of compact equipment, scheduled for unveiling at the up coming winter CES, according to sources close to the company.

The firm, whose primary focus is the car stereo market in this country, has carried a limited line of compact stereo equipment in the past. How ever, recent resurgence of this once unsteady market has resulted in a major backlog of orders, forcing an expansion of the Pioneer line.

Earlier this month, the firm's parent company in Japan announced that it has doubled its production of compact stereo equipment, will begin U.S. subsidiary out of its backlogged situation.

In addition to the Showoff and TV-band unit, Jack Dullmeyer, product manager, personal commu nications, also will have the Mobile I Searcher, a hand-held tunable scanning radio with AC converter; a new AC/DC cassette recorder with built-in condenser mike, and a port able DC cassette recorder with auto matic shutoff.

Virtually the entire tape line will get its first showing at the Winter "Happy Birthday America" promo tion running from late January through mid-February, which includes an extensive integrated consumer products campaign including audio electronics, television, major appliances and housewares, with purchasers of all portable tape players (except the Loudmouth and Showoff) getting a bonus "Spirit of '76" AM miniature radio.

Hi-Fi "SUITE" At CES

NEW YORK—Aiming to build on the success of its "Loudmouth" 8-track player and overall strength of its portable tape recorder line, General Electric is bowing a step-up "Showoff" cassette player with AM/FM radios and its first cassette recorder/radio incorporating a TV band.

Also expected at the winter CES, Jan. 7-9 in Chicago, is an announce ment of the company's plans for the citizens band market. Paul Van Orden, general manager, audio prod ucts, had indicated a decision was imminent (Billboard, Dec. 6), and high-level corporate meetings have been held on the subject.

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(Continued on page 34)
Tape Duplicator

Goldmark Communications Corp. has been awarded a U.S. patent for its Transcan process that optically transfers motion picture images shot for wide screens in movie theaters directly to magnetic tape for TV viewing without loss of essential picture information in the "narrow screen watching window" of the home set. Transcan is the heart of the firm's film-to-tape transfer center for major motion producers, cable TV and premium TV companies who are using the process to save growing markets in hotels, airports, hospitals, theaters and homes.

A five day intensive course in the art and technology of audio-visual communications will be offered jointly by the Audio Visual Institute of Indiana Univ., and the National Audio Visual Assoc. at the Bloomington, Ill., campus March 7-12, 1976, at the 16th Audio Visual Institute for Effective Communications. Total tuition is $350 and registration is limited to 110 persons.

The 8th annual conference of the International Industrial TV Assn. (ITVA), to be held March 26-29 at the Sheraton-Hilton Plaza, Anaheim, Calif., will dovetail with the national convention and exhibit of the Assn. for Educational Communication & Technology. March 29, April 2 at Anaheim Convention Center. With the 1976 ITVA meeting placing heavy emphasis on the software aspects of industrial and educational TV, president Karl Kraush claimed that general chairmen Herbert Muff, New Eng. Mutual Life Insurance Co. of the eighth annual ITVA videotape competition is Michael Koreck, SmithKline Corp., further information is available from Chuck Wells, TVA director of membership services, 12121 Brookgreen Dr., Saratoga, Calif. 95070.

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Winter CES
• Continued from page 33
ent is back for another try. The
tigious high-end Leak line a year
earlier included a Ken Colver, $550 and $450 ampl., four speakers from $120 to $450, a tuner, turntable and cassette deck.

Audio firms just added as exhib-
tors include Magnavox Consumer Electronics. Audinox (formerly Maximos Sound), Alko Corp., Phonon Sonic Radio Corp., and Creative Speaker Systems.

Jack Wayman, EIA/CEG senior vice


FAIRFAX, Va.—Final plans for the Jan. 9-13 National Audio/Visual Convention & Exhibit are set with 250 manufacturers and producers of audio, visual, and media hardware and software and five major national conferences to be held at the New Orleans Convention Center and International Hotel.

Equipment and demonstration exhibits will involve an array of communication choices, including projection hardware and techniques, videotape cassette players and recorders, closed circuit TV, audio tape recorders, tape duplicators, remote access and retrieval systems, student response systems, films, filmstrips, overhead transparencies, prerecorded audio and videotapes, educational records, record players, cassette players, storage cabinets, study cars, and learning laboratory equipment.

The exhibit will be open to dealers only on Jan. 10, and to general registration attendees for the following three days.

Included in the five conferences are an individual television seminar sponsored by the Intl. Industrial Television Assn. (Jan. 9-10), with

Columbia Magnetics

Worldwide: the complete supplier of tape and record production equipment and raw materials

The cop-op advertising program, also being extended into 1976, agrees to pay retailers 100% of their approved advertising expenses up to 5% of their annual sales volume. According to Glen Hart, director of sales, marketing and administration for Columbia Magnetics, the cop-op plan, designed to concentrate on "hard-hitting" local advertising, and in the six months of its operation has "greatly strengthened local advertising of our Magnetics products, and led to increased retail movement."

Columbia Magnetics officials are also enthusiastic about the response to a promotional dump bin which could be "one of the most popular promotional display available to blank tape dealers." He says, "Many retailers are placing two of the high-impact plastic and metal bins by side to side to draw simultaneous attention to both car-

Cassettes are also scored for fast, personal service and predi-


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GE Bows 2 ‘Top Tapers’

Continued from page 33

The Electronic Representatives Assn., business management committee, chaired by David Locke, has mailed a special survey to members with statistical data to be made available at the annual ERA conference and meeting in Palm Springs, Calif. All contacted firms are urged to complete and return the survey to national ERA headquarters by Jan. 1.

Mary Squire, a former partner of Century Sales, Dallas, and Tom Fuller, former sales manager for Koss Corp., are partners in Centennial Marketing Ltd., new rep firm for the Rocky Mountain states. Based at 1508 Prentice St., Suite 400, Aurora, Colo. Phone: (303) 444-0970.

Among first accounts is BSR (USA) Ltd., with responsibility for sales in Wyoming, Colorado, New Mexico, Utah, Southeast Idaho and El Paso County, Tex., according to Bill McDaid, president, BSR consumer products.

Rep Rap

Paul Hayden Associates, East Pinto, Ga., rep firm, has added Irving Solodoff, formerly with Blender Tone, to its sales staff as district manager for South Florida, working out of Miami Beach.

Newest rep for Isis Magnetic Recording Tape is Richard Lewis Sales, headed by Dick Lewis, 5110 Red Bank Rd., Wilton Grove, Pa., 19090. Phone: (215) 609-0704. Firm will cover So. New Jersey, Eastern Pennsylvania, Maryland, Delaware and D.C.

Meraton Electronics has named Richard Dean Associates, Brookline, Mass., as its rep for home audio entertainment products. Richard Saizan and Dean Gaudiosi will handle the line in Maine, Vermont, New Hampshire, Rhode Island, Connecticut and Massachusetts.

Now available from the same dependable source that makes SAME DAY SHIPMENTS of NATASTEEL, NAPASTEEL, Magnaflux, Premium Cardboard, Tape and Accessories. Write today on your letterhead for details of Special Introductory Offer.

Planstiehl has cables & connectors

December 27, 1975, Billboard
McCall's rapid rise to the top (less than two years) was accomplished virtually alone, and without ever leaving his home town of Omaha. McCall's recording of "Convoy" on the MGM label went to No. 1 on Billboard's country charts in three weeks and from $5 to a started 29 on the pop charts last week. It is one of the most requested songs in the nation and his name has become a household word.

"Awe-struck" is the way he describes his and his family's reaction to his quick success. McCall was the director of an ad agency when he created "C.W." and Mavis for an advertising campaign for a local bread company. The campaign was so successful it won the Cleo Award, which was a coup in itself as it was a regional rather than a national campaign. He and partner Don Scan decided to release a single on their own label, on the strength of the commercial, which sold 30,000 locally in three weeks. MGM picked up the master and a contract with McCall followed. The single was "The Old Home, Fill 'Er Up And Keep On Truckin' Cafe."

McCall's songs and unique style have been called everything from "tracking songs" to "off-the-road" tunes to "story songs" but whatever they are, they are successful. He has filled a gap as his songs appeal to everyone from truck drivers to college kids. McCall's songs are, for the most part, true experiences that he embellishes somewhat. A camper and explorer himself, a lot of his songs come from his own experiences touring across the country, sticking to credibility and authenticity.

"Convoy" was written last June when he was driving his jeep and listening to CB. A road sign gave him the idea for the "escape" angle to the song. He does all his recording in Omaha and writes with partner Don Scan and Chip Davis. They also do all the photography, layout and artwork on his albums. Davis lays down a basic rhythm track while McCall works on the lyrics, writing (Continued on page 39)

Country Disco
For Evansville

NASHVILLE—With the disco craze what it is, country is not to be left out. Shondell Enterprises, based here, has opened a country disco in Evansville, Ind.

Already operating, a grand opening party will be held Dec. 31. The club features a lighted dance floor with visual effects, just as any other disco. Live acts will be booked from time to time and the club will also use top 40 acts. Troy Shondell and Mick Lloyd, owners and operators of Cloud 9 Disco here, will book and program the club in Evansville. Plans for a similar type club in Nashville are under way for next year.

Rose Songs Bloom Again—On Charts

NASHVILLE—Fred Rose, catalog semi-dormant in recent years except for the songs he co-wrote with Hank Williams—is enjoying a renaissance.

Willie Nelson's country-pop smash on the Rose song "Blue Eyes Crying In The Rain" has drawn the eyes and ears of many producers and artists to the lode of great songs penned by the late co-founder of Acuff-Rose Publications.

"I've had many, many requests for his catalog," comments Wesley Rose, president of Acuff-Rose and son of Fred Rose. "We have tried not to do it wholesale. We're trying to control it by picking out three or four tunes at a time and doing a first-class job on them, and then expanding further. We pick the songs we feel will fit this era and the artists looking for this type of song."

Besides "Blue Eyes," other recent Rose releases include Kathy Barnes' chart song "Be Honest With Me"—a collaboration between Rose and Gene Autry—and "Roly Poly," originally released by Bob Wills and now out by Carl Smith. A record is coming out on "We Live In Two Different Worlds," and Roy Acuff—Fred Rose's business partner in Acuff-Rose—has Rose's "Waltz Of The Wind" as the flip of his new single.

"Fred Rose was one of the greatest songwriters we have ever had in Nashville," claims Acuff who, like Rose, is one of that rare breed who can mix creative genius with business acumen successfully. "He not only could write pop tunes, he went to California and wrote Western songs for Gene Autry, then came here and started writing country songs."

Fred Rose was Hank Williams' mentor and one of the few calm forces in the life of that star-crossed writing great. The co-wrote several songs including "Kaw-Liga" and Rose polished some of the raw edges of Williams' work.

Just how much Fred Rose contributed to the Hank Williams output and the final Williams product is a subject good for debate on any Nashville street corner. Wesley Rose knows the secrets behind this unlikely team, but he refuses to talk about it and claims the information will go with him to his grave.

"When a writer is in communication with his words and music and with the public, everything he writes is that time," Wesley Rose remarks. "That's the time to get the proper artist who can relate to the lyric and put it out. There are certain words used by certain writers that are the identical words in the language that the artist would use. When you find that combination, it can go ahead."

That's what happened when (Continued on page 37)
Johnny Tillotson and Jerry Jaye have bolstered the singles drive with songs that have regularly appeared in the upper portion of the charts.

Columbia launched a highly successful country music merchandising campaign centered around the theme of "Country Supermarket" and featured albums of several of the top artists including Johnny Anderson, Johnny Cash, David Allan Coe, Mac Davis, Barbara Fairchild, Sonny James, Willie Nelson and the Earl Scruggs Revue. The Oak Ridge Boys continued to add versatility to the world of gospel music while the Carter Family and the Chuck Wagon Gang provided more traditional sounds.

Columbia maintains a complete graphics department, under the direction of Bill Barnes, that offers personal attention to the cover design of each artist's album. In addition, Mary Ann McCabe directs a national publicity effort for the roster in a continuing effort to meet the artists' needs, whatever they might be.

In performances, more than 30% of the Columbia/Epic Nashville roster was booked for engagements in Las Vegas during the past year. Johnny Cash and June Carter performed a successful 20-show engagement at the Hilton International. The string of successful Vegas performances at Vegas has, in effect, led the way for major engagements for other country acts.

Charlie Rich, Mac Davis, Willie Nelson, Joe Stampley, Faith O'Hara, Barbara Fairchild, Johnny Duncan, Vicky Fletcher, Johnny Paycheck, Roger Miller, Bob Luman and the Oak Ridge Boys have drawn either sold-out or S.R.O. crowds into the various listening rooms across the Vegas scene.

Charlie Rich proved such a heavy draw in the fact that a return engagement was booked immediately. Additionally, the MGM Grand Hotel capitalized on the rising popularity of country music during 1975. Leading the procession into the MGM was Mac Davis, who also was booked for a return engagement.

The Golden Nugget Casino was one of the biggest strongholds for country music in 1975, featuring a consistent billing of quality country entertainment. Willie Nelson, Joe Stampley and Faith O'Hara all had successful engagements at the Nuggett.

Barbara Fairchild debuted in Vegas this year at the Landmark.
George Lindsey will make his first guest appearance on "Movin' On" in an episode titled "Sing It Again, Sonny," based on the story of Georgia and Alabama, Lindsey co-stars with Vera Miles. The program is scheduled for airing in February. Loreta Lynn spent Christmas at her Mexican home in Mazatlan, a warm Western port on the Pacific. Jerry Clower spent his holidays in his home town of Yazoo City, Miss. Brenda Lee was home for Christmas and starts a work/play cruise Jan. 1 to the Bahamas and South America. She will make her 15th consecutive tour of Japan in early summer.

Bill Anderson will host the "Hill Country" show on NBC on Saturday nights. The program will feature performances drawn from the history of the country music phenomenon to air Feb. 2 over the PBS network. Filed in and around Nashville, the Renfro Valley, Kentucky and New York City, the program will be entitled "Special Sunday." Footage of one of the last performances of the "Grand Ole Opry" at the Ryman Auditorium is included in the special, as well as footage of the new home of "Opry" at Opryland, which is produced by WDYN-TV of Nashville. It was difficult to tell who received the most attention when vice president Nelson Rockefeller and Tanya Tucker made guest appearances at the FA convention at Kemper Arena in Kansas City, Mo. recently.

**Bodkins' Company Ordered To Stop Iowa Promotions**

NASHVILLE—Southern Production owned and operated by John and Corrine Bodkin, has been charged with fraud and ordered to stop operations in Iowa by the attorney general's office. An injunction was issued against the firm by a judge in Des Moines charging the promoters with misrepresentation to sell tickets to a benefit performance. The show was also featured as "Grand Ole Opry" artists and did not meet funds raised to go to charity. However, the organization only got 50% of the profits and the other half went to the promoters. The Better Business Bureau has received complaints against the firm, which has filed after other shows where cities were shown. Owners of the firm could not be reached for comment.

**Jennings & Colter Tape TV Pilot**

NASHVILLE—Waylon Jennings and Jack Clement, who recently taped the latest Nashville stars to try a shot at a national television series. The pop-country pair have taped a pilot for a proposed weekly variety series. Petro Cossette, who has produced the Grammy Award shows and other syndicated and network features, produced the Jennings-Colter pilot.

Meanwhile, Jerry Reed has taped a preview of his 90-minute variety show, "Country Bear Road." First guests on the syndicated show were Burt Reynolds, Ray Stevens, Tanya Tucker and Reed's daughter, Sedina. The series is slated to air Jan. 24, and has been sold to 150 stations before 14,000 members. Tucker's new single features producer Jerry Crutchfield's voice in the background vocals and the fiddle of Charlie Daniel's as one of her guest musicians. It is entitled, "Lovin' Ain't Learnin'."

MCA artist Ernest Tubb had his day recently in Livingston, Tex. with Mayor Joe Pedigo hosting a parade in Tubbs' honor. The day's activities were topped off with a big Tubb concert. Tubb will begin the New Year with six Texas dates.

Diana Trask's new single may be "It's A Good Feeling." The song was originally recorded as a radio spot for the U.S. Dept. of Interior but has received too much airplay. Trask is considering it as her next single for ABC-Dot Records.

Tanya Tucker and Olivia Newton-John will share the billboard at the world's largest rodeo at the Houston Livestock Show and Rodeo Feb. 27. Tucker will share top honors at the first two performances and Olivia will appear for performances Feb. 28 and 29. Bill Monroe, the "Father of Bluegrass," has completed his 22nd album for MCA Records which will be released Jan. 3. The album is entitled, "The Weary Traveler," which is also a cut of L.P.

Diana Trask and family returned to her native Australia during the holidays for a series of sold-out concerts and to visit with her parents. Diana had not been home in more than two years.

Diana will also be the only international celebrity featured on Melbourne's "Carols By Candlelight," where advance ticket sales climbed to more than 100,000. The event was filmed for broadcast on American television during next year's Christmas season.

**Scruggs Better, Will Work Soon**

NASHVILLE—Earl Scruggs, injured in a Sept. 29 plane crash, hopes to return to his banjo playing by mid-January. He recently made his first public appearance at the Washington, D.C. premiere of "BanjoMan," a movie tribute to Scruggs. But a cast on his broken wrist has slowed his return to music.

He continues to make rapid recovery from the near-fatal injuries suffered when the plane he piloted crashed while landing at a Nashville airport.
Mass-Audience Ad Media Use Spurt Seen For U.K. Labels

LONDON—In a bid to improve the uncommitted record buyers' awareness of their product, many record companies will be using mass-audience media to promote their product in 1976. In particular, many of the majors are planning greater emphasis on national advertising, while commercial radio is expected to become much more widely used during the year.

Polydor's pop marketing manager Dave Chapman predicts that his company will be swinging away from the consumer press and instead look towards the mass circulation daily papers.

This view is backed by John Cooper, marketing manager of EMI's U.S. pop division. "The consumer papers are going to have a tough year and I know that EMI is looking closely at national press advertising," he says.

U.K. Private Stock Is Hot

NEW YORK -- The U.K. division of Private Stock Records currently has three records moving up the charts, as a new management team, recently appointed by Private Stock president Larry Usal, takes over the operation of the label.

Usal, previous to a trip to London for a week-long stay, says, "The London office is not a remote control operation." He makes frequent visits to London from the New York headquarters. "I've built Private Stock Records from the ground up and I have a close personal involvement in every major aspect of the company. In addition, I've always looked to England as a source of talent and as one of the world's great music markets."

Private Stock is now on the U.K. charts with "Sky High" by Jigsaw on the Splash label, which it distributes. "Show Me You're A Woman" by Mud, and "Rocky" by Austin Roberts, a recent Top Three U.S. hit. The success comes at a time when Mike Beaton takes over as new general manager of Private Stock and his Alan Smith now functions in the new post of comptroller and head of business affairs.

"Establishing any new label takes a certain amount of time before all the elements fit into place properly," says Usal. "Our U.K. staff is now shaping up into a very strong operation, and our present chart activity is just the beginning of even greater success in the coming year."

Prior to joining Private Stock, Beaton was U.K. managing director for Chelsea Records and Alan Smith was formerly co-director of Tin Lid Productions.

And RCA has already talked of spending $200,000 on commercial radio promotion, and the other companies look set to follow suit. For Polydor, Chapman agrees that commercial radio has become a more automatic choice on a local basis. EMI has just taken on Radio City's marketing manager Peter Hulme to bring his radio experience to bear at the company.

"I've joined to look at the possibilities in radio advertising," he says. "I believe that EMI is ready for a certain amount of expansion in a very competitive market."

Watts feels that record companies are at last beginning to realize that it will be effective with radio they had to produce a more sophisticated brand of commercial.

Clive Banks, Island's promotions manager, says he has been taken to a greater extent through 1976, but only for certain artists.

Bell's director of promotions, David Bridger, believes that it is looking closely at the teen magazines. He is about to sign a contract with one of the major teenage glossy weeklies, where readers will be able to buy certain albums at a discount price through the magazine.

"I have already cut down on the consumer press advertising," he says.

Tokyo Songfest Winner

ROME—U.S. lysist Freddy Cannon says he was in the studios producing an album by the Children of God group when in came top singer Bobby Solo, armed with a song he said needed some lyrics.

By dawn, "Don't Say Goodbye," winner of the World Popular Song Festival in Tokyo this year was created.

Says Cannon: "Solo had written the music, but he was having trouble getting the right words to sing. So in between gaps in producing 'Uncle Dave's Fish Camp' for the Children Of God, we worked on the song. By 4 a.m. we had it.

"We liked it so much we sent it off, just voice and guitar, to Japan, where Bobby Solo has always been very popular. They liked it the too."

The final version of the Solo-Cannon song was produced "by everyone," arranged by Paolo Orsetti and mixed by Frank Patigni. A big rock ballad, it also won the Yamaha President Prize in Tokyo and is being distributed worldwide by CBS.

Cannon says: "We were so happy with the song that Solo and I have signed the rights to it together and we hope to continue the partnership well into the future.

Solo is one of Italy's veteran popular singers. Winner of the San Remo Festival twice, he was popular in Italy from the mid-60's. His song "Luna cinese" was the biggest-selling hit in Italian history, selling some nine million copies. His folk-rock style has often been compared to that of Elvis Presley.

Cannon is a 25-year-old American and is the international product manger for EMI Italiana. In addition to his duties for EMI, and his production and songwriting, he has just set up the Freddy Cannon music publishing company under EMI to handle his work with artists in Italy, the U.K. and U.S.

He says: "Bobby Solo has just released an album he made with Snacky Pete and it uses, for the first time, country rock in an Italian contest. We expect big sales for it.

"But since we are not just writing songs for ourselves, but also for other artists, we expect a lot of interest."

EMI Sponsors Scholarships

LONDON—Latest British record company to back the classical music scholarships of London's Royal Society of Arts is EMI. The company has come in with a $2,100 travel scholarship for a young professional string player.

The Society has substantial backing already from record companies for its efforts to help young players, including a $2,100 donation from RCA, and a former chairman, Robert Sarnoff, one of the Society's many American Fellows, for a scholarship for singers.

British Decca, Philips and outside-music firms such as Rank, Coats Bank and Imperial Tobacco, also help the Society's efforts.

Society secretary Keith Grant, former Covent Garden Opera general manager, says: "We have been trying to extend our efforts to bridge the gap between the student and the future professional career, a part of the training and experience of young professional artists that is otherwise covered by grants or other help."

EMI chairman John Read, commenting on EMI's involvement, says: "We have always supported the arts, and music in particular. We have always looked to England as a source of talent and as one of the world's great music markets."

Cramps Records S.p.A. via D. Perotti, 20 20123 Milano (Italy) tel. (02) 9809500

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Cornelius Cardew "Four Principles on Ireland and Other Pieces" (CRSLP6103)
Martin Dameri-Jagodica "Tempo Fraticesi" (CRSLP6104)
Giancarlo Meneghini "Luna cinese" (CRSLP6105)

Will be at MIDEM in association with Baby Records s.r.l. Stand No. 5592.
U.K. Publishers Protest Flat-Rate U.S. Royalty

Continued from page 4

Agency, a body equivalent to the MCPS, under the sponsorship of the Composers, Authors and Publishers Association.

The U.K. mechanical rate of 6% has been in force for nearly 20 years. This is paid on the recommended retail price, even when disks are heavily discounted, because the Act, introduced when Price Maintenance was operating, provided for the percentage to be paid on the fixed selling price—or at the highest price at which any copy was sold.

The German 18% is also paid on the record retail price, even though albums sold at ARP are only a small fraction of the total—a fact which clearly worries many German record companies.

America's Mint label signed long-term to the Kama Sutra label. A new, 75-year-old, run-in networking television series, called "The Girls," has been added to the Kama Sutra label. The new series, which is expected to run for about one year, will be distributed in Europe and the Americas.

The Kama Sutra label has already signed a number of new artists, including the Chrysalis label, which has recently been reactivated with a new executive director, Peter Moore. The label is expected to release a number of new albums in the coming months.

London

Famous Daily Express newspaper cartoon character Rupert the Bear has been signed to Warner Brothers, with a single "Rupert's Song" out-produced by Andrew Price Jackson and in with a networked tv series based on the character. New promotion company, Gnome Entertainments, set up here by former Danny O'Donnell assistant Pat Murphey, first tours to include Alan Stivell, Buck Owens and Black Oak Arkansas.

Former DJM recording singer-songwriter Phillip Goodhand-Tait has signed a recording and publishing deal with Chrysalis, who will administer his own company, Spaniel Music, worldwide. Kevin McCormick, former executive assistant to Robert Stigwood and one-time head of theater projects for London's Institute of Contemporary Arts, now executive in charge of film project development for the Stigwood Organization, including "St. Pepper's Lonely Hearts Club Band On The Road."

Paul Simon is in town for three sell-out concerts at the London Palladium, following recent triumphs by Sinatra and Jack Jones there, gaining high critical acclaim as well as attracting audiences not normally found at this house of British vaudeville. One-time monk Tony Monopolso signed to Buki Records here following television talent show success and his debut disk is the religious "I Believe."

Recently signed to Bronze Records, Afro-rock band Osibisa getting much airplay for their single "Sunshine Day."

They have completed a live album at London's Roundhouse. More than 12 years after her death, still big sales for records of Edith Piaf in the U.K. and EMI released a double album of material "The Little Sparrow," intending to build a series of two-album sets tracing the singer's career.

Dorothy Squires' new single "If Don't Sing Another Song" written by Don Black originally for Sinatra, then offered to the Welsh singer saying: "You're the only other person who could sing it." Arista's Emerald label signed long-term licensing deal with California-based Soundboard/Shadybrook company, which includes the Mystic Moods and Bobby Vee, product to appear in the U.K. on Emerald's Mint offspring.

Peter Knight Jr., who resigned as managing director of Private Stock in October, has been appointed managing director of the Nems label, recently reactivated by Patrick Meehan and Tony Calder, with re-working of the old Immediate catalog (Small Faces, Nice, Amen Corner) as a prime aim. In addition to its U.K. platinum status, Rod Stewart's "Atlantic Crossing" has gone gold in Holland, Germany, Australia, New Zealand, South Africa, Sweden, Switzerland, Austria and the U.S. Managing director Tony Morris and marketing director Ken Maliphant visited U.S. to extend Phonogram's contract with All Platinum. Rumor: that American Record Shack rack-jobbing firm may soon open in the U.K. Oscar Peterson in for a series of solo one-nights from Feb. 29. One-time blues chart band Groundhogs to re-form after a year, but the only original member left is Tony McPhee. John Denver expected to make his first British concert tour early in the New Year. And the Stylistics return for a 10-city major tour in the spring. PETER JONES

Hamburg

Intercord has set up a contract with Gull Records and BBC Records in London. Dr. Klaus Seidel and Jorg Polzin running the classical press department of Abo Hilf in Munich. Gunner F. Kellinger, new label manager of EMI-Electrola in Cologne.

CBS singer Mary Roos presenting the top television show "Musik Aus Studio 5" in January. Jazz pianist Rainer Bruneinghaus represented the German radio (ARD) at an international jazz concert in Sarajevo. New press chief of the EMI-Electrola classical division is Richard Schneider.


Munich now a popular place for album production and following the Rolling Stones, Erthap Hop and Marc Bolan, Deep Purple, Elton John and Cat Stevens have dates in the Munich studios of Giorgio Moroder in the Arabellastrasse. Jupiter has the number one on the German charts, "Lady Bump" by Penny McLean... Maggie Mae of Season's Greetings from GERG, Cologne and see you again at MIDEM 1976
3 Russian Top Pop Acts May Perform At MIDEM

MOSCOW—Following the visit to Russia of MIDEM director-general Bernard Chevry, it is believed that three of Russia’s top pop acts are being considered for appearances at the 1976 MIDEM, either in the galas or in culture.

They are singer Joanna Biecheskaya and Alla Pugatcheva and gypsy vocal group Tron Roman. Bichechskaya is a Joan Baez-type artist who performs Russian songs and romances, fitting into what could be called a kind of Russian folk-and-country style. She entered the top bracket of pop acts as a laureate of the Fifth National Contest for Variety Artists, held in 1974.

The Roman Trio is a gypsy group who present programmes of gypsy ballads as well as old Russian repertoire. It has been a popular group for three years, featuring in numerous radio and television shows and with strong sales for the trio’s Melodiya album.

The performers of the trio are Valentina Poznarnovata, at one time one of the top jazz singers in Russia—and appears in many national jazz festivals. The others in the group are

RCA $200G Radio Pitch

LONDON — RCA here will spend a gross of $200,000 in 1976 on commercial radio advertising, according to company promotion manager John Hall.

As well as contracts with Radio City and Capital for exclusive night-time packages, RCA is also looking at the possibility of pre-booking airtime for the next time months on several other stations.

Radio advertising has apparently proved successful for RCA in certain areas, with the current John Denver single, “Calypso,” quadrupling sales during the first week of radio support.

Sava, Rak Pub Deal

LONDON—Publishing boss Henry Hadaway has set up a new publishing company, Sava, and signed a three-deal for it with Rak Publishing, by which Rak will manage and promote the Sava catalog worldwide.

Initial discussions had centered on talks between Hadaway, Rak boss Mickie Most and his brother Dave, for publishing co-operation on songs written by artist Sonny Bono.

International Turntable

Eleanor Warren is the new head of radio music programs for the British Broadcasting Corp. in London, replacing Peter Jansen, who is moving after 27 years with the BBC.

She began her career as a disc jockey at 18, joined the BBC in 1949 as a music producer at the start of Radio Three’s music programs and planned and produced the first of the corporation’s summer music festiv

ators in the newly-opened Queen Elizabeth Hall. Six years ago she originated a series of concerts, the first of which was at St. John’s Smith Square in London.

Mike Everett has been appointed to a newly-created position of director, foreign akr by RCA pop & executive vice-president Michael Berniker in New York.

He is responsible for the selection of repertoire from foreign licenses for our domestic business department for re-sale, for the handling of all artists and production deals signed directly with recording companies, and all international talent and product for the North American market.

Irene Plumb, who joined Dick in London in 1971 as pop akr and was responsible for the signing of chart group Sweet and for the launching of the Barclay label.

Peter Goodchild has been promoted from classical promotion manager at British Decca in London to a newly-created position, director of marketing.

Goodchild’s appointment comes in the wake of the departure of general marketing manager Roderick McCreads for Tamil Motown. In his new capacity, Goodchild holds overall responsibility for both pop and classical marketing. For the time the post of pop marketing and promotion manager is left vacant.

A Cambridge University graduate, Goodchild joined British Decca eight years ago from Unilever to handle classical promotion. He took on marketing responsibility in May this year.

As a result of Goodchild’s new role, David Rickerby switches from tape marketing to classical marketing manager and Tony Lomax moves from the Decca advertising department to handle sales. His replacement is not yet named.

Helen Coward has joined Island Records as assistant to the head of Island group, Brian Llevens. She replaces Vivien Goldman, who joined the editorial staff of Sounds, the weekly magazine, a few weeks ago. She was previously at CBS where for two-and-a-half years she was an assistant to a director at London Music.

John Tober leaves the CBS press office at the end of the year to establish himself as freelance journalist, based in London.

Marion Rainford has left the Kinks’ office in London after more than five years handling publicity for the hand and for its Kinks Studio. She is moving out of London to work outside the industry for a commercial music promotion.

Joining the Decca promotion department to work on contemporary product is Steve Blacknell, previously assistant to the marketing department. Blacknell replaces Jeremy Thomas, who has left to join Cube Records.

Andre de Swardt has also joined the Decca promotion department, working out of the Marlofield Street offices, to handle more pop. He was previously with the Ramsgate.

Roger Cox becomes Pye’s group financial accountant from January 1, following the departure of Peter Allen, who is joining the Dick James Organization. And David Giffen becomes Pye’s group management accountant, based at ATV House, reporting direct to deputy managing director Derek House.

Additionally, Mervyn Powell is appointed group computer manager, taking on the duties of Chris Beckwith, previously at ATV House, and responsible to Honey, through Coward.

Peter Hulm, who recently resigned as marketing manager at Radio City, the commercial radio station in Liverpool, has joined EMI in London as manager of marketing services reporting to Bob Mercer.

Mike Harvey, who previously held the position, is the new Capitol label manager in London. The U.K. market, with Mercer several years ago at General Foods. Prior to joining Radio City, he was with Imperial Tobacco.

Robert Bartlett, former editor of Beat Instrumental: the London-based monthly magazine, has joined Jigsaw, the publicity agency run by Chris Williams. William Rushworth has been appointed vice-chairman of Rushworth and Dreag, Liverpool’s music store and record building company. Peter Allen joins the Dick James Organization and will work with Mooke, as assistant to a director at London Music.

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FRANKFURT—CBS Germany has had the most significant change in its fiscal year. It has reported management, distribution, and retail difficulties for more than one million unemployed, the German record industry has not been significantly affected, says Wolpert: “But the industry still faces considerable difficulties.

“Constantly rising costs are linked with a breathtaking deterioration of the retail price structure for albums due to direct parallel imports. One has to realize that due to these import albums are discounted up to 30 percent over the local recommended retail price. And this just has to lead to enormous pressures on profits.”

Asked about the basic reasons for the company’s impressive performance in 1975, Wolpert quotes: “Effective time management, costs, and low inventory levels. With accounts receivable in good shape, we’re showing a picture of good economic health.”

But in the ad area, he points out the difficulties of creating an ad for the U.S. record company to establish itself in the repertoire market—particularly in such a heavily populated area as ethnic music. The product and the sophisticated market for ethnic music is one on which CBS Germany has here accounted for a considerable share of the total market.

“In view of these difficulties, I’m happy that CBS Germany has made considerable progress in local production. Since 1970 we broke stars like Cordalis, Ivan Rebroff, Tina Montez, Tito Puente, and Johnny Rodriguez, who was named ‘Artist Of The Year’ for 1971.

“Yet that’s not enough to face up to future difficulties. In the present fiscal year we are prepared to invest almost $2 million on promotion and advertising in the U.S. market and promoting artists and in recent months have signed a number of talented new local artists for the country.

“However, it is still hard finding new talent, since the structure of the German show-business there does not encourage new artists to prove themselves in clubs, small concert halls or on campus tours as it does in a superstar business in Germany.”

A breakdown of the top 50 singles and album chart by country, a trade paper Merkur which lists CBS at number five out of 15 listed record companies, and exclusive reports and analysis of local records.

Wolpert: “We had chart hits with singles by David Bowie, Nicky Hopkins, the Three Degrees, Albert Hammond, Costa Cordalis, Tina York, Joe Das-sin, Leonard Cohen, Labelle, Mary Roos, Yoko von Kozic, Johnny Nash, David Essex, Tammy Wynette, Santana, Mano a Mano, Yvonne and Billy Swan, whose ‘I Can Help’ went to number one.

“More recently, we have had a number one with the U.K. group 5000 Volts and have signed the team to CBS for Germany, Austria, and Switzerland.”

Wolpert draws attention to an impressive number of best-selling albums. Diamond’s “Serenade” (Continued on page 46)
Mark Hodel, formerly based in Montreal, has been named to the newly created position of manage- r of western Canada for Polydor Ltd. Hodel will be located at Polydor's Vancouver offices. His territories will include the entire west- ern region from Victoria to Man- tana's border. He will continue to report to Alan Kar, vice-president of promotion and advertising for Poly- dor at the Montreal head office.

Jean Lepka has been appointed national sales and promotion coordi- nator for Quality Records. In this position Lepka will be responsible for monitoring national sales in chart action, writing press releases and compiling Quality's Music Mar- ket tip sheet.

Nick Panasigko has been ap- pointed national sales and promotion manager in charge of Canadian content for Quality Records Ltd. He is making the announcement of the appointment director of na- tional promotion. Gene Lew cited an expanding growing music industry and rapid development of some recent acquisitions as primary reasons for the move. Panasigko will be responsi- ble for formulating and following through on national promotion campaigns for the company and introducing their product to the On- tario market.

Canadian Radio

- Continued from page 3

Includes per- sons under 12 years of age. More data is included on partici- pants aged 12 to 64. This ex- tends to give a better indication of education occupation and language.

In Montreal, all stations added to their listenerships including CKAC which added 39,400 persons to its listener audience, strengthening its position as No. 1 in that market.

In Toronto, both CFRY and CHUM added 17,100 listeners, significant gains were shown by local AM 40 sta- tions. CFRY, which moved to the 1700 band, tripled its total weekly listenership in the last year. CHUM, with an average of 7.7 million hours a week, is fast closing in on the number two station in the market. CHUM, also a Top 40 outlet, which is 1.4 million people listening 8.3 million hours a week.

The results of this survey will likely mean more advertising reve- nue for radio stations because of the significant increase in radio list- eners as shown by the survey.

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DECEMBER 27, 1975 BILLBOARD 45

WPA Shirts

TORONTO—WPA Music of Canada has formed a separate To- ronto sales warehouse branch, to be located at 1970 Ellesmere Rd. Scarborough.

Ken Middleton, president of WPA Music of Canada, says "The need to set up our own independent warehouse function from our na- tional orders administration ware- house is an increasing- ly more apparent in recent months. The question of centralization versus decentralization crops often in business today as companies face low sales or high-inventory situ- ations. "Because of this sales growth we feel that the camaraderie that can develop within a compact group of people working towards exactly the same goal can best achieve the improvements we need in our customers in Ontario." It is added here.

Heading the new warehouse facil- ity is Andy Abbate, who now be- comes the vice-president of Atlantic. Abbate has been sales manager for the Ontario region for WPA.

The Mounties advise they were alerted by the Greek product by Peters, which got wind of the shipments through contacts in the industry. Both the CRA and the Mounties have been working to reduce the move against the four suspects.

A week earlier, Peters had sent a memo containing a strong warning to all of its 4,000 plus retail accounts to the effect that legal action would be taken against any accounts found selling the Greek product for which Peters holds North American distribution rights (Billboard, Dec. 20).

Bid To Buy GRT Canada

TORONTO—A consortium of To- ronto record companies, including Still Ballard, vice-president of Maple Leaf Gardens; Ed Cowan, publisher of Saturday Night magazine; and a major in- vestor in Toronto's Thunder Sound Studios; and Bernie Finklestein, head of Record World Records as a partner in the management firm of Finklestein-Fiedler, have bid to ac- quisition of Record Canada Ltd.

Ross Reynolds, president of GRT Canada, also figures in the plans of the consortium and would remain his current position in the firm.

Ballard is also the leading figure in the other group of investors who are bidding for an FF license in Tor- ondo.

Rainer Schwarz, currently the host of a Toronto-based television series "Night Music," put together the FF license perspectives for the CRTC and will become the program director of the proposed FM station.

President Council hon- ored him with the golden award of the Order "Papathanassiou, president of WPA Music of Canada, says "The need to set up our own independent warehouse function from our na- tional orders administration ware- house is an increasing- ly more apparent in recent months. The question of centralization versus decentralization crops often in business today as companies face low sales or high-inventory situ- ations. "Because of this sales growth we feel that the camaraderie that can develop within a compact group of people working towards exactly the same goal can best achieve the improvements we need in our customers in Ontario." It is added here.

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CAPITOL RECORDS-EMI of CANADA Limited and their Artists Express

Best Wishes
For The Holiday Season

GASTON BRISSON • BEAU DOMMAGE • PETER DONATO
RAOUL DUGUAY • LARRY EVOY AND EDWARD BEAR
PETER FOLDY • GENE MACLELLAN • MANEIGE
ANNE MURRAY • MORSE CODE • ANNE MORTIFEE
SUZANNE STEVENS • SYLVIA TYSON
RICH WAMIL AND COPPERPENNY
BRITAIN (Country Music Week) *Denotes local origin

This Week

1. BOCEMAN RAPHAEL - "Queen (Em)/Fikahn (Queen/Boy)"
2. THE TRAIL OF THE LONESOME PIONEER (Various Artists) - "Franco Day & Hunter"
3. BILLY CROSBY - "Christmas'65" - "Sleigh Ride" - "Gloria"
4. 2 YOUR SEXY NIGHT - "Hot Chocolate R&B" - (Mickie Most)
5. HARRY NILSSON - "On An Island In The Sun" - "Desert Reveries"

JANUARY 27, 1975

MUSIC PRESS

MASS-AUDIENCE AD USE SEEN OR UK LABELS

Continued from page 40

uct. Says Chapman: "Television is very effective for special projects with the audience looking at the appeal. It is a very costly operation where the dealer margin is reduced by the overheads with film campaigns, the margin is restored to the usual percentage once the campaign has finished.

He stresses that Polydor is currently looking at the prospects of re-televisioning some specific margin percentage. And the London Transport trams and underground system, used previously under "Sleaze In Flanders" will also figure in Polydor's 1975 campaign strategy.

Another area of promotion due for channel change is the production of video films for television. Bridger has been in charge of production of nearly 40 such films this year, all produced and directed by London Weekend Television's Mike Mansfield, director of the "Super- series" project. Says Bridger: "They cost, on average, $1000 each, and are used primarily by shows like 'Pop Quiz,' 'Saturday Scene' and 'Supermix.'

He adds: "The life of the video film extends overseas where we can see to the use of the video film for television use when the artists are not available. In that way we can recoup some of the substantial costs. The Rank Organisation also buys some of the films for use in its discotheque promotion. Brian Baird, advertising manager for Phonogram, has ended the practice of "buying paid" on Radio Luxembourg, and instead is spending his money with the Independent Broadcasting Authority radio station.

"When I returned to Britain about a year ago, I found that none of the commercial stations provided sufficient data for me to base campaigns, so through the Polygram Leisure Research division I carried out a survey of all areas of advertising in relation to radio."

He says he has adopted a "wait and see" attitude, and plans to work towards better Wild Rock packages, as have many other companies advertising managers. "I don't think I have yet tied into the outlets which really interest me." As far as the consumer press is concerned, Baird says: "I'll be cutting back drastically on the spending medium that, instead, I'll circulate the advertising in the music press on the condition that the radio department will, instead of putting out one full-page in each paper for each release, there will be enough properly structured campaigns.

Baird's use of the national press was typical of an approach towards classical and established artists. As far as television is concerned, he says the "music of the ages" type of campaign showed how successful television could be. "Before that campaign, so many of the companies had more than 65,000. But the best of . . . all of them."

Continued from page 43

CBS Germany 1974 Top Year

topped the charts, and Santana's "Abracadabra," Simon and Garfunkel's "Bridge Over Troubled Water," and the Special Philco-Supply compilation for the German market were all certified gold, and therefore regularly licenced by the IRS.

About international artists visiting Germany, Wolpert says: "We always try to give them the best possible telling, so we get the most mileage out of their promotional trips or concerts. Neil Diamond's video reception in Germany was an excellent example of top television show 'Star- parade' and by a reception by the President of the Federal Republic.

And promotion on the Santana/Earth, Wind and Fire, Johnny Cash, Weather Report, Melba Moore, the Righteous Brother's Oyster Cult tours turned concert events into sell-out successes. "The most impressive promotional effort which led into Albert Hammond's debut concert tour in September paid off by establishing him here as an album act."

Wolpert adds pride at getting classic artists and German language recordings of international artists such as Italy's Gigliotti and France's Frenz.
Who'd want to invest in a bunch of revolutionaries?

They didn't exactly look like winners.
But then our revolutionary army beat the British at Saratoga in 1777. And people recognized Washington's men as an army, rather than a band of renegades.
So faith was won as well as a battle. And investments in our government's securities started picking up.
It took courage to take stock in America back then. But it paid off.
And it can do the same for you now.
Just join the Payroll Savings Plan, or buy U.S. Savings Bonds at your bank. There's no safer, easier way to build your savings.
Buy the specially designed Bicentennial Series E Bonds. Those brave revolutionaries would be proud.

Now E Bonds pay 6% interest when held to maturity of 5 years (4% in the first year). Lost, stolen or destroyed Bonds can be replaced if records are provided. When needed, Bonds can be cashed at your bank. Interest is not subject to state or local income taxes, and federal tax may be deferred until redemption.

Take stock in America
200 years at the same location.
**New Companies**

The OPCR organization has been formed by Jeff Osman and Marko Perko in Los Angeles to handle all administrative functions of Moonstone International Records and Main Stage Inc.

Booray Recording and Publishing Co. has been formed in Lafayette, La., by J.J. Buelst. T.K. Hulin is the first artist signed to the label with a tune "How Far To The End."  

Singer/composer Sean Morton Downey has formed Sean Morton Downey Productions in Woodland Hills. California, and will be Banyonite Music, Sean Morton Downey Music and Downey Recreation Productions.

Barry Fiedler-Rocket Promotion and Merchandising Consultants has been formed in New Jersey for promotion man Barry Fiedler, who served with RCA, Buddha and Mercury. The company will deal with records in the rock and pop disco fields.

Hersey-LaRocha Productions has been formed in New Brunswick, N.J., by Sean LaRocha, former college department head at Premiere Talent.

Victor Tavares, Spring Records artist, formerly with the Tavares family group, has formed Turqoise Torpedo in Boston with attorney Stephen West and agent Steve Nepris. The company will be involved in concert promotion, artist management and publishing.

Paul Smith has exited as contemporary music coordinator for WMON.  

**Jazz Beat**

*Continued from page 23

after suffering a stroke Nov. 26. He’s been in East Orange General Hospital — but a Chicago is believed to be the site of location recording — and by Gary Rolfs and Russlynn. — UC has had John Martin’s Quartet Jan. 18. School recently played Wet Lakes and Gary Gins.

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

**4 Dimples**

*Continued from page 3

College Survey

*Continued from page 29

creased in ticket sales and administrative or institutional funding. There was a definite increase in funding from state and federal arts agencies for programs sponsored by the schools.

**New Golpen Menu By Newark WNJN**

NEWARK—WNJN, soul music station here, is sponsoring a live gospel show Dec. 26 featuring a wide selection of Nashon and Creed Gospel artists. Among those appearing onstage at Symphony Hall will be the Gospel Keynotes, the Rev. Cleophus Robinson, the Rev. Isaac Douglas, the Supreme Angels and other one-hundred-year singers, plus artists such as the Hilliard Ensemble and the choir of a local Baptist church.

Bill Franklin, air personality at WNJN, will emcee the show and the radio station will provide news reports from a remote unit stationed outside the hall.

**MUSICAL REVIEW**

‘Rodgers & Hart’ Recalls Duo’s Astounding Artistry

BY ELIOT TIEGEL

is a winner before the first note is sung.

Constande Town is strong and emotional in her solo on “It Never Entered My Mind” while Helen Palmer provides comic relief in “To Keep My Love Alive.” David Thompson and Ed Evanko are fine voices adept in working in Rodgers’ musical range.

The arrangements are by Jack Elón who has married appropriate songs in clusters and kept the majority energetic and timely.

**Disco Hits**

*Continued from page 26

with its records. “We are no longer doing that, which accounts for our favoring proven hits,” he says. The group has cut theamount of its list to no more than 40 records, and he says that as of the first of the year, the list will be 30 records strong.

In addition to Bell’s promotion, Jim Lacus has been brought in by KLO in Kansas City to take over as operation manager.

Bell hosts the morning show followed by Jeff Frost (noon to 7), Reg Henry (afternoon drive), Larry Lavan (evenings) and Jay Martin (all night).

**Buddah Claims**

*Continued from page 6

livered up to Buddah, to have the group honor its agreements with the plaintiff, and pay the plaintiff damages caused by the group’s alleged actions.

Punitive damages and legal fees are also being sought.

**MIDEM Low Fares**

NEW YORK—A number of specially priced flights for music attending MIDEM are being offered here through the Mackey-Armstein travel agency. Two-week round-trip fares are offered at $374 each, and a two-week ticket, with stop-offs in Paris and London, is $574. The flights, on British Airways, had been organized by Nancy and Sam Chame.

**Radio-TV Mart**

BAGHDAD—"POSITION WANTED" is $10 to $25 in advance for 1 inch, one-time insertion only. Box number.

"POSITION OPEN" is $50 to $100 in advance for one-time insertion. Box number.

Radio-TV Mart reserves the right to edit, censor and accept or reject any ad.

Send to Radio-TV Mart, Billboard, 1515 Broadway, New York, N.Y. 10036.

**Positions Wanted**

*Continued from page 29

Black programm, successful background in all phases of radio medium and related markets. Complete knowledge of FCC regulations. Twelve years experience. Excellent administrative, creative, tape production. Has developed three different proven successful formats. Looking for position that would lead into WMIB, OX, WMOR, 1515 Broadwy, New York, N.Y. 10036.

Contact MARTIN J. MAZER
310 S. Jefferson, Ste 700
(312) 651-6428

Available Immediately:

Immediate: Southern lower Michigan—Northern Indiana market and pattern and program work. 3rd syndicated, some experience.

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RUSTY NIELS—20th Century 1-495. Kind of a longhorn eat as far as the top of the chart is concerned, but Nielson may eventually prove to have the widest reaching impact of any of the younger Texan "cosmic cowboys." With his eyes wide open, he can handle a straight country rock, a caucassian rocker, gospel-styled songs or straight rockers—without sounding strained no matter what the category. His songs are superbly written, often reminiscing one of the best of Tony Joe White. The instrumentation, be it basic, strong fiddles or a guitar, is unpretentious and appropriate to each song. Nielson will be a country singer in fact, in dont categorize him at all. Lee Wright, Jimmie Rings, Mike Nelson, Tommy Glass, Kenny Friedan and a few others, this man is a veteran of those whose music stands simply as music.

Best cuts: "I Don't Want To Lie This Guitar Down," "Seminole Man," "Queen Of My Dreams," "Listen To My Song." 

Dealers: In store play a must here.

LOVE UNLIMITED ORCHESTRA—Music Masterpiece, Please, 20th Century 1-480. First orchestral effort from White in several months is extremely pleasing on this usual way. Cuts tend to sound the other material he has worked on, though there is a metronome flow that is pleasing nonetheless. Good blend between heavily disco oriented cuts and guitar, smooth ballads that seem more appropriate for listening than dancing. Most material penned by White, who also produced, arranged and conducted the set. It may sound alike, but the man is most uncommonly talented.


Dealers: White has a whole new, still interested in him is high.

THE STEYVERS—Showcase, Capital ST-11465. Good solid effort from this Jackson Five styled group of nine members, ranging in age from 11 to 24, primarily disco-styled members, which, unfortunately, tried to sound at times like the count-

Country

BACHMAN-TURNER OVERTURE—Head On, Mercury SRM-1 1067. Kind of a change of pace set for this top heavy metal group, with a good balance between strong straight rock, mid-tempo rockers and even a few cuts that approach ballad style with some excellent, smooth guitar work. Good lead vocals from both Randy Bachman and C.F. Turner, with good guitar work from both Bachman and Blair Thornton. Production from Bachman also works well. Though the material has been missing from the Top 40 listings for some time, the formula they began perfecting several years ago is still holding up well. Guests on the set include none other than Lillian Richard himself, which adds even more of a touch to the down home rock feel.


Dealers: Cover can be turned into poster, while inside sleeve acts as suitable cover.

DENISE LA SALLE—Here I Am Again, Westbound W-209 (70s Century). After a spell away from the recording scene, one of pop and soul's most powerful vocalists is back with a strong, soulful selection of disco oriented rockers and smooth ballads. One of the few acts able to handle a disco format without sounding like everyone else is out in the marketplace. Ballads sound a bit like Aretha Prebles, but are not imitations. Most songs written by artist. For fans a good singer and stylish to be unomitted. This is the strongest set since her "Women's Love Rights" collection a few years back.


Dealers: La Salle has very strong following.

JERRY LEW LEE—Old Man In, Mercury SRM-1 1046. Here's a vibrant album of country-rock from the master. It includes an unusual—and interesting—assortment of tunes from the traditional "Cowdog Song" to Jerry Lee's latest cut, "A Damn Good Country Song." Lewis mixes some of his band members with some of Nashville's rock chart efforts to this LP that will please both country and rock fans. For good measure he even throws in a gospel number "When I Take My Vacation In Heaven." The Jerry Lee Jerry Kennedy artist team delivers a warm and vastly album.

London COFFEE—Finger Luckin' Good, Westbound W-212 (20th Century). Coffee, one of pop and soul's finest guitarists, comes up with a fine disco set and a cover that leaves little to the imagination. Best cuts: "Finger Luckin' Good," "Love's On The Line." 

BILLBOARD—December 27, 1975

Top Single Pins

Manchester Songs Involved In Pact

Music from Manchester has been released under an agreement with the International Picklewaters Music catalog owned by Melissa Manchester. The deal, according to Screen Gems-Columbia president Lester Sils, will be launched with the songs in her next Arista album and in singles. "Some Feints from her recent "Melissa" LP.

Irwin Z. Robinson, general manager of the firm, negotiated with Melissa Manchester's husband and manager.

First Time Around

ROGER GLOVER AND GUESTS—The Butterfly Ball And The Grasshopper's Feast, U.K. UKL 51600 (Mercury). Former Deep Purple member Glover teams up with David Gilmour and Glenn Hughes, currently of the group, as well as former Dire Straits键盘手 and former Spencer Davis groupers Eddie Harris and Ray Fenwick to come up with an interesting sounding set combining rock, jazz, classical and even 20th and blues recording. Some strange subject matter covered here, and most of the cuts are quite short. Instrumental and vocals are excellent however, and the names involved should help give this set a strong chance.

Best cuts: Take a listen and decide yourself.

Dealers: Shows written by artist, and note LP comes from popular piece poetry.

Billboard's Recommended LPs

pop

LYSSTE DE PAUL—Love, Mercury SRM-1 1055. Long time star Blanchard comes up with an up-tempo pleasing set of mostly ballads featuring her distinctive and easy to listen to soft, throaty ballads. A bit more powerful than those of the Olivia Newton-John school but almost as much. Majority of material penned by artist as well, including one good rocker. Best cuts: "Dreams," "Crystal Bell," "Hungry For Love." 


Best cuts: "Last Night For Nigga," "To Do Me One Better," "I Wanna Do It." 

Dealers: Significant, but Wier is interested in him is high.

WILLIE NELSON—Remember Me (2:50), producer: Willie Nelson; writer: T.T. Tyler; writer: 4 Star, BMI, Columbia 3-1027. Willie has the whole package that could fill this one gold. It's not much fancier than his box "Blue Eyes Crying In The Rain." Just a good country song from one of the hottest talents in show business.

RAY STEVENS—Deep Purple (3:12), producer: Ray Stev-

Country
**Retail Store Openings**

- *Continued from page 3*

- *West Right, where the corner as far as Cedar Rapids, Iowa.* A near-60 total by 1977 would put Lasky about even with Howard's original peak store figure.

- Eric Brown of School Kids, the Atlanta GA., chain which favors near-campus discount stores, sees 15 more stores in 1976. He feels he needs as far as Northwest by summer next year.

- He has 15 stores which he serves with inventory along with 37 School Kids outlets. Mrs. Kay Moran of Sound Warehouse, Oklahoma City (8th), Dec. 1, reports their franchise efforts is more to spread the good name of the chain.

- We don't sell franchise fee is nominal. We encourage them to buy direct. We just want a well-run store to reflect our good name. Moran will open three more 10,000-square-foot stores in Houston, the first next February.

- John Cohen, Disc Records president, knows he will open approximately 2,000-square-foot stores in Cleveland, Houston and Los Angeles. Like the other Disc stores, these will be mall-oriented. The Camelot store, operated by the Camelot Record Service, founded by Paul David, plan 12 openings, primarily in the South, to bring their total to 54 nationally, putting them among the leaders.

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**Oakland Ties Cities’ Series**

**NEW YORK—I.** Wind & Fitness of The Oakland Ties Series of "Our Save Cities" benefit concerts. It will be held Friday (2) at the 11th Annual Gala with Bill Graham promoting.

- The "Save Our Cities" campaign has been organized as a national program to expand the base of support for two organizations dealing with urban problems: the National Urban Coalition and the National Council of Negro Women.

- President of the "Save Our Cities" committee is Atlanta Mayor Maynard Jackson, anthropologist Don Hemphill of Stanford, and Boston Mayor Kevin White. The next "Save Our Cities" concert will be held in Washington in early March.

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**Maestro Sisile Dies In Florida**

TAMPA, Fla.—Noble Lee Sisile, actor-handiler-composer, died here Dec. 15 at the home of his brother. Sisile, who was 51 years old, was widely known for his hits. "I'm Just Wild About Harry" and "Love Will Find A Way." Maestro Sisile has been a semi-valid in recent years.

- After meeting during World War I, Sisile and his brother, both were closed forces in vaudeville and also collaborated on the all-black revue, "Down on B'way." Founder and first president of the Negro Actors Guild, he had retired here with his son, Donald. Survivors include his daughter Cynthia Sisile Hinds, an executive with WFIL-Records; his niece, Elizabeth Sisile; and a stepdaughter, Helen Toy.

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**Carter On Jaunt**

PRINCETON, N.J.—Jazz musician Benny Carter and Princeton Univ. faculty member Monroe Berger are currently on a concert/tour of the Middle East which began Dec. 15.

- Countries visited during the tour are Iran, Egypt, Jordan, Kuwait, Pakistan, Syria and Turkey.

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**New General News**

**Intricate 'Birds' Taping Spark Rose Bowl Float**

**BY DAVE DEXTER JR.**

**PASADENA, Calif.—**Million-dollar Rose Bowl parade Jan. 1 on television as they have for the umpteen years, but on this New Year's day of the massive floats will reflect a "first" in its mus.

- Unlike all the other mobile attractions festooned with flowers and adornments, the Floats of Atlantic-Richfield (Arco) will present a hidden original sound-track which features 10 traditional American songs taped on a loop which repeats the music automatically for two hours on a float that rolls down the streets of Pasadena.

- Engineer and arranger Don Dorsey works with the Arco float's composer and producer, in lining up talent and taping.

- Dorsey record more than 20 hours of uninterrupted studio time at Audio in Santa Ana, says Dorsey. "We employed all of our acts, a dozen musicians and singers, and we used all 16 tracks and speed-varies the float to achieve a bird-like sound that the Arco float requires."

- "It was a tough assignment," adds Wagner. "People on the float dressed as birds will perform a choreographed dance routine to our taped music. It couldn't be too fast, yet our music still had to sound like birds."

- Both veterans of the record industry, Dorsey and Wagner ended up ingeniously weaving the melodies of three songs in layers with two other tunes, all to be heard in the parade simultaneously.

- "For decades," says Dorsey, "music on all the floats have been dubbed off available recordings. Ours is a breakthrough. No other entry will be original music and effects as will our Arco float."

- The float was designed and constructed by sizzling bands, Inc. of Pasadena, who employed Dorsey and Wagner on the project. The float is five feet long, and shaped like a tree which supports three-story Victorian birdhouses. Window shutters fly open and "birds" pop out in "Laugh-In" style to sing and dance. Twenty "birds" will participate.

- "As one song fades and a group finishes its routine, another group of 'birds' pops into view and continues with their own number," Dorsey advises. The Dorsey-Wagner soundtrack is intended for onetime use. They think it might make a highly sellable kiddie album.

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**BOOK REVIEWS**

**How & Why Led Zeppelin, Bachman-Turner Scored**

LOS ANGELES—All you ever wanted to know and possibly a lot more about Led Zeppelin and Bachman-Turner Overdrive is literally wrapped within the covers of two new books published by Two Continents/Methuen, New York.

- "I could have sold my last year's "Bachman-Turner Overdrive" with its generous supply of photographs emerges as more slightly the readable of the two entries. Randy Bachman is a strong and unusual rock star, he is a Canadian M.O.B. on who when..."

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**RCA & WWRL Host Christmas Show For Kids**

NEW YORK—More than 160 area youngsters will be treated to the "Main Ingredient Christmas Spectacular," Dec. 25, when RCA Records will provide four buses, each with a complete Santa Claus van and Mambo Walton for a concert by the Main Ingredient.

Friends of WWRL and local radio station WWRL, the children will be coming from the Mice Children's Museum, the Manhasset Youth Center in Queens, the Morri- sania Youth and Recreation Center in the Bronx, and the Elmont-Arden-Afro-American Information Service.

- Also appearing on the bill are Esther Phillips, Lonnie Liston Smith and the Cosmic Echoes and Faith, Hope & Charity.

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**BIGGEST GOSPEL TOWN SETS STARTS In the Bay Area**

LOS ANGELES—Nine major sites have been contracted by Then- dara Productions of Detroit for the biggest gospel town tour through July 1976. Brother Ed Smith, executive director of the Gospel Workshop of America, Rev. James Cleveland-founded national gospel group, and Frank Brown of the Kansas City Thendara, who will promote the gigs.

- Set far are Thursday, Oakland Colosseum, Oakland, Calif., Feb. 15; Madison Square Garden, New York City, March 7; Omni, At- lanta, Col. Hall, Detroit, 28; Baltimore Civic Center, April 4; Houston Summit Arena, 18; New Orleans Superdome, May 9; and a return to Cleveland's Stadium, July 11. Smith says the pilot date Nov. 2 at Pat Pacliff's Civic Center drew 17,000.

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**Norfolk WCMS A CMA Winner**

NASHVILLE—WCM’S of Nor- folk, Va., which placed in CMA’s “October Is Country Music Month” contest for outstanding promotions, KCMW, December 5-15, Norfolk, Va., tied for second place with WAXX/WEA-FM placing third. The station was honored with the special merit citation, an honor introduced this year.

- Winners were selected by a panel of judges on the basis of programs, contests, jingles, print media ads, store, and billboard design and other comprehensive promotions as sponsored by the sta- tion during the month of “October Is Country Music Month.”

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**AMI For Amherst**

NEW YORK—Amherst Records has named AMI Distributing as its distributor covering Detroit and the upstate Michigan area, bringing its nationwide distributor total to 22. Amherst is currently active with product on the Amherst, DJM and Gold Plate labels.
BILL GAVIN'S PERSONAL PICKS

"...I wouldn't be surprised if it turned out to be another 'LOVE IS BLUE'. Or even bigger."

THE GAVIN REPORT #1080 12/12/75

DOLANNES MELODIE

JEAN-CLAUDE BARELLY AND HIS ORCHESTRA

#1 GERMANY, BELGIUM, FRANCE, SWITZERLAND...

NOW SHIPPING U.S.A.!

LONDON®
COMPARED FROM NATIONAL BPI'S - Shown by the Music Popularity Chart. Opposite: Chart Numbers with the Number of Sales for the Department of Broadcast.

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<th>ARTIST</th>
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**SUGGESTED LIST PRICE**: Prices are based on the BPI's Top LP's & Tape chart and are intended to provide a general guideline for pricing records. Prices may vary depending on the condition of the record and the market. Prices are subject to change without notice. All prices are in U.S. dollars. **TOP 10**: The top 10 records are determined by sales data reported to the Record Industry Association of America (RIAA) for the week ending December 27, 1975. **TOP 10 PERFORMERS**: Stars are awarded to the Top LP's & Tape chart based on the following upward movement: 1-10 Strong Increase in sales: 11-20 Upward movement of 6 positions: 21-30 Upward movement of 6 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, be a record that 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 at the back of the book. (Seal indicated by bullet.)
"'One Flew Over The Cuckoo's Nest' is a powerful, smashingly effective movie."
—Pauline Kael, The New Yorker

"★★★★(Highest Rating)"
—Kathleen Carroll, New York News

"Nicholson slips into the role of Randle with such easy grace... it's hard to remember him in any other film."
—Vincent Canby, New York Times

"A brilliantly understated movie about the human spirit, an anthem really."
—Rolling Stone

"Will be one of the five films nominated for best picture of this year."
—Rona Barrett, ABC-TV

Fantasy Films presents
A MILOS FORMAN FILM "JACK NICHOLSON in ONE FLEW OVER THE CUCKOO'S NEST"
Starring LOUISE FLETCHER and WILLIAM REDFIELD - Screenplay LAWRENCE HAUBEN and BO GOLDMAN
Based on the novel by KEN KESEY - Director of Photography HASKELL WEXLER - Music - JACk NITZSCHE
Produced by SAUL ZAENTZ and MICHAEL DOUGLAS - Directed by MILOS FORMAN

THE ALBUM...
ARRANGED AND CONDUCTED BY
JACK NITZSCHE
One Flew over the Cuckoo's Nest
(Opening theme)
Medication Valse
Bus Ride to Paradise
Cruising
Trolling
Aloha Los Pescadores
Charmaine
Play the Game
Last Dance
Act of Love
One Flew over the Cuckoo's Nest
(Lending theme)
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Thank You
And Our Deepest Appreciation To
DJ's
Henny Gamble / Leon Huff
Philadelphia International Records
CBS Records
And our Manager, Barbara Kennedy
The O'Jays
Busy Signal? Relax With ‘Music On Hold’ Program

By M. H. ORODENKER

YORK, Pa.—Inspired by music and similar music systems feeding FM station sounds into elevators and doctors’ waiting rooms, a new kind of music service has been introduced here to fill the void left when persons are put on "hold" for several moments with nothing but dead silence for the wait.

An alternative is now being offered and appropriately being called "music on hold."

Save for an experimental installa-
tion in Erie, Pa., General Telephone Co. has selected local firms to be the first to rent the special equipment required. When a caller is put on "hold," they can listen to piped-in music rather than blank silence.

Possibility of "music on hold" has been so fast here that several area private phone equipment firms are also leasing the service.

Music is picked up from local FM stations and at some installations, it’s switched automatically on the phone’s hold button as it is heard by customers inside the store. Businesses using the "music on hold" service are giving favorable responses from callers.

Fred Messersly, sales manager for Warner’s Moving and Storage in nearby Carlisle, Pa., said: "I think our customers feel relieved by hearing music on the other end when put on "hold," and are not nearly as angry about having to wait if they don’t have silence facing them.

VHF News, New York electronics supplier, purchased its "music on hold" phone equipment from Executone in Camp Hill, Pa., rather than renting from the phone company. Instead of piped-in FM radio music, recorded music in the form of a tape or disc is played over a spool on a printed circuit tape is played on hold.

Shubert In Philly Won’t Offer Rock

PHILADELPHIA.—While offer-
ing classes of classical fare, there will be no available dates for rock concert promoters at the Shubert Theater.

The house, once the showplace for the Shubert theatrical empire, will re-leaf Feb. 9 for a four-week pre-
season engagement of the 20th anniversary revival of "My Fair Lady." Other Broadway-bound shows will also be welcome, but preference will go to concert dates in the effort to develop the theater as a center for the performing arts.

"There will be no rock 'n' roll concerts," says Joseph Castaldo, presi-
dent of the Philadelphia Musical Academy, which took over the thea-
ter as an education plant for the school’s opera department, its New V Music Group, and for other local school concerts and recitals.

Upon completion of major re-
construction, the Shubert will have 940 seats with its capacity in be-
 tween the next-door Academy of Music holding 3,000 and the close-
 by Walnut St. Theater seeking the same bookings with 1,000 seats.

Uniting Rock and Roll With Tone

New Doric Musical, Inc., which was associated with favor upon rock and pop con-
cert promoters and had played ev-
erything from New England Pres-
ervation Jazz Band to Bette Midler and LaBelle.

N.Y. Appeals Court Rules Jury Trial In Shaw Case

NEW YORK—The recording in-
situte case will be heard on a couch in modern recording techni-
cines beginning Jan. 6.

The course will be launched si-
multaneously at 16 and 24-track
recording studios in New York, Montreal, Toronto, San Francisco, Wichita, Portland, Omaha, Van-
couver and Sacramento/Bak-
ersfield.

Meanwhile, the school also has li-
encing agreements, records, Detroit; Sound Techniques, Dallas; Lee Furr Studio, Tuscon; and Ford Audio, Oklahoma City, to offer the course at their facilities.

America’s won of the international “Sister Golden Hair” contest to Disneyland. The young ladies were selected from Florida, New York, California, Georgia and England, Holland and South Africa. . . . Cat Ste-
vens’ Los Angeles Forum concert Feb. 3 sold out after 99 minutes and a Feb. 2 show was added by David Forest.

Gill In Eden Deal

NEW YORK—Gil Music, through its English affiliate Amb-
assador Music Ltd., has concluded a publishing deal with London disk and tv producer Peter Eden. First material covered by the pact to be released here is contained on the “G. T. Moore And His Reggae Gui-

N.Y. Appeals Court Rules Jury Trial In Shaw Case

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A New Venue In Miami Beach

MIAI BEACH—A mid-January completion date is targeted for the new $7,000,000 Performing Arts Theater here, a $5.5 million facility built by the city’s Convention Center and the Miami Beach Auditorium.

Although major emphasis is to be given to local music and dance stage plays, contemporary music concert bookings are open for available dates.
A SUPERB NEW TALENT GIVES THE LADY'S OUTLOOK ON THE OLD CLASSIC "I'M A GIRL WATCHER." A COUNTRY AND POP SMASH.

Karen Killette

Distributed by:
INTERNATIONAL RECORD DISTRIBUTING ASSCS.
55 Music Square West
Nashville, Tn. 37212 (615) 244-7783

Exclusively on
GOLD COAST RECORDS #151

Bookings & Mgmt.
GOLD COAST INTERNATIONAL
924 North Magnolia (Suite 320)
Orlando, Fla. 32803 (305) 425-5035
Thanks for the boost you gave “Look Out Girl” (EV101A). Judy does it again with a brand new double-barreled single “Piano Playin’ Rose” (EV102A) and “If You Love Me” (EV102B).

“Piano Playin’ Rose” is a beautiful nostalgic, up-tempo tune that tells the story of a beautiful woman who used her time well but not wisely!

“If You Love Me” is a modern love song with both, the question and the answer. Both songs display the piano mood and set the scene for vocal and instrumental perfection you would expect from an accomplished artist!

You’re sure to get a kick out of Judy’s new album “Piano Playin’ Rose” (EV5001) to be released February 1st.

Publisher: Everlovin’ Publishing Company
P. O. Box 1407
Nashville, Tennessee 37202
(Continuous Opportunity For New Artists and Writers)

Exclusively on Everlovin’ Records