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Billboard

NEWSPAPER

82nd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

JANUARY 3, 1976 • \$1.50

Retailers Must Pay Royalty \$ In England

By PETER JONES

LONDON—U.K. retailers playing records in their stores will now have to secure licenses from the Performing Right Society and pay a performance royalty based on shop floor space.

The copyright law has long required a license from the society for the performance of protected music in places where the public has access. (Continued on page 35)



The Metamorphosis Of Pop Music: A Paul Ackerman Essay, See P. 11

Recycled Jackets Grab Labels' Eyes

By RADCLIFFE JOE

NEW YORK—Nudged along by an increasing number of ecologically oriented artists, and a growing nucleus of conservation-conscious packaging suppliers, many record companies are taking a long, hard look at recycled fibers for the packaging of their record and tape products.

Among the key artists who are personally involving themselves with the type of jacket and protective sleeve used with their records are Olivia Newton-John and John Denver.

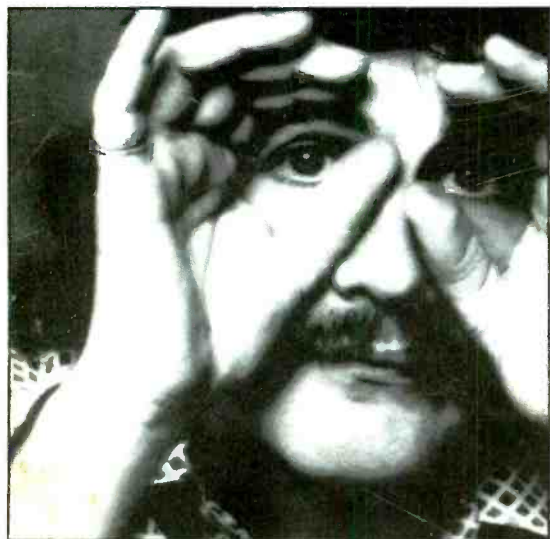
But even as record companies ca- (Continued on page 39)

New Sound Outlet Set

By EARL PAIGE

LOS ANGELES—A new kind of retail operation for professional sound equipment will open in 1976 as part of what veteran sound expert Dave Kelsey sees as a whole new approach to product availability.

Kelsey's operation will focus on equipment for studios, discos, concert sound, home playback, video equipment and even broadcasting. (Continued on page 25)



"INSIDE," the third album by Kenny Rankin for Little David Records (distributed by Atlantic Records), is described by its creator as a "love album." As such, the songs were chosen accordingly, a stylistically wide range of tunes from such outstanding names as Stevie Wonder ("CREEPIN'"), Randy Newman ("MARIE"), John Sebastian ("SHE'S A LADY"), and Jimi Hendrix ("UP FROM THE SKIES"). There's also the brilliant "LOST UP IN LOVING YOU" and the title tune, both co-written by Kenny and his wife Yvonne (who co-produced the album with Michael Stewart). Kenny's 1976 tour commences January 8 at the Roxy in Los Angeles, followed by dates in New York, Boston, Philadelphia, New Jersey, Connecticut, and the Cellar Door in Washington, D.C., February 19-22. (Advertisement)

The Sound Of Music: More Disco, Country Crossovers

Consumer Complaints Drop In 1975: Survey

By ROBERT SOBEL

NEW YORK—Consumer complaints regarding music/record stores and tv/radio/phono shops declined during the nine-month period ending in September over the similar period in 1974, according to a Better Business Bureau summary.

The survey, which represents requests for service handled by the 142 U.S. nationwide Bureau offices, shows that of the 318,247 complaints handled during the nine-month period, music/record stores represented 1.759 or 0.6%, a drop from 2.852 or 0.8% of the total, from the 1974 period.

Of the total number of these complaints, 78.6% were settled through the third quarter of this year, as compared to 88.1% through the same period in 1974. Broken down to com- (Continued on page 46)

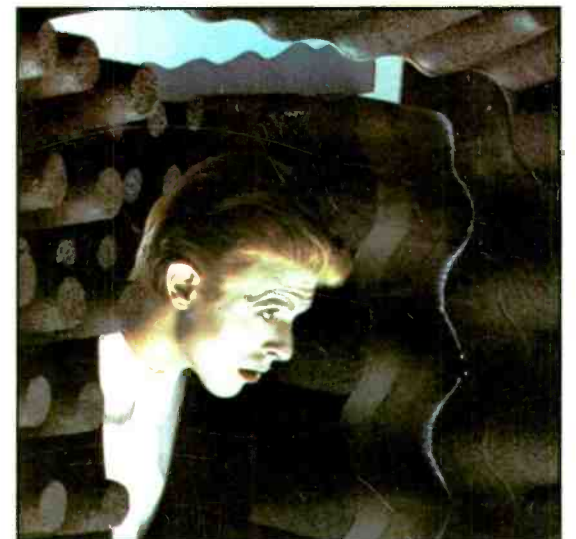
By BOB KIRSCH

LOS ANGELES—More creative disco singles and LPs, a continuing "back to basics" movement, more country crossover, more LP artists who do not necessarily need a hit single, strong MOR orientation and more country rock.

These are some of the factors that should play a role in determining successful singles and LPs in 1976.

And, while it looked last year at this time as if the vinyl shortage had short-circuited the shotgun release policy of many major labels and put many smaller companies out of business, it now appears that labels are releasing as much product, if not more, as they did before the crunch.

The list of "throwaway" singles and LPs (especially singles) is a growing one, but this must be attributed partly to the huge disco market, which seems to have resulted in virtually every soul artist and half the (Continued on page 39)



The hottest rock star of 1975 is back with his most exciting album to date. It's "STATION TO STATION," the brand new album by David Bowie, due to be released in January. Featured are six new Bowie hits, including his smash single, "Golden Years." See Bowie perform "STATION TO STATION" in major markets throughout America this February and March. Order "STATION TO STATION" now! On RCA records and tapes. (APL1/APK1-1327) (Advertisement)

On The LP Charts

15

23

162

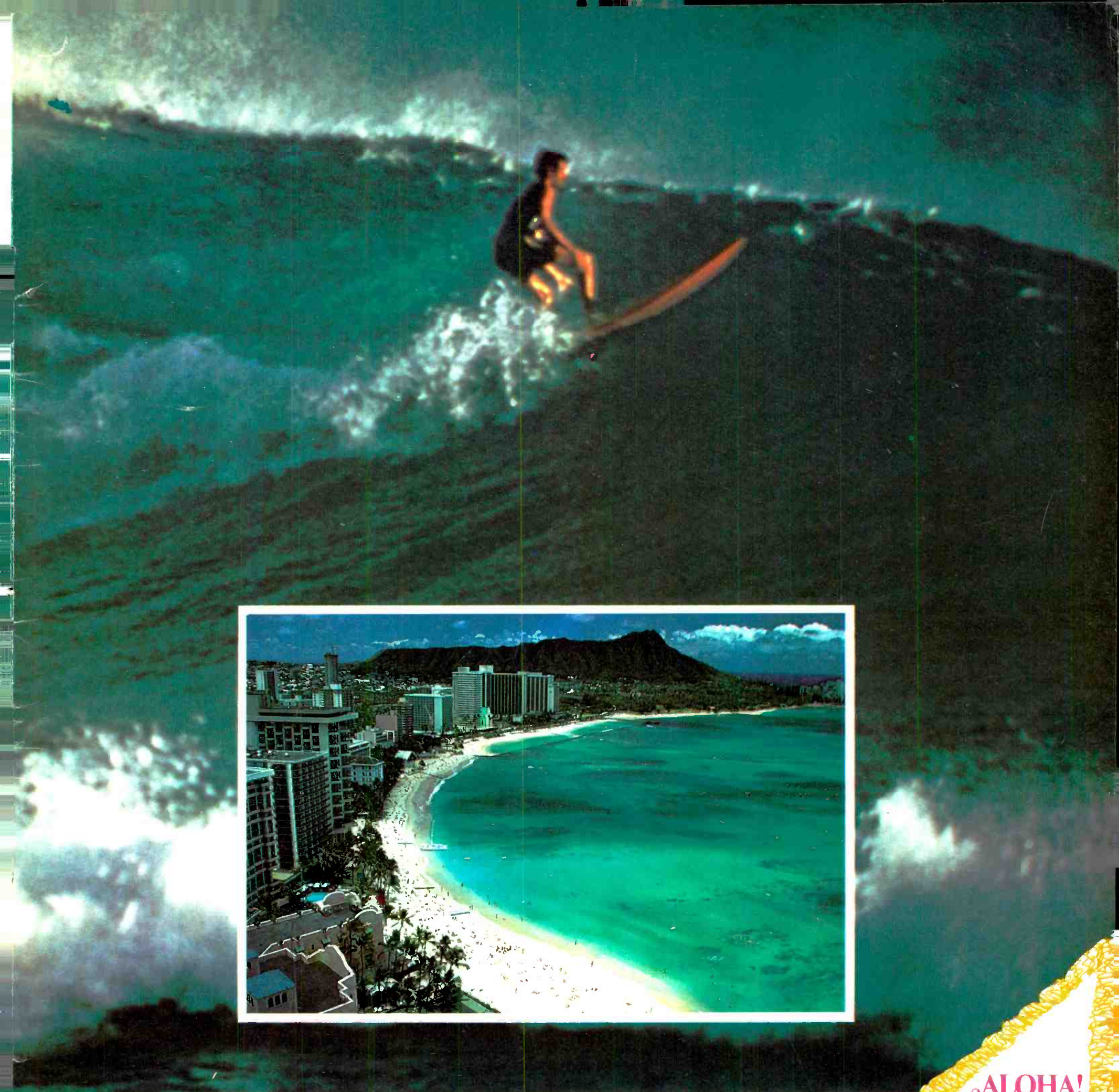
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Copyright Revision: Revolution On the Way

A Quantum Leap For Compulsory Licensing

By MILDRED HALL

WASHINGTON—If, as expected, Congress passes the copyright reform bill this year, it will go beyond revision to a revolution for owners and users of copyrighted works.

Compulsory licensing will take a quantum leap, and a government-based Tribunal agency—not Congress—will review the statutory licensing rates.

New massive media and user demands for clearance convenience and flat-rate fees have extended compulsory licensing from its unique role in recording music, to use of copyrighted materials by cable tv, Public Broadcast systems, and jukebox operators. (Record-play royalty would have been a fifth, if it had survived the 1974 Senate revision vote.)

As for the Tribunal, which has its good and bad aspects—the notorious reluctance of any American Congress in the past 65 years to come to grips with copyright problems has inevitably led the lawmakers, over the past decade, to the idea of a government agency.

The Copyright Office will host the Tribunal,

and Register Barbara Ringer hopes (against strong odds) that Congress will authorize funds for a decent-sized staff of experts on a continuing basis, to help the Tribunal in its periodic reviews.

Judiciary committee member Sen. John Tunney says: "It is obvious that the royalty income of many industries is critically controlled by operation of the royalty tribunal."

He wants the tribunal reviews to come more often than at the 10-year intervals presently in the Senate bill, S. 22, expected to be scheduled for floor vote fairly early in this session.

He points out that a 10-year "freeze" on statutory rates could mean too long a period when those affected—music composers and publishers, film owners and others—would have to operate under "imposed rates" which have no relation to the current marketplace or shifting financial conditions. He will propose a seven-year span.

From the personal point of view, the tribunal approach will put an abrupt end to the

comfortable, years-long contacts of music and record people with senators and congressmen, both at committee hearings, and in face-to-face visits.

The three-man ad hoc tribunal panels chosen from the American Arbitration Assn. to hear rate pleas, may well be different in each cycle of review. (Their selection by the Copyright Office can be challenged by parties concerned.)

The tribunal will have subpoena powers—something never resorted to by Congressional copyright framers. In fact, Congress will be well in the background, although either house can veto a tribunal rate raise (no one believes rates will go down), leaving it as it was.

But the legislators—who have customarily taken decades in copyright decision-making—must act within 90 working days of the tribunal decision, or the new rate becomes final until the next review year.

Familiar faces will have faded from the
(Continued on page 46)

Classical Labels See Their Mart In Optimistic Terms

By ROBERT SOBEL

NEW YORK—There's much reason to express high hopes for the classical field in 1976. Labels are planning a wide variety of releases, moods are ringing with optimism, "crossover" records continue to gain momentum, and the companies have weathered the depression storm without damage.

Perhaps the brightest picture for the coming year comes from RCA Records Tom Shepard, who says, "there seem to be good vibes all over." He says that his label has had increased sales on every count, cata-

log, new releases and "we have had success with our new line, Gold Seal."

"We go into the new year feeling better than we felt last year and we are extremely happy with the projected release list for 1976. The problem is only what to hang on to for 1977."

Regarding Gold Seal, RCA will release 14 albums in February, in addition to its new recordings. The projection is that some 10 albums will be released on Victrola in June.
(Continued on page 24)

Governor Will Sign N.J. Bill

NEW YORK—The governor of New Jersey has agreed to sign that state's antipiracy bill, a strongly-contested piece of legislation that has rested on his desk since its passage last spring.

Gov. Brendan Byrne's commitment was made a week ago during a
(Continued on page 46)

RADIO MAY STABILIZE

By CLAUDE HALL

LOS ANGELES—Radio went through some rather strange gyrations during 1975 and, while the rate of spin may be decreasing, the merry-go-round that Todd Storz and Gordon McLendon created when they saved radio by formatting it in the 50s is still in high gear.

And you can expect at least the first half of 1976 to be as completely out of Alice In Wonderland as most of 1975 was.

Somewhere along in 1976, though, radio should begin to stabilize somewhat in format, in job situations, and in ratings. The reason is that it will take that long to adjust to a radiofonic form of "Future Shock" created by automation and the enormous growth of such equipment usage, the increasing use of the computer (no longer a dirty word) in re-

(Continued on page 12)

'76 MARKET FORECAST

Rack Discount-An 'Adrenalin Shot?'

By JOHN SIPPEL

LOS ANGELES—The imminent price restructuring, which would provide rackjobbers with their long-sought lowest functional discount accorded to a subdistributor (Billboard, Dec. 20), will have a tidal wave effect. Rackjobbing, which continues to provide the largest percentage of total volume in records and tapes, would be provided with a monster adrenalin shot. By pricing the rack under the chain retailer, racks could offer present mass discounter and department stores a greater profit percentage. This eroding profit margin has been the bane of the mass merchandisers' existence for the past five years.

With the advent of electronic data processing registers in volume retail outlets, store chain executive management is provided with a continuous report of profitability. As operational costs have consistently risen, racks servicing the chain have been forced to slash the profit margin to the account or pare his own profit.

Because there seems to be no diminution in the trend toward low-ball pricing of specials by retail record chains in specific areas, such as New York, Los Angeles, San Francisco, Atlanta, Phoenix and Denver, discount store executives have bombarded their servicing racks with complaints.

A spot check of the Sunday (14) issue of the Los Angeles Times Calendar section indicated Southern California chain record-tape-access-

sory stores were averaging about \$3.80 list for \$6.98 LPs specials advertised. Department and discount store chains were 30 to 50 cents higher.

Shelf prices, too, show the same
(Continued on page 46)

Heating Up: Home TV Mart

By STEPHEN TRAIMAN

NEW YORK—The reported interest by Sanyo of Japan in the Warwick television manufacturing facilities owned by Whirlpool (57%) and Sears (25%), and MCA's impending acquisition of G.P. Putnam & Sons, a leading book/paperback publisher, are just two more key links in the emerging home video sweepstakes battle.

They are similar in effect to last year's acquisition by Philips of Magnavox and Panasonic (Matsushita) of Motorola Quasar, and RCA
(Continued on page 25)

AM-FM Duplication Rule Tightened By FCC Edict

WASHINGTON—The FCC has taken another step along the way

Studios Expect 'Excellent' '76

By BOB KIRSCH

LOS ANGELES—Excellent business conditions, expansion in the areas of 24-track, mastering and remote facilities, continued mixed views on possible engineering changes, automation and possible rate hikes—these are some of the elements executives of major recording studios in Los Angeles, Nashville and New York see playing major roles in 1976.

Though business remained good for most leading studios in 1975, it was still off a bit in the early months compared with the preceding year, primarily because of a generally soft economy. The recording end of the economy, at least, is now seen as cured—and most studios report
(Continued on page 20)

toward total nonduplication of programming by mutually owned AM-FM stations in the same area.

Effective Jan. 1, 1977, FM program duplication of the AM programming will be limited to 25% if either station is licensed to a city with more than 100,000 population, and 50% in cities with population between 25,000 and 100,000.

Effective Jan. 1, 1979, the allowable amount of duplication in the cities of 25,000 to 100,000 population will drop to 25%. FCC's definition of nonduplication bans both simultaneous broadcasts, and the broadcast of a particular program within 24 hours before or after the duplicate is aired over the other station.

Present rules permit FM stations in cities of more than 100,000 population to duplicate up to 50% of the programming on a mutually owned, local area AM station. The commission's first limits on duplication were made in the interest of program diversity, in 1974.

Bank Planning Black LP To Bolster Memphis Scene

By ELTON WHISENHUNT

MEMPHIS—In an effort to bolster the troubled and floundering Memphis music industry, Union Planters National Bank will produce a black music and history package that would finance a memorial to the late Dr. Martin Luther King Jr.

Contemporary black artists will be signed for the album, says William Matthews, bank board chairman, which might include such

songs as "Battle Hymn Of The Republic," "God, Almighty," and "Free At Last," as well as King's famous speech delivered at a Washington, D.C., rally in the mid-1960s: "I Had a Dream."

"We can work together to produce a historical document that will honor Dr. King and all black Americans," says Matthews, "and also salvage Stax Records and the Memphis

music industry and have a continuing living memorial to Dr. King."

King was assassinated April 4, 1968, in Memphis by a rifle sniper. James Earl Ray pleaded guilty to the murder and is serving 99 years in state prison in Nashville.

UP bank had loaned Stax Records \$10.5 million between 1970 and 1974. When Stax defaulted on payments, the bank foreclosed and sold

complete reports on what the true size and nature of the Latino listening audience is in New York," says one label chief.

"To begin with, every serious market study indicates there is a substantial number of 'illegal' aliens here who are Spanish-speaking but who do not show up in the usual census reports. Most of these are

South American and Dominican, and listen to Spanish-language radio but are not picked up in the rating reports.

"If they were picked up we are sure there would be substantial changes in the relative position of the three Spanish-language stations. As a consequence, there could be a change in the programming concepts employed."

The three stations are WADO, WHOM and WBNX, all AM stations. WADO is part of the Bartel chain, although there are current negotiations involving the possible sale of the station.

WHOM was bought 18 months ago by the San Juan Racing Assn., owner of El Comandante Race Track in Puerto Rico, which also has several other radio properties. WBNX is one of five Spanish-language stations owned by the Eaton chain.
(Continued on page 37)

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'75 Poor, But Audio/Video Men Uniformly Confident

Federal Tax Extension a Big Factor

NEW YORK—After a year that most members of the tape/audio/video industry would like to forget, most companies are looking ahead to 1976 with far more confidence.

Not that there weren't many bright spots in the 1975 marketing scene, but an early-year slump coupled with inflation, unemployment, the phaseout of fair trade, new federal warranty legislation and many other contradictory factors left many firms glad to close the book on the last 12 months.

Now that President Ford has signed the "compromise" bill extending the tax cut of 1975 through at least the first six months of 1976, the threat of billions less in disposable income is averted. Certainly the just past holiday buying season offers encouragement to both hardware and software suppliers, with both high end systems and budget-priced compact music packages moving well, along with a solid sell-through of a top list of prerecorded disk and tape offerings.

Among the highlights noted in 1975 that could well carry into 1976 for "a really good year for tape/audio/video:

- Prerecorded tape units and dollars both have outpaced LP gains (not volume, of course) and continue to show growth patterns as more technologically impressive—and relatively less expensive—8-track and cassette hardware comes on the market.

- The blank tape battle for a growing market continues to heat up, with at least three major companies taking to network tv and even more going into the profitable tape accessory field. Increasing competition from key overseas firms in Ja-

(Continued on page 25)

CBS Earns 31 Goldies

NEW YORK—The CBS Records Group harvested 32 gold disks in 1975, a marked increase from its 1974 tally of 21 such awards.

Making the most trips to the RIAA's door, Columbia brought home 18 golds, or 17 certified albums and one single. And, according to a label spokesman, the LP total represents an all-time high for the company, as well as for the industry.

It's understood that since the beginning of RIAA certifications in 1966, Columbia is the first label to achieve so many gold LPs by itself. The combined total also matches a record year for the label in 1973, when 14 of its albums and four singles went gold.

Group partner Epic earned seven

(Continued on page 46)

U.S. Radio Fluffing Canadian Disks?

By MARTIN MELHUISE

TORONTO—The music director of CKLW, Windsor, has charged that fewer Canadian records are being played by American radio stations due to the Canadian Radio and Television Commission's Canadian content ruling for broadcasting. The ruling requires all Canadian radio stations to play 30%

'Unpredictable' 1976 Due For Live, Recorded Music

By NAT FREEDLAND

LOS ANGELES—Coming up in 1976 is yet another Anything-Can-Happen year for both live and recorded music.

There's no overall trend of answers being given to the question of what is coming next. Some recently hot artists and music business leaders are tightening their belts while the most unlikely of competitors rocket to the heights.

Something must definitely be afoot when a year's No. 1 singles are spread among artists as different as David Bowie, Frankie Valli, K.C. & the Sunshine Band and Freddy Fender.

The underlying factor is the still-increasing selectivity and open-

ended good taste of the mass audience for pop music. Billboard has commented on this phenomenon for at least three years in annual forecasts. But audience picking-and-choosing without slavishness to dominant fads is now more than ever a determining force in the marketplace.

K.C. & the Sunshine Band had to cancel a Hollywood Palladium date due to poor advance sales at a time when its singles and album were topping the charts. Bruce Springsteen's records did not get to No. 1 despite tremendous exposure in the media and great personal impact in small

(Continued on page 17)

BACK TO SOFT SOUNDS

Blue Note Pulling Plug On AC-DC Jazz Roster

By JIM FISHEL

NEW YORK—Blue Note Records, one of the fathers of contemporary jazz, may turn trendsetter again when it begins recording some of its artists in acoustic packages after almost five years of successful experimentation with the current crossover jazz craze.

After several successful excursions into the electrified jazz-rock-soul world, the label will begin reshaping several artists back to their softer-sounding acoustical roots, according to George Butler, Blue Note vice president and general manager.

In 1971, Donald Byrd shook the record world with his futuristic-soul "Black Byrd" LP, and based on the quick sales acceptance of that work, Blue Note began reshaping the sound of its artist to play off the commercial sound that was helping to sell records.

Long-time Blue Note artists like Horace Silver, Gene Harris (of Three Sounds Fame) and Bobby Hutcherson joined Byrd in contributing to the new sound of contemporary jazz.

"A record company is always faced with holding the bottom line to appease the powers that be, and we are definitely in accord with this, but many of our artists still plan to return to their roots on record soon," Butler says. "Most of our artists always play at least one or two real jazz numbers during the course of their sets."

Butler believes that almost all of the things happening in jazz today are nothing more than fads, and that the current craze of electronic "gimmicks" in this art form will gradually peter out. He says most of his artist roster is very aware of this fact, and almost all of them keep their musical roots in mind.

The return of Blue Note back to softer sounds is chiefly due to the classical music background of Butler who thinks that real jazz is already beginning to have a resurgence, based on the uncompromising music being put out by the European jazz label, ECM.

"People all over the world are becoming aware of ECM and its artists, and it's almost hip to listen to these musicians," he says. "The European community has a great appreciation for untouched U.S. jazz and I think that this should overlap into our plans very soon."

In expectation of the future jazz wave toward softer sounds, Butler has already begun a campaign to sign new artists schooled in jazz and classical music. Recently signed to

(Continued on page 46)

Hong Kong Piracy Exports At \$200 Mil

NEW YORK—The Hong Kong piracy plague is spreading, evidenced by new estimates that local unauthorized dupers there are exporting their goods to the tune of \$200 million a year.

This latest figure is a sharp increase from the \$10 million in export action previously attributed to the British colony pirates.

According to David Young, director, International Federation of Producers of Phonograms and Videograms (IFPPV), Asian and Pacific region, the revised calculations were prompted by official findings in Australia that some \$500,000 worth of pirated tapes were shipped into the country from Hong Kong last year.

Reportedly, the Aussie findings came as a shock to the IFPPV, which believed that up to 19 months ago the country was relatively free from pirated goods.

As for legit tape manufacturers looking to do business in Hong Kong itself, the chances for success seem slim, as Young states that 20 pirated cassettes are sold there for every legitimate unit.

Commenting on the local piracy problem in an interview with the South China Morning Post, Young says: "We are faced with a well-organized, well-financed and highly sophisticated industry." The scope of the pirates' activities ranges from those with very poor equipment to those with professional technology, he adds.

While the illegal dupers there are picking up steam, so, it seems, are law enforcement attempts to curtail the practice. It's understood that over a nine-month period beginning Jan. 1 of last year a total of 135 piracy-related raids were made in the colony. In all, 155 people were arrested and charged with copyright infringement.

Confiscated in the raids were some 300,000 tapes, 24,000 records, 670 cassette decks, six high-speed copying machines and 22 open reel decks.

To date, though, the penalties imposed on those convicted of copyright infringement haven't been severe, and Young feels that if the local courts handed down stiffer

(Continued on page 46)

Executive Turntable

Sol Saffian, a seventeen-year booking veteran and one of the founders of ATI and more recently in his own management firm, has joined World Wide Artists, Los Angeles, in an executive and equity-holding capacity.

After 30 years, Francis A. X. Delaplain is retiring as MCA Records' manufacturing coordination director. He handled a&r, marketing and manufacturing branches for the label . . . Skip Miller adds director of artist relations to his Western promotion manager title at Motown. Prior to joining Motown in 1972, he worked at Record Merchandising . . . Oscar Fields has resigned as vice president and general manager of GRC Records. He hopes to relocate in Los Angeles. . . Raul Artilles has been named international sales manager for Columbia Pictures Publications, the music print division.

Ronald Schubert promoted to director of the music department at the American Broadcasting Companies, succeeding Harry Sosnik, who held the post since 1966 . . . Bob Crawford has been named administrative assistant of Canaan Records, where he will oversee advertising, publicity and radio activity. He is with the label since 1973 . . . Karl Buikema has been appointed manager of Hitachi Sales Corp. of America's Chicago regional office . . . Gerald Astor named director of video marketing at Akai America Ltd. . . Norma Dove named administrator of the Ronnie Dove Enterprises, opening new offices in Nashville.

Ronnie Lippin moves from MCA as senior publicist to national publicity director at ABC Records. Jane Alsobrook moves up to West Coast manager of publicity and Jack Breschard, formerly of Crawdaddy and Cash Box, joins as writer. Marylou Capes is promoted to manager, publicity, East Coast.

Jukebox Chiefs All Agree The New Year Looks Good

By ANNE DUSTON

CHICAGO—The mood is up for 1976 among jukebox manufacturers who report that 1975 ended successfully despite a doubtful beginning.

Production has picked up again to normal levels, and the jukebox models introduced at the MOA Exposition in November, plus Rock-Ola's subsequent introduction of the

model 464, are being well received, pointing to a stable music market. No new product idea, for example tape or video, is contemplated by firms this year.

Donald C. Rockola, newly appointed president of Rock-Ola, sees a "sound and solid" 1976 ahead,

(Continued on page 39)

Screen Gems In 10th Citation

NASHVILLE—Screen Gems-Columbia Music has received its 10th BMI special citation of achievement in recognition of more than one million broadcast performances.

The latest success was achieved by "I Just Can't Help Believin'," written by Barry Mann and Cynthia Weil. Barry and Cynthia had previously received the award for "You've Lost That Lovin' Feeling"

which they wrote with Phil Spector, and Mann gained another for "I Love How You Love Me," co-written with Larry Kilber.

Screen Gems-Columbia Music's million performance songs now include "Go Away Little Girl," "Born Free," "The Song From Moulin Rouge," "Spanish Eyes," "Danke Schoen," "Wonderland By Night" and "Stranger In The Night," plus the three above.

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Vol. 88 No. 1

General News

Black Disk Upswing In 1976 Seen

By JEAN WILLIAMS

LOS ANGELES—Several labels predict major changes in the acceptance and direction of black music in 1976.

Jimmy Bishop, vice president and general manager of Philadelphia International Records says, "There is a new awareness by the general public for black music. And 1976 will reflect this awareness in record sales.

"White acts imitating black acts will also increase sales of black product. The reason is that these white acts will make the general market even more aware of black acts."

He also says that he sees a marriage of blues and Latin music, which will definitely influence r&b.

"1976 will be the year that brings a large Latin influence into black music," says Bishop.

While admitting that Latin music has for the past few years been a

(Continued on page 23)

COLLEGES SEEN VITAL TO NEW ACTS

By JIM FISHEL

NEW YORK—The continued importance of securing the campus market for breaking new acts in concerts and on radio remains of utmost importance to talent agencies and record companies. During 1976, there should be several new innovations and trends.

It's become an uphill fight for agents attempting to secure a date for new artists on a collegiate bill, because many student bookers are being excessively cautious and unresponsive to booking a first-time-around act.

Inversely, college radio is still one of the most creative and accessible forms of breaking an act today. After all, where else would you find a playlist loaded with everything from progressive jazz cuts to Top 40 to classical. While many people close to college radio have been unsure of

(Continued on page 21)

Letters To The Editor

Dear Sir:

Isn't anyone concerned that live musical performance is fast becoming a thing of the past? With the disco scene and all it will bring in audio/visual prerecorded entertainment, where will the budding, learning, new talent get a start? Will only a few musicians with their hit recordings make all the money?

Your newspaper makes point of this with each issue; More discos opening and more live clubs in financial trouble or closing and it's happening everywhere from New York to Tallahassee.

Where is the art for tomorrow coming from if there isn't the artists to produce? How can artists produce in a vacuum? Who will hear their music? How will they become known?

Burt Norton
Norton Music
Tallahassee, Fla.

Judgment Obtained

LOS ANGELES—Kaplan & Kaplan, on behalf of MCA Distributing here, has obtained a \$5,558.17 judgment against World Peace Records here in Superior Court. The judge also awarded \$223.81 interest and \$59.90 in costs.

MAJOR SOURCE DETECTED Bootlegged Albums Seized In U.K.

By BRIAN MULLIGAN

LONDON—After more than two years of investigation, the British Phonographic Industry has succeeded in cutting off what was regarded as the major U.K. source of bootleg albums.

Following the granting at a private court hearing of an inspection order, BPI lawyers raided a house in Medeley Heath, near Stoke-on-Trent, and confiscated more than 5,000 illegally-recorded albums. Additionally, a vast amount of documentation relating to the importing sources and the distribution network for the album was seized.

On Dec. 18, in High Court, Mr. Justice Foster granted 20 record companies an order barring David Hogg and Susan Czwartyski, of Monument Farm, Madeley Heath, from infringing copyright and

dealing in pirate or bootleg records and tapes.

The two defendants were also ordered to hand over any infringing recordings, name their suppliers and pay costs and damages.

The raid on Monument Farm reinforces the BPI's right to take drastic measures in its fight to stamp out bootlegging and piracy in this country.

The prosecution of Hogg follows over two years of investigation into his activities in the distribution of bootleg albums, particularly at retail level. Previously, the industry association was close to taking court action against him, but Hogg disappeared. It was only recently that he was traced to the remote Staffordshire farmhouse.

What has proved particularly

(Continued on page 33)

Nothing's Sure In Europe

By MIKE HENNESSEY

LONDON—To say that the only predictable thing in the music business is its unpredictability may be a lavish overstatement, but it's a good maxim to keep in mind when trying to peer into a European crystal ball currently clouded over with economic gloom.

"If I could tell you what's going to happen in the next week—never mind the next year—I'd not only be a miracle-worker, but also a millionaire." That's a common response to requests for pertinent prognostication from some near-millionaires in the business.

And it's true that most rational people shrink from long-term prediction, lest they are ultimately shown to be excessively foolish. As far as thoughts on 1976 are concerned, their aim is prophet-less prosperity. There are too many imponderables, too many uncertainties, too many uncontrollable factors, they say.

Yet the music world is a forgiving one. It is not really held against you—in fact, rarely remembered—if your predictions prove to be insanely ill-founded. (How many

(Continued on page 33)

U.K. Sales For Year May Be Up 18%

By BRIAN MULLIGAN

LONDON—Despite the country's general economic gloom, the British record industry is expected to boost its 1975 sales by a comfortable 18% to about \$340 million at net trade figures.

Whether a similar increase in 1976 can be anticipated is arguable, but manufacturers will be anxious to maintain the volume impetus for the sake of their eroding margins. If there is a problem confronting the

major in 1976, it is how to maintain a satisfactory profit return on their sales.

There is no doubt that the pressure will continue from powerful retail groups for an improvement in the trade margin. It will be difficult for the big companies to resist such overtures, for the signs are of a concentration of retail sales in about six multiple groups and one independently owned chain.

(Continued on page 35)

BUT DOLLAR COUNT UP

1975 Stats May Indicate Japan Record Market Down

By ALEX ABRAMOFF

TOKYO—Record production in Japan is expected to decline by 2% unit-wise and increase dollar-wise by 5% when statistics are in for 1975. For the new year, industry officials expect business to remain at the same level.

Japan's economy is still stuck in the mud of stagflation. It was said that until recently Japanese record firms were in an industry that was not affected by the ups and downs of the economy. This myth has been revoked by many industry officials, who see 1976 a reproduction of market conditions in 75.

"We expect the industry to remain at the same level," says Yasuhiro Igarashi, general manager of a&r for Polydor K.K. The company in-

creased its total sales by 46% during the fiscal year which ended Sept. 30, 1975. "We feel the economy will go down in 1976 and we will have to set policies to cope with the inflation. I don't think it will be necessary to raise prices on records in 1976. Even though costs are soaring, they still can be absorbed by the current prices. Moreover, if we are to expand the market, we should not increase prices. An increase may result in loss of record buyers, especially among the buyers of the lower-age group," points out Igarashi. His views represent the general feeling that exists among the Japanese in the industry.

In Japan, there is no practice of

(Continued on page 35)

DANCE, DANCE Discomania Maintains Pace For 1976 Growth

By JIM MELANSON

NEW YORK—While there are those on the sidelines waiting for the disco bubble to burst, all appearances point to the dance fad enjoying another year of success in 1976.

Granted, the pace for the last 12 months has often been frantic, as labels, artists, bar/restaurant owners, promoters and a host of others have rushed to join the bandwagon, and it might be difficult to envision the fervor lasting much longer. But, the faster the ride, the harder it's to stop.

In fact, a number of dance hardliners opine that disco will be trucking along well beyond the coming year and will be the vogue thing for several years to come.

Whether on a short or long-term basis there will be challenges. Observers here already generally agree that the market has reached saturation as to the number of clubs trying nightly to woo the crowds in.

The answer, they say, will come in disco broadening itself to embrace a multi-media entertainment format. There will be more live acts performing at the dance club level; there will be whole environments created to cater to an individual's whims and fantasies; there will be a wider introduction of the disco phenomena to the masses via television, and there will be a greater emphasis on producing the bandwagon's life-sustaining fuel—music.

The latter category will be most important, they continue, in that records aimed at the discos will have to avoid being repetitious sounding. The discos began with the avant-garde in mind and that's where its future lies.

As for middle America, away from trend setting taking place here, the forecasts are also promising. Ask any spinner and he or she will tell you that that action in the country's heartland is at least two to six months behind disco life in the big cities. Don't look for that gap to be narrowed, but expect matching strides.

Economically, disco has provided a boom for the industry, and while saturation might soon catch up with audio hardware manufacturers and

Creditors Force Stax Label Into A Receivership

By ELTON WHISENHUNT

MEMPHIS—Three creditors of Stax Records, filed an involuntary bankruptcy petition against the financially troubled company last week—forcing it into receivership.

Federal Bankruptcy Judge William B. Leffler appointed Berton Le-man as a receiver for the firm. Le-man immediately took over control of Stax.

Telephones at Stax offices were later answered by a man who identified himself as a security guard. "There's no one here," he said.

Three creditors with a total claim of at least \$500 are required in order to file an involuntary bankruptcy action. Stax has held off bankruptcy for weeks by owing only two creditors at one time until now.

The bankruptcy petition was filed by Mayer Myers Paper Co. of Memphis. Star Photo Services, Inc., of Nashville and Newark Electronics Corp. of Chicago charging Stax owes them a total of \$2,504.04.

James Irion, attorney for the three creditors, says the bankruptcy petition was necessary because Stax "has pretty well fallen apart and

(Continued on page 10)

RCA Staffers Tee Promo, Sales Plans

ATLANTA—More than 100 members of the RCA Records sales and promotion staff attended a four-day series of meetings here, Dec. 13-16. Purpose of the confab was to push the company's sales impetus into 1976, to finalize operating plans for the first quarter of the new year, and to introduce the label's January product.

Speaking at the gathering were Ken Glancy, label president; Mel Ilberman, division vice president of commercial operations; Jack Kieran, division vice president of marketing; Mike Berniker, division vice president of pop a&r; Jerry Bradley, division vice president of Nashville

operations; Tom Shepard, division vice president of Red Seal a&r; and Ron Moseley, division vice president of r&b a&r.

Following the general sessions and product presentation, the attendees broke up into sales and promotion groups with John Rosica, division vice president of merchandising and promotion, handling the promotion seminars, and Mario De Filippo, director of national sales chairing the sales meetings.

Profits Up 25% At 20th Music

LOS ANGELES—Riding the crest of success of songs such as Oscar-winning "We May Never Love Like This Again" and chart-busting "Rhinstone Cowboy," 20th Century Music chalked up profits 25% above last year, according to president Herb Eiseman.

"We My Never Love Like This Again" was written by Al Kasha and Joel Hirschhorn and featured in the movie "Towering Inferno." "Rhinstone Cowboy," of course, exploded Glen Campbell back onto the top of the charts in 16 countries and in the states topped pop, easy listening and country charts. It was written by

(Continued on page 39)

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L.A. Philharmonic Turns Profit Via \$3½ Mil Gross

LOS ANGELES—The Los Angeles Philharmonic faces a new year with considerably more optimism than other American classical music ensembles display.

With more than 90% of the nation's "serious" orchestras operating in the red, the Los Angeles organization wound up 1975 with a startling profit of \$6,982, the second straight year it has avoided a debit balance.

Concert income for the 1974-75 season escalated to \$3,628,310—the highest of any symphonic group in the 50 states.

Ernest Fleischmann, executive director of the organization, says he sees no reason why the current 1975-1976 season shouldn't be even more rewarding.

"The economy has begun to improve," he notes, "and our list of guest artists is about as attractive as any we've ever offered."

Zubin Mehta is the Philharmonic's conductor. London Records has the organization under contract.

Thornton F. Bradshaw, president of Atlantic Richfield Petroleum, recently was elected president of the Los Angeles Philharmonic Assn. for 1975-76. That's a new corporate title, the old Southern California Symphony-Hollywood Bowl Assn. name having been dropped.

"Too clumsy," says Fleischmann.

In Kansas City, meanwhile, the Philharmonic season which was tabbed for a Nov. 4-5 start was aborted when musicians struck. They and the orchestra's management were still "miles apart" as the wintry days of 1975 trickled down to a precious few.

Donald Sloan, president of the Philharmonic management, disclosed that the musicians were demanding a minimum weekly salary of \$225 with 38 weeks guaranteed them every season. Until the strike, they were being paid \$210 a week with only 35 weeks of work assured.

The strike saw management paring its staff from 13 persons down to Nancy Sies, manager, and two assistants. Funds, meanwhile, are being sought by music-loving Kansas Citians to avert cancelling the entire season.

Earnings Reports

PICKFAIR INTERNATIONAL

2nd qtr. to Oct. 31:	1975	1974
Sales	\$64,932,000	\$61,269,000
Net income	2,497,000	1,985,000
Per share	.57	.44
Average shares	4,387,999	4,466,752

six-months	1975	1974
Sales	119,184,000	114,968,000
Net income	3,739,000	3,008,000
Per share	.85	.67
Average shares	4,385,557	4,466,764

a—Restated to reflect a change to LIFO method of valuing the principal portion of its domestic inventories.

CAPEHART CORP.

2nd qtr. to Sept. 30:	1975	1974
Sales	\$11,263,686	\$11,277,357
Net (loss)	(1,988,022)	(680,478)

six-months	1975	1974
Sales	19,971,813	22,905,808
Operating Loss	(4,155,068)	(1,374,286)
Extraordinary credit	63,300,000	
Net (loss)	855,068	(1,374,286)

a—Restated. b—From restructuring of debt.

Stax Label Into A Receivership

Continued from page 9

there's no tight control" of its remaining assets.

The petition says the only assets left are master recordings of songs by one-time Stax artists. Sources estimate the value of the masters at from \$100,000 each to "millions of dollars" in all.

Irion says the masters could be compared "to the Mona Lisa, because they are the originals. If I had 10 good master recordings, I could go to Brazil or Mexico and retire on the profits."

In an accompanying affidavit, Atlanta business consultant Roger M. Shellebarger said loose operation of Stax has led to the disappearance of several masters which have not been located.

Shellebarger was hired by Union Planters National Bank, which bought copyrights of all Stax songs for \$3 million at a public auction Dec. 5 of the assets of East Memphis Music Co., a subsidiary of Stax.

His affidavit says the remaining masters, stored in a vault at Stax studios on E. McLemore St., are irreplaceable and must be protected in the interest of creditors.

Irion says there were no estimates of Stax' total debt but the three creditors who filed the petition were chosen because there is no dispute over their claims.

Stax owner and board chairman Al Bell could not be reached for comment. Bell is awaiting trial on federal charges he conspired with a former Union Planters bank official to obtain more than \$1.8 million in fraudulent bank loans.

William A. Dick, Union Planters bank Senior Vice President, says the bank played no direct role in the involuntary petition against Stax, but "we were obviously aware of the financial difficulties of Stax. And we hope the petition will result in an orderly plan through the bankruptcy court that will allow the company to continue operation."

Casablanca Month Its Biggest Ever

LOS ANGELES—December was Casablanca Records' strongest grossing month, with sales exceeding \$2 million. This marks the second consecutive month that sales have reached \$2 million, according to Neil Bogart, president.

Bogart also says profits for fiscal 1975 were \$734,351 before taxes.

Market Quotations

As of closing, Wednesday, December 24, 1975

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27%	13%	ABC	10.72	7	19%	19%	19%	+ ¼
7%	2%	Ampex	90	12	4%	4%	4%	Unch.
3%	1%	Automatic Radio	—	6	2%	2%	2%	Unch.
10%	4%	Avnet	5.27	128	10%	10%	10%	+ ¼
22%	10%	Bell & Howell	7.03	81	15%	15%	15%	+ ¼
54	28%	CBS	10.92	60	45%	45%	45%	+ ¼
9%	2%	Columbia Pic.	5.57	3	5%	5%	5%	Unch.
9%	2%	Craig Corp.	7	10	8%	8%	8%	+ ¼
55%	21%	Disney, Walt	24.19	195	48%	48%	48%	+ ¼
4%	1%	EMI	14.34	6	4%	4%	4%	+ ¼
22%	18%	Gulf + Western	4.33	123	21%	21%	21%	+ ¼
7%	3%	Handleman	8.13	2	5	5	5	+ ¼
20%	5%	Harman Ind.	4.65	2	14%	14%	14%	+ ¼
8%	3%	Lafayette Radio	7.98	5	6%	6%	6%	+ ¼
20	12	Matsushita Elec.	17	11	19%	19%	19%	+ ¼
89%	27%	MCA	6.28	11	65	65	65	+ ¼
18%	11%	MGM	5.31	13	13%	13%	13%	+ ¼
68	43	3M	25.63	87	56	55%	55%	— ¼
4%	1%	Morse Elec. Prod.	—	16	2%	2%	2%	Unch.
57%	33%	Motorola	34.22	39	40%	40%	40%	+ ¼
24%	12%	No. Amer. Philips	10.71	4	20%	20%	20%	+ ¼
19%	7	Pickwick Interntl.	7.92	7	14%	14%	14%	+ ¼
6%	2%	Playboy	—	25	2%	2%	2%	+ ¼
21%	10%	RCA	16.10	103	19%	19%	19%	Unch.
13%	5	Sony	27.65	111	9%	9%	9%	Unch.
19%	9%	Superscope	6.08	4	18%	18%	18%	+ ¼
51%	11%	Tandy	11.75	20	51%	51%	51%	+ ¼
6	2%	Telecor	7.31	2	5%	5%	5%	— ¼
3%	½	Telex	6.25	38	2	1%	2	Unch.
3%	1	Tenna	12.50	4	2%	2%	2%	— ¼
10%	6	Transamerica	9.56	63	8%	8%	8%	Unch.
15%	5%	20th Century	4.01	59	10%	10%	10%	— ¼
22%	8%	Warner Commun.	6.39	3	17%	17%	17%	+ ¼
28%	10	Zenith	22.64	23	24%	24%	24%	+ ¼

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	0	1/4	2	M. Josephson	21.59	2	7%	7%
Gates Learjet	2.54	2	7%	8%	Schwartz Bros.	—	0	1	1%
GRT	45.83	67	1%	1%	Wallich's M.C.	—	0	1/16	5/16
Goody Sam	1.68	0	1%	2%	Kustom Elec.	9.38	1.	2%	3%
Integrity Ent.	—	0	1/2	2%	Orrox Corp.	—	39	¾	¾
Koss Corp.	7.97	15	5%	6	Memorex	—	23	7%	8%

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

Off The Ticker

American Music Stores Inc., Detroit, has agreed in principle to sell its assets to GBI Inc., Detroit, a private company, for \$6 million cash and other considerations.

Under the terms, GBI, directed by David S. Rose, would pay \$6 million for American Music and assume all of the company's liabilities. GBI would also assume responsibility for

\$1.2 million of 5¼% convertible subordinated debentures due Dec. 1, 1985, at a redemption price of \$102.45 plus accrued interest for each \$100 of outstanding principal amount.

Shareholders of American Music and the SEC must approve the transaction.



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A Look At The Record Industry 25 yrs. Ago As the Older Generation Yielded To the New

By PAUL ACKERMAN

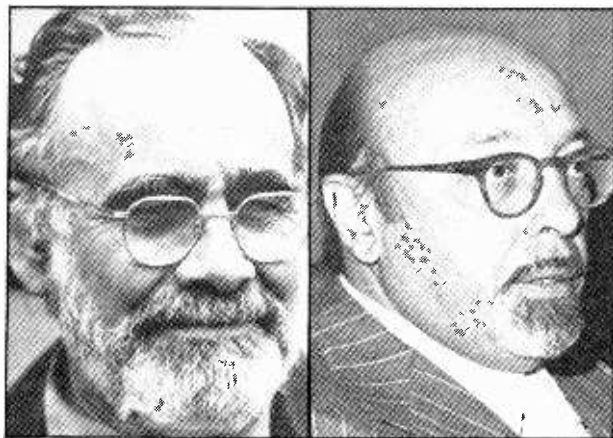
As the U.S. marks its bicentennial year, we will study the major contributions made by its music-record industry to shape the course of music throughout the world. The following is the first in a series of articles devoted to chronicling these influences.

NEW YORK—As we enter 1976 we realize that a full quarter century has elapsed since the beginning of the modern pop music era. Twenty-five years ago, in 1951, pop music was undergoing a dramatic change. The full impact of this metamorphosis was to become startlingly clear during the middle and later years of the decade when Elvis Presley and other artists epitomized the triumph of the rock 'n' roll era.

The hold of Tin Pan Alley on the music business was to be diminished, and simultaneously, the music of what were once called the "specialty fields" was to spill over into the pop mainstream, enriching it with the idioms of country, rhythm and blues, and folk material. American music was to become truly more American, more indigenous and was to have a more profound effect on the music of the Western world.

By 1951, a careful observer could detect telltale signs of the new direction, although a cursory glance at the year's top records and top tunes probably gave many members of the music establishment a false sense of security.

A recapitulation of the year's top 30 best-selling single records, according to Billboard, credits RCA with eight entries, Columbia with seven and Capitol with five. Nat King Cole's "Too Young" on Capitol held the top slot, with Tony Bennett's "Because Of You" on Columbia second and Les Paul and Mary



Jerry Wexler (left) and Ahmet Ertegun: pioneers in r&b music.

Ford's Capitol record of "How High The Moon" third. The positions from four to 10, in the order named, were Rosemary Clooney's "Come On-A My House" on Columbia; Mario Lanza's "Be My Love," RCA Victor; The Weavers' "On Top Of Old Smoky," Decca; Tony Bennett's "Cold, Cold Heart," Columbia; Perry Como's "If," RCA, and Patti Page's "Tennessee Waltz" on Mercury.

Paul and Ford also scored with "Mockin' Bird Hill" in 13th position and "The World Is Waiting For The Sunrise," 19th, both on Capitol. Patti Page also clicked with "Mockin' Bird Hill," 14th, and "Would I Love You," 26th, both on Mercury. Other entries among the top 30 best sellers included records by Frankie Laine, Tony Martin, Eddy Howard, Vaughn Monroe, Guy Mitchell with Mitch Miller, Dinah Shore, Billy Eckstine, Del Wood, the Ames Brothers, the Four Aces and Les Baxter.

Billboard's Honor Roll of Hits, a measurement of the year's top tunes as reflected by record sales, sheet music sales, jukebox popularity and other indicators, listed "Too Young" as the year's No. 1 song.

At first blush, the average Tin Pan Alley-ite might not be unduly exorcized by the above listings. A close examination, however, indicates that country and folk material were already entering the pop market and were being performed with success by pop artists. Examples of country music making it big are Patti Page's "Tennessee Waltz" and Tony Bennett's "Cold, Cold Heart." Both were extremely big records. "Waltz," which first hit the charts in 1950, proved to be one of the biggest records and songs of all time.

Other country songs which did well in the pop market during 1950 were Pee Wee King and Chilton Price's "Slow Poke," Stuart Hamblen's "It Is No Secret" and Lefty Frizzell and Jim Beck's "If You've Got the Money (I've Got the Time)." Pee Wee King, who wrote "Tennessee Waltz" with Redd Stewart, also penned "Bonaparte's Retreat," a successful record for Capitol's Kay Starr in 1950.

Folk and folk-derived material entering the pop field during 1950-51 included "The Roving Kind," "On Top of Old Smoky," "Kisses Sweeter Than Wine," all recorded by the Weavers on Decca; "The Roving Kind" by Guy Mitchell on Columbia; "Tzena Tzena" and "Goodnight Irene" by Gordon Jenkins and the Weavers on Decca and many more.

Country Joins With R&B

This incursion of country and folk material into the pop field was to grow during the next several years and was to be joined by a veritable torrent—rhythm and blues, once termed "race" music, the popular music of the black population.

By 1951 the chief rhythm and blues independent labels (for they were relatively small, independent companies) were functioning. These included Ahmet and Nesuhi Ertegun's Atlantic

Records, Ike and Boss Berman's Apollo Records and Herman Lubinsky's Savoy label, all in New York; Lew Chudd's Imperial Records, Leo and Eddie Mesner's Aladdin Records, Art Rupe's Specialty label and the Bihari brothers' Modern Records, all in California; Leonard and Phil Chess' Chess label in Chicago, Sydney Nathan's King Records in Cincinnati and Don Robey's Duke and Peacock labels in Houston.

The rhythm and blues labels at that time were beginning to get a smattering of sales in the pop market. These labels paved the way for the great period of indie expansion—a period during the 1950s and well into the 1960s when literally hundreds of labels entered the record business and were serviced in the retail market by independent distributors.

Shifting Population Helps

What made the pop market so receptive to the music of the specialty fields? Part of the answer lies in the profound socioeconomic changes in the nation during and immediately after World War II. The war caused massive population shifts. People left the rural South to work in defense plants in the more industrial areas, and millions entered the armed forces. These migrating populations carried with them their love of country music and rhythm and blues, and these musical idioms, once isolated cultural entities, became familiar to the youth of the nation in such cities as Chicago, Gary, Ind., Detroit and all across the land. Similarly, these musical forms became a staple at army bases and naval bases in the United States and overseas.

The spread of these heretofore isolated musical cultures was further enhanced by the rapid development of communications—plane travel, radio and television. Another factor was the decline in the number of small, family farms and the consequent movement of these families to urban areas.

Too, a new form of promotion had come upon the music

Bicentennial Series

scene in the years immediately preceding the war and by 1951 this type of promotion was solidly entrenched. We speak of the disk jockey, who yearly was becoming an increasing influence in the popularization of artists, songs and records. When a jockey came upon a country, blues or folk record with potential for the larger pop market, he took pride in breaking that record . . . in being the first to bring it to the attention of his listeners. Jockeys in neighboring areas would then add it to their play lists.

TV Aided Disk Growth

The rapid spread of radio disk jockey programming was hastened by the growing popularity of television. Tv siphoned off substantial sums of advertising dollars from radio, thus forcing the radio outlets to retrench. Talent costs were the first to be pruned, and stations dispensed with their live house bands. Cheap programming was a dire need, and the stations found the answer—records—which constituted cheap programming with name value. Record manufacturers, too, found radio the path to bigger sales. Thus the two industries became mutually interdependent.

The casualties of this development were the transcription services, which in earlier years had supplied canned music to stations, and the hundreds of musicians who comprised the house bands of outlets across the nation.



Mitch Miller (left) gave country music its first crossover opportunity. Tony Bennett helped introduce country songs to pop audiences.

The DJ, by the early 1950s, had already become a personality, a maker of hits, a key factor in the fortunes of songwriter, music publishers, record producer and manufacturer. He, and his genre, supplanted the remote band broadcasts which emanated from hotels, ballrooms and night clubs in cities all over the country via the national networks.

Another important element of the pop music scene in 1951—and an important contributor to the new direction pop music was beginning to take—was the growing strength of BMI, the licensing agency.

Organized in 1939 by broadcasters when the radio industry and ASCAP failed to agree on a new contract covering payment for the use of copyrighted music, BMI by 1951 had made substantial inroads. In fact, 11 of the year's top 30 tunes were BMI-licensed. These included "Tennessee Waltz," "On Top of Old Smoky," "Because of You," "Jezebel," "Come On-A My House," "Sin," "Cold, Cold Heart," "I Get Ideas," "It Is No Secret," "The Thing" and "The Roving Kind." With time, BMI's competitive position was to become even stronger. One of the organization's slogans, "A performance is a performance is a performance" was an assurance to writers and publishers that they could earn substantial sums via BMI's royalty payoff on recorded music. This fact encouraged the proliferation of independent record labels inasmuch as virtually all of these owned publishing affiliates.

In the early 1950s yet another factor influenced the new direction of pop music. This was the attitude of rebellion on the part of a large segment of the teenage population. The youngsters were quick to reject values of the older generation. They were quick to sense the validity of the root song material. And they went to record hops, hootenannies and concerts where they discovered that such artist as Muddy Waters, B.B. King, Flatt and Scruggs, the Kingston Trio, the Brothers Four and others affected them more profoundly than much of the artificial, fabricated product of Tin Pan Alley.

As the 1950s progressed, rhythm and blues, which had not entered the pop mainstream as rapidly as country music, made



Fred Rose (left) helped spread country to the masses. Sam Phillips sought artists who fused blues and country.

up for lost time. This was hastened by the emergence of Alan Freed as a personality jockey.

White artists, seeing the pop success during the first half of the decade of such artists as Ruth Brown, "Fats" Domino, the Clovers and others, sought to become more "black" in style of performance and choice of material. And black artists, having a taste of the larger pop market, became more "white." The resultant product was rock 'n' roll, a music which distressed the purists but nevertheless brought added vitality to pop music.

Some Key Men

We have traced the varied factors which were responsible for the changes in the pop scene during the 1950s. These changes were hastened and crystalized by a group of commercial music men who were aware of what was happening. But for them, the new era might have been delayed.

Who were some of these men of vision and taste and what were they doing in 1951?

One of this group, and already regarded by some historians as the most important, was Sam Phillips of Memphis. Phillips, who had booked pop bands into local dance locations as a young man, was really interested in more earthy songs and artists. He had become enamored of the blues and country music and the related idioms of gospel and sacred music. By 1951 Phillips was producing records by such black artists as B.B. King, Jackie Brenston and Howling Wolf. These masters were sold to labels in the black field. Brenston's "Rocket 88," for instance, was a big one for the Chess label in 1951.

By 1953 Phillips established the Sun label and sought to find artists who could appeal to the broadest market—artists whose style and material represented a fusion of the indigenous blues and country idioms.

In the rural South such artists could be found. And thus it was that Phillips came up with Elvis Presley, Carl Perkins, Johnny Cash, Jerry Lee Lewis, Charlie Rich, Roy Orbison and others.

Presley epitomized it all, and his records made all the charts: pop, rhythm and blues and country. The record fans in the specialty fields purchased his records just as the pop fans did. They knew he was for real.

RCA Victor acquired Presley's contract in 1955. It happened when artists and repertoire executive Steven Sholes told Larry Kanaga, then executive vice president of the company: "We gotta get some of those rock and rollers." The price was \$38,000 and included all the classic Presley masters on Sun.

Another executive who was a key figure in the new music era was Mitch Miller, the great classical oboist who was pop a&r director of Columbia Records in the early 1950s.

Miller loved country and folk music and he often had such

(Continued on page 47)

Another Alice In Wonderland Year Looming

• Continued from page 4

search, in accounting, and in programming; and the thunderous psychological and scientific approaches now being incorporated extensively into radio programming theories and practices.

And playing a very important role in shaping the destinies of radio, of course, will be the music.

Music, as usual, is a big question mark facing radio right now. For example, there's the question of disco music. Many program directors feel that it doesn't have much of a place in radio; others lean strongly in that direction and there are even three-five radio stations formatted disco. But how much will this type of music affect programming ordinarily in Top 40 and MOR stations? That is to be decided.

And country music is affecting playlists coast to coast... not just the Charlie Riches, but artists like C.W. McCall who comes along and knocks on the programming doors of a multitude of formats. Mark Driscoll, program director of KSTP in Minneapolis, said recently that McCall's "Convoy" disk had drawn a high ratio of phone requests at his station and the demographics of the

callers ranged up to 35 years of age—"people who don't ordinarily bother to phone a radio station to request a record."

In the past few months, both Willie Nelson and Waylon Jennings—outcasts more or less of the caliber of those of Poker Flats in the field of country music—shot high on the Hot 100 chart, a clear indication of things to come among that genre of artists who can't be called country and can't be classified as rock.

Driscoll comments that he may have to devise a whole new category for these kinds of records.

Thus, music is playing an important role... and even creating new formats. Not only in the case of disco music, but progressive country where around five radio stations are dabbling in that ilk of programming—specifically stations like KOKE-FM in Austin, Tex., and KAFM, programmed by Chuck Dunaway, in Dallas. The darling of this kind of format is Linda Ronstadt, but, of course, Jim Croce fits in as well as Bill Monroe.

By and large, however, formats have been trending toward the center spectrum. The result is that market after market—from medium markets up—are being flooded with rock music stations of one shade or another. One of the reasons may be that most of the younger program directors of today are children of the rock 'n' roll generation—they don't know anything other than rock music.

As they've assumed radio experience and moved into programming positions, the natural tendency of such a person is to do that with which he is most familiar; the abundance of rock stations has been the result.

In Miami, for instance, at least nine stations in the area program much the same music, within a specific demographic range—and even the typical MOR radio station is leaning upon rock hits and especially on rock oldies.

In Los Angeles, there are 12 stations plunging their signals into the same demographic bag. And the stations mentioned do not include the soul stations. When you consider the fact that even a KMPC in Los An-

geles plays a "Pride And Joy" by Marvin Gaye as an oldie, though it didn't play the record when it was a hit, you can see what has taken place throughout radio.

It's not that these stations don't have shades of differences; they do. In the case of KMPC, a strong lineup of air personalities sets the station virtually apart from any other station in the city. But then, KIIS and KHJ have also strong personalities.

It then becomes a matter of esoteric specifics—deft programming subterfuges that range from time-warping to hyping the ARB; pulling listening people across the quarter hour with promotions, counter programming, music sweeps; turning listeners off with goof records so they'll switch to the competition right as the competition goes into news and come back to your station to boost your average quarter hour figures; specials; concerts; personal appearances.

In many Top 40 radio stations of today, the program director works with as many as nine up to 13 different rotation lists—including several lists for oldies of different kinds. And often every record is slated up front for the personality on the air. No chance is taken whatsoever that the air personality might play or not play a given record.

To tell the truth, the programming has grown so scientific that given records are slated at given times to reach specific demographics.

The science of programming has become the guideline at Top 40 station after Top 40 station and also at album-oriented rock stations, a few soul music stations, progressive rock stations to some extent, and can be visualized invading MOR on an increasing ratio during the next few months.

Country music is still relatively unhampered by any scientific sophistication. Soul music stations are still shucking and jiving in market after market. Some MOR stations are still rather casually programmed, but the trend in MOR is toward rock and all of its ultra-scientific approaches.

There aren't many jazz radio stations along, but the World Jazz Assn. is valiantly laboring in the field to improve the financial status and sociological strata of jazz throughout the realm of records, live performances, and radio. It's quite likely that several other FM stations during the next year will be shifting into jazz.

Classical, especially since the public fiascos in New York with WNCN and Chicago with WEFM, has been set back several years as a radio format. There is still some possibility of taking a classical music station and automating it and making money—but no broadcaster will be eager to try it, that's for sure.

Automation is one thing that's definitely in the future of radio. The only question is: To what extent? Moffat broadcasting system in Canada is into an advanced computer-based system that assists program director, music director, and air personality; without doubt it's the best system advanced so far for the future of radio since it, in every way, boosts the capabilities of manpower to enormous heights.

The CBS-FM-owned operations use automation equipment quite effectively at a low overhead level.

But, the real answer lies in using the computer to assist people in doing their jobs better—not in using it to replace people. In every case where people have been replaced,

the station has suffered and thus the listener public has been short-changed.

The totally automated radio station may, in fact, be in for trouble from the FCC. The question is: Is enough programming control being left in the hands of the station to allow it to program community service aspects? In the case of one Los Angeles FM-automated beautiful music station, its public service programming is a half-hour show at 3:30 a.m. on Sunday... not exactly a moving hour for reaching people.

In the case of the Moffat system, the programming controls are left in the hands of the station and, in fact, the air personality handles his job much as if he were at any other station; he is just assisted in the detail work.

The computer will become more and more of a factor at all levels of radio operation. It is being used in billing, in traffic control, and now in management... and these trends will be magnified greatly in coming months. Much as stations have gone more and more to cart operations, they will be going more and more to the computer. KGB-AM-FM in San Diego is now using a computer. And RKO Radio is considering moving one of its station computers, now used for traffic and billing, into programming areas on a trial basis.

Radio, of course, is going through some other interesting changes at this time. One of them—AM stereo—will be considerable time developing. A committee is being launched to study AM stereo. But, if the development of AM stereo follows the same pattern as studies that led to FM stereo and the just completed FM discrete quad project, AM stereo might be too late to save the medium for music.

There has been a pronounced and increased trend in FM as the medium for music. As ratings for FM

stations overall have grown, ratings for AM stations have slipped. In general, there has been a consistent movement by teens to FM rock stations and a huge move by 50-plus adults to the FM beautiful music stations.

FM, in truth, has become a full-spectrum medium for radio with news, talk, music of all kinds.

One of the karate chops that FM will be delivering—more than likely—this year to AM radio will be a discrete quad system. The final study report on five various systems of discrete quad has been submitted to the FCC and it's now in their hands. Considering the heavy workload that government body suffers from constantly, full evaluation and decision on a quad system could take a few months.

Other improvements have been steadily occurring in acoustics on radio. The Optimod, being heralded by engineer Eric Small, is a boon to FM radio, according to many, many broadcasters.

One of the AM stereo systems extant, if given quick approval by the FCC, could do much to help AM radio as a music medium is the RCA system. Stereo AM isn't exactly a new development. Stereo AM field test broadcasts were made in late 1959 over WNBC in New York City; it's compatible with AM monaural receivers.

The RCA demonstration at the 1975 convention of the NABs was quite effective and the talk of the convention. AM stereo faces some problems—it's far behind FM in stereo and there are no AM stereo receivers on the market; the contention is that people might be more interested in buying discrete quad receivers than an AM stereo receiver if both are on the shelves.

About the only aspect of radio where there is no definitive trend at

(Continued on page 32)



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Vox Jox

By CLAUDE HALL

LOS ANGELES—Bob Bennett, general manager of WBMJ in San Juan, Puerto Rico, is in the hospital with hepatitis. June (Gunner) Bennett, his wife (and one mean comp-troller) is operating the station for the next couple of weeks.

★ ★ ★

Bill Sherard has been named operations manager of WGST in Atlanta; he has been in sales at the station, but for years was national program director of the Pacific and Southern radio chain. Prior to that, he programmed WIXY in Cleveland through some good days. He and Norman Wain, then one of the owners of WIXY, had a good evening talking radio several years ago in New York; always had a lot of respect for Sherard since those days.

Paul Weykel has left WORJ in Orlando, Fla., and is looking for a job as continuity director, copywriter, production man, or air personality, 305-894-7731. Danny Doleman, station manager of KJRB in Spokane, has been shifted to the flagship station of the Kaye-Smith Radio chain—KJR in Seattle—where he'll be an account executive. Rod Krebs, sales manager of KJR, has been named station manager of KJRB.

★ ★ ★

Walked into a record store in St. Croix, Virgin Islands, a couple of weeks ago and being passed out to

customers was the Town Hall Top 40 list, compiled by Town Hall Records One Stop, Brooklyn, N.Y. Listed on the back with a best-selling reggae single (for New York City) was "Tears On My Pillow" by Johnny Nash. Nash is a king in the islands of the caribe. You hear his music everywhere—radio, record store speaker systems.

★ ★ ★

David St. John, with WSHE in Fort Lauderdale, Fla., for four years, is looking for work as a program director or air personality. Call him at 305-581-1580, if you need a fairly experienced man. I say "fairly experienced," but if he worked with Gary Granger down there for four years, he may be very experienced.

★ ★ ★

Bill Thompson, who has programmed WBMJ and WHOA in San Juan, Puerto Rico, has moved to the states and needs MOR air or programming work: 813-453-5729 is his number or write him care of Route #2, Box 228, Avon Park, Fla. 33825. Slightly over two years ago, Gregg Yaden, then music director of WCPM in Cumberland, Ky., wrote asking me to mention that he needs better record service—"I need everything. Gospel, country, rock, MOR, easy listening. We're block-programmed and we play it all. By the way, WCPM carries Mort Crim and he's always up to date."

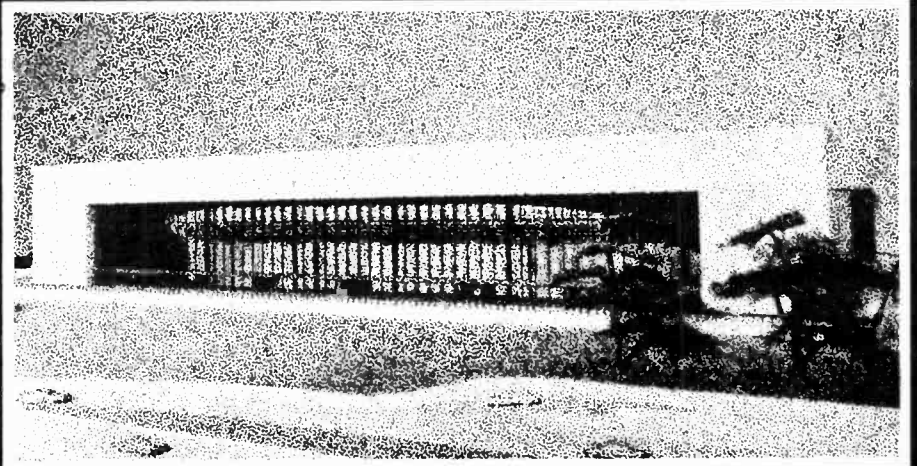
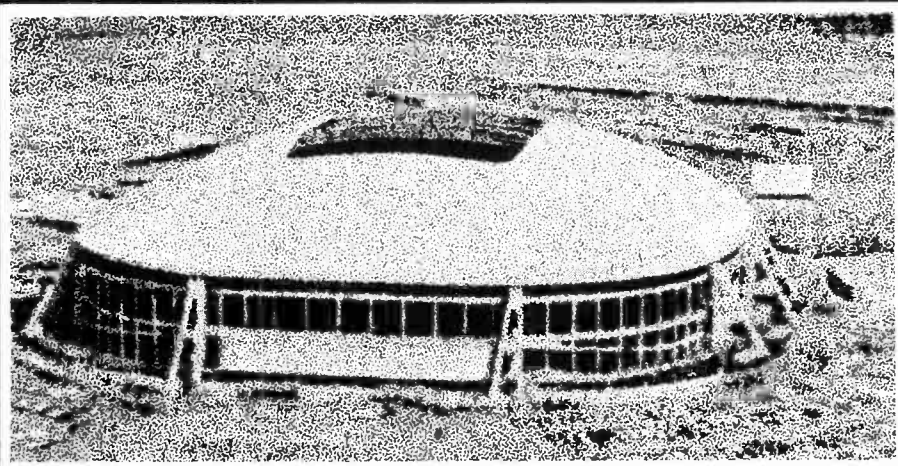
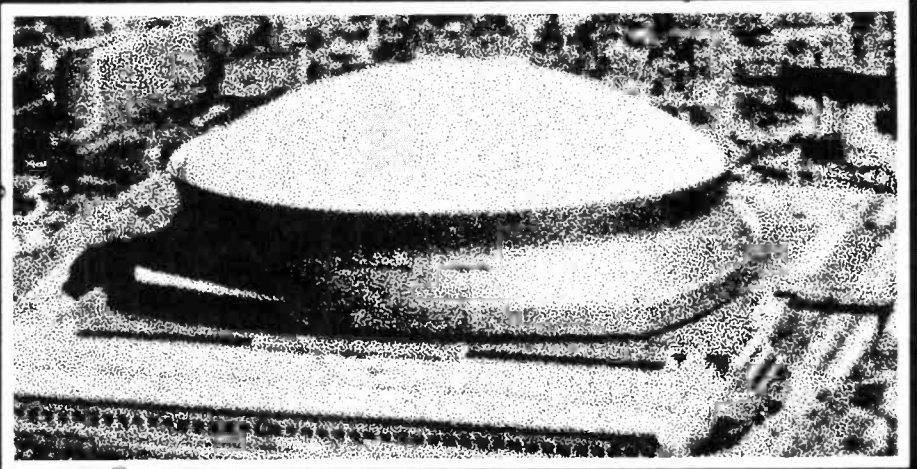
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Billboard Singles Radio Action

Based on station playlists through Thursday (1/1/76)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 14

KXOK—St. Louis

- D● DAVID RUFFIN—Walk Away From Love (Motown)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 16-9
- ★ FLEETWOOD MAC—Over My Head (Reprise) 17-15

KSLQ-FM—St. Louis

- NONE
-
- ★ NONE
- ★

WHB—Kansas City

- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- D● DAVID RUFFIN—Walk Away From Love (Motown)
- ★ C.W. McCALL—Convoy (MGM) 14-7
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 12-10

KEWI—Topeka

- GARY WRIGHT—Dreamweaver (W.B.)
- JONATHAN CAIN—Til It's Time To Say Goodbye (Claridge)
- ★ JOHN DENVER—Fly Away (RCA) 29-15
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 20-8

North Central Region

● **TOP ADD ONS:**

(D) MIRACLES—Love Machine (Part 1) (Motown)
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)

★ **PRIME MOVERS:**

C.W. McCALL—Convoy (MGM)
(D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
HARRY MANILOW—I Write The Songs (Arista)

BREAKOUTS:

PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
(D) DONNA SUMMER—Love To Love You Baby (Oasis)
JOHN PAUL YOUNG—Yesterday's Hero (Arista America)

CKLW—Detroit

- GARY WRIGHT—Dreamweaver (W.B.)
-
- ★ NONE
- ★

WGRD—Grand Rapids

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- EAGLES—Take It To The Limit (Asylum)
- ★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 29-9
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 15-8

Z-96 (WZZM-FM)—Grand Rapids

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ROXY MUSIC—Love Is The Drug (Atco)
- ★ NAZARETH—Love Hurts (A&M) 26-12
- ★ AEROSMITH—Dream On (Columbia) 11-5

WTAC—Flint, Mich.

- EAGLES—Take It To The Limit (Asylum)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- D★ MIRACLES—Love Machine (Part 1) (Motown) 30-21
- ★ WHO—Squeeze Box (MCA) 28-20

WIXY—Cleveland

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- D● MIRACLES—Love Machine (Part 1) (Phila. Int'l.)
- ★ BARRY MANILOW—I Write The Songs (Arista) 8-4
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 6-3

WGCL—Cleveland

- AEROSMITH—Dream On (Columbia)
- D● MIRACLES—Love Machine (Part 1) (Motown)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 25-15
- ★ C.W. McCALL—Convoy (MGM) 12-4

13-Q (WKQT)—Pittsburgh

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
-
- ★ BARRY MANILOW—I Write The Songs (Arista) 9-4
- ★ KISS—Rock & Roll All Night (Casablanca) 11-7

WKBW—Buffalo

- NONE
-
- ★ NONE
- ★

WSAI—Cincinnati

- NONE
-
- ★ NONE
- ★

WCOL—Columbus

- FOUR SEASONS—December 1963 (W.B./Curb)
- DONNA SUMMER—Love To Love You Baby (Oasis)
- ★ AMERICA—Woman Tonight (W.B.) 22-13
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 32-24

WAKY—Louisville

- CLEDUS MAGGARD & THE CITIZENS BAND—The White Knight (Mercury)
- JOHN PAUL YOUNG—Yesterday's Hero (Arista America)
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 21-10
- ★ BARRY MANILOW—I Write The Songs (Arista) 11-5

WBGW—Bowling Green, Ky.

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- JONATHAN CAIN—Til It's Time To Say Goodbye (Claridge)
- ★ ANDREW GOLD—That's Why I Love You (Asylum) 27-14
- ★ C.W. McCALL—Convoy (MGM) 14-4

WJET—Erie, Pa.

- NONE
-
- ★ NONE
- ★

WRIE—Erie, Pa.

- ERIC CARMEN—All By Myself (Arista)
- JOHN PAUL YOUNG—Yesterday's Hero (Arista America)
- D★ DAVID RUFFIN—Walk Away From Love (Motown) 20-10
- ★ C.W. McCALL—Convoy (MGM) 11-5

WCUE—Akron

- ROXY MUSIC—Love Is The Drug (Atco)
- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 29-18
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 32-22

Mid-Atlantic Region

● **TOP ADD ONS:**

(D) DONNA SUMMER—Love To Love You Baby (Oasis)
WHO—Squeeze Box (MCA)
ROAD APPLES—Let's Live Together (Polydor)

★ **PRIME MOVERS:**

C.W. McCALL—Convoy (MGM)
JOHN DENVER—Fly Away (RCA)
HOT CHOCOLATE—You Sexy Thing (Atlantic)

BREAKOUTS:

(D) DONNA SUMMER—Love To Love You Baby (Oasis)
WHO—Squeeze Box (MCA)
ROAD APPLES—Let's Live Together (Polydor)

WFIL—Philadelphia

- NONE
-
- ★ NONE
- ★

WIBG—Philadelphia

- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- JOHN PAUL YOUNG—Yesterday's Hero (Arista America)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 19-14
- ★ C.W. McCALL—Convoy (MGM) 5-2

WPGC—Washington

- ERIC CARMEN—All By Myself (Arista)
- ROAD APPLES—Let's Live Together (Polydor)
- ★ C.W. McCALL—Convoy (MGM) 18-6
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 29-21

WCAO—Baltimore

- WHO—Squeeze Box (MCA)
- HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.)
- ★ NAZARETH—Love Hurts (A&M) 27-21
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 28-23

WGH—Newport News, Va.

- NONE
-
- ★ NONE
- ★

WYRE—Annapolis, Md.

- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- WHO—Squeeze Box (MCA)
- ★ C.W. McCALL—Convoy (MGM) 14-8
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 11-6

WLEE—Richmond, Va.

- ROAD APPLES—Let's Live Together (Polydor)
- SALSOL ORCHESTRA—Tangerine (Salsoul)
- ★ JOHN DENVER—Fly Away (RCA) 26-5
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 23-10

Northeast Region

● **TOP ADD ONS:**

BEE GEES—Fanny (RSO)
(D) DAVID RUFFIN—Walk Away From Love (Motown)
(D) EARTH, WIND & FIRE—Sing A Song (Columbia)

★ **PRIME MOVERS:**

PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
(D) MIRACLES—Love Machine (Part 1) (Motown)
C.W. McCALL—Convoy (MGM)

BREAKOUTS:

JOHN DENVER—Fly Away (RCA)
ERIC CARMEN—All By Myself (Arista)
WHO—Squeeze Box (MCA)

WABC—New York City

- D● EARTH, WIND & FIRE—Sing A Song (Columbia)
- D● DAVID RUFFIN—Walk Away From Love (Motown)
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 5-2
- ★ OHIO PLAYERS—Love Rollercoaster (Atlantic) 9-7

WPIX-FM—New York City

- NONE
-
- ★ NONE
- ★

WBBF—Rochester, N.Y.

- NONE
-
- ★ NONE
- ★

WRKO—Boston

- BEE GEES—Fanny (RSO)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) HB-23
- ★ QUEEN—Bohemian Rhapsody (Elektra) 27-21

WBZ-FM—Boston

- NONE
-
- ★ NONE
- ★

WVBF-FM—Framingham, Mass.

- EAGLES—Take It To The Limit (Asylum)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ C.W. McCALL—Convoy (MGM) 20-12
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 13-9

WPRO—Providence

- NONE
-
- ★ NONE
- ★

WORC—Worcester, Mass.

- ART GARFUNKEL—Breakaway (Columbia)
- FOUR SEASONS—December 1963 (W.B./Curb)
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 11-8
- ★ BARRY MANILOW—I Write The Songs (Arista) 7-5

WDRG—Hartford

- JOHN DENVER—Fly Away (RCA)
-
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 18-7
- ★ BARRY MANILOW—I Write The Songs (Arista) 13-6

WTRY—Albany

- ERIC CARMEN—All By Myself (Arista)
- WHO—Squeeze Box (MCA)
- ★ C.W. McCALL—Convoy (MGM) 12-1
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 26-18

WPTA—Albany

- ERIC CARMEN—All By Myself (Arista)
- ROAD APPLES—Let's Live Together (Polydor)
- D★ MIRACLES—Love Machine (Part 1) (Motown) HB-20
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) HB-21

Southeast Region

● **TOP ADD ONS:**

(D) DONNA SUMMER—Love To Love You Baby (Oasis)
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)

★ **PRIME MOVERS:**

(D) EARTH, WIND & FIRE—Sing A Song (Columbia)
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
C.W. McCALL—Convoy (MGM)

BREAKOUTS:

(D) DONNA SUMMER—Love To Love You Baby (Oasis)
BEE GEES—Fanny (RSO)
LEON RUSSELL—Back To The Island (Shelter)

WQXI—Atlanta

- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- ★ NONE
- ★

WFOM—Atlanta

- NAZARETH—Love Hurts (A&M)
-
- ★ NONE
- ★

Z-93 (WZGC-FM)—Atlanta

- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- D● DAVID RUFFIN—Walk Away From Love (Motown)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 22-15
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 16-10

WBBQ—Augusta

- NONE
-
- ★ NONE
- ★

WSGN—Birmingham, Ala.

- NONE
-
- ★ NONE
- ★

WHYY—Montgomery, Ala.

- NONE
-
- ★ NONE
- ★

WTOB—Winston/Salem, N.C.

- EAGLES—Take It To The Limit (Asylum)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ PAUL ANKA—Times Of Your Life (U.A.) 21-10
- ★ EARTH, WIND & FIRE—Sing A Song (Columbia) 14-8

WWSA—Savannah, Ga.

- ERIC CARMEN—All By Myself (Arista)
- BEE GEES—Fanny (RSO)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 30-23
- ★ NAZARETH—Love Hurts (A&M) 13-8

WTMA—Charleston, S.C.

- NONE
-
- ★ NONE
- ★

WKIX—Raleigh, N.C.

- DONNA SUMMER—Love To Love You Baby (Oasis)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 26-12
- ★ EARTH, WIND & FIRE—Sing A Song (Columbia) 18-9

WORD—Spartanburg, S.C.

- WAYLON JENNINGS/WILLIE NELSON—Good Hearted Woman (RCA)
- ERIC CARMEN—All By Myself (Arista)
- ★ C.W. McCALL—Convoy (MGM) 9-2
- D★ DAVID RUFFIN—Walk Away From Love (Motown) 10-5

WAYS—Charlotte, N.C.

- NONE
-
- ★ NONE
- ★

WNOX—Knoxville

- NONE
-
- ★ NONE
- ★

WGOW—Chattanooga, Tenn.

- NONE
-
- ★ NONE
- ★

KAAY—Little Rock

- JOHN DENVER—Fly Away (RCA)
- D● WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer)
- ★ MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn) HB-13
- ★ SWEET—Fox On The Run (Capitol) 10-8

WHBQ—Memphis

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- LARRY GROCE—Junkfood Junkie (W.B./Curb)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 12-6
- ★ SWEET—Fox On The Run (Capitol) 18-13

WMPS—Memphis

- NONE
-
- ★ NONE
- ★

WMAK—Nashville

- LEON RUSSELL—Back To The Island (Shelter)
- BEE GEES—Fanny (RSO)
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 10-5
- ★ SWEET—Fox On The Run (Capitol) 14-9

WLAC—Nashville

- NONE
-
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 19-8
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 13-3

WLCY—St. Petersburg, Fla.

- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 23-11
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 21-16

WQAM—Miami

- NONE
-
- ★ C.W. McCALL—Convoy (MGM) 11-3
- ★ DAVID RUFFIN—Walk Away From Love (Motown) 16-11

WFUN—Miami

- NONE
-
- ★ NONE
- ★

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- D● DAVID RUFFIN—Walk Away From Love (Motown)
- ★ C.W. McCALL—Convoy (MGM) 16-8
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 12-7

WQPD—Lakeland, Fla.

- JIM CROCE—Chain Gang Medley (Lifesong)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ CLEDUS MAGGARD & THE CITIZENS BAND—The White Knight (Mercury) 26-19
- ★ DAVID BOWIE—Golden Years (RCA) 18-14

WMFJ—Daytona Beach, Fla.

- SUE QUATRO—Can The Can (Big Tree)
- WHO—Squeeze Box (MCA)
- ★ NONE
- ★

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JANUARY 3, 1976, BILLBOARD

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 1/3/76

Top Add Ons-National

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- SUPERTRAMP—Crisis? What Crisis? (A&M)
- SKYHOOKS—Ego Is Not A Dirty Word (Mercury)
- QUEEN—A Night At The Opera (Elektra)

Top Requests/Airplay-National

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ROXY MUSIC—Siren (Atco)
- QUEEN—A Night At The Opera (Elektra)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

National Breakouts

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- SUPERTRAMP—Crisis? What Crisis? (A&M)
- QUEEN—A Night At The Opera (Elektra)
- RUSTY WEIR—(20th Century)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KISW-FM—Seattle

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- HEART—(Mushroom Records)
- ROXY MUSIC—Siren (Atco)
-
- ★ HEADEAST—Flat As A Pancake (A&M)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ JOHN KLEMMER—Touch (ABC)

KOME-FM—San Jose

- CHRIS WILLIAMSON—The Changer & The Changed (Oliva Records)
- RUSTY WEIR—(20th Century)
- DAN HILL—(20th Century)
- CRACK THE SKY—(Life Song)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ KENNY RANKIN—Inside (Little David)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)

Southwest Region

- TOP ADD ONS:
 - RUSTY WEIR—(20th Century)
 - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
 - SKYHOOKS—Ego Is Not A Dirty Word (Mercury)
 - B.W. STEVENSON—We Be Sailing (Warner Bros.)
- ★ TOP REQUEST/AIRPLAY:
 - JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
 - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
 - KAYAK—Royal Bed Bouncer (Janus)
 - BARCLAY JAMES HARVEST—Time Honored Ghosts (Polydor)
- BREAKOUTS:
 - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
 - ERIC CARMEN—(Arista)
 - STEPHEN STILLS—Live (Atlantic)
 - QUEEN—A Night At The Opera (Elektra)

KSHE-FM—St. Louis

- RUSTY WEIR—(20th Century)
- SKYHOOKS—Ego Is Not A Dirty Word (Mercury)
- DANNY KIRWAN—Second Chapter (DJM)
-
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ★ KAYAK—Royal Bed Bouncer (Janus)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ BARCLAY JAMES HARVEST—Time Honored Ghosts (Polydor)

KADI-FM—St. Louis

- ERIC CARMEN—(Arista)
- STEPHEN STILLS—Live (Atlantic)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- KENNY RANKIN—Inside (Little David)
- ★ ACE—Time For Another (Anchor)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ STYX—Equinox (A&M)
- ★ STEPHEN STILLS—Live (Atlantic)

KZEW-FM—Dallas

- RUSTY WEIR—(20th Century)
- B.W. STEVENSON—We Be Sailing (Warner Brothers)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ROGER GLOVER AND GUESTS—The Butterfly Ball (VIC)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ ERIC CARMEN—(Arista)
- ★ TOM SCOTT—New York Connection (Ode)

KLBJ-FM—Austin

- QUEEN—A Night At The Opera (Elektra)
- RUSTY WEIR—(20th Century)
- B.W. STEVENSON—We Be Sailing (Warner Brothers)
- SKYHOOKS—Ego Is Not A Dirty Word (Mercury)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ STEAMED HEAT—Austin Funk (Fable)

Midwest Region

- TOP ADD ONS:
 - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
 - DANNY KIRWAN—Second Chapter (DJM)
 - ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
 - SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ TOP REQUEST/AIRPLAY:
 - ROXY MUSIC—Siren (Atco)
 - QUEEN—A Night At The Opera (Elektra)
 - JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
 - ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- BREAKOUTS:
 - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
 - DANNY KIRWAN—Second Chapter (DJM)
 - ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
 - SUPERTRAMP—Crisis? What Crisis? (A&M)

WABX-FM—Detroit

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- DANNY KIRWAN—Second Chapter (DJM)
- ROGER GLOVER AND GUESTS—The Butterfly (U.K.)
-
- ★ QUEEN—A night At The Opera (Elektra)
- ★ ROXY MUSIC—Siren (Atco)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

WMMS-FM—Cleveland

- BARCLAY JAMES HARVEST—Time Honored Ghosts (Polydor)
- SUPERTRAMP—Crisis? What Crisis? (A&M)
- NILS LOFGREN—Live (A&M)
- ENO—Another Green World (Island)
- ★ ROXY MUSIC—Siren (Atco)
- ★ ERIC CARMEN—(Arista)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ EARTH, WIND & FIRE—Gratitude (Columbia)

WXRT-FM—Chicago

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ROGER GLOVER & GUESTS—The Butterfly Ball (U.K.)
- CARMEN—Gypsies (Mercury)
- NORMAN BLAKE—Old & New (Flying Fish)
- ★ PAUL SIMON—Still Crazy After All These Years (Asylum)
- ★ FLEETWOOD MAC—(Reprise)
- ★ STYX—Equinox (A&M)

WCOL-FM—Columbus

- DANNY KIRWAN—Second Chapter (DJM)
- CATE BROTHERS—(Asylum)
- KAYAK—Royal Bed Bouncer (Janus)
- EDWIN STARR—Free To Be Myself (Granite)
- ★ CAT STEVENS—Numbers (A&M)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ BILLY COBHAM—A Funky Thide Of Sings (Atlantic)

WZMF-FM—Milwaukee

- ROY AYER'S AMBIGUITY—(Polydor)
- RUSTY WEIR—(20th Century)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- STEPHEN STILLS—Live (Atlantic)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ ROXY MUSIC—Siren (Atco)
- ★ NEIL YOUNG—Zuma (Reprise)

Southeast Region

- TOP ADD ONS:
 - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
 - QUEEN—A Night At The Opera (Elektra)
 - SUPERTRAMP—Crisis? What Crisis? (A&M)
 - RUSTY WEIR—(20th Century)
- ★ TOP REQUEST/AIRPLAY:
 - JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
 - THE BAND—Northern Lights-Southern Cross (Capitol)
 - PAUL SIMON—Still Crazy After All These Years (Columbia)
 - NEIL YOUNG—Zuma (Reprise)
- BREAKOUTS:
 - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
 - QUEEN—A Night At The Opera (Elektra)
 - SUPERTRAMP—Crisis? What Crisis? (A&M)
 - RUSTY WEIR—(20th Century)

WMAL-FM—Washington

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- BOBBI HUMPHREY—Fancy Dancer (Blue Note)
- CHUCK MANGIONE—Bellavia (A&M)
- SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ ACE—Time For Another (Anchor)
- ★ MICHAEL MURPHEY—Swans Against The Sun (Epic)
- ★ EARTH, WIND & FIRE—Gratitude (Columbia)
- ★ NEIL YOUNG—Zuma (Reprise)

WKTK-FM—Baltimore

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- QUEEN—A Night At The Opera (Elektra)
- SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)
- RUSTY WEIR—(20th Century)
- ★ DUKE N' THE DRIVERS—Crusin' (ABC)
- ★ BARCLAY JAMES HARVEST—Time Honored Ghosts (Polydor)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)

WKDA-FM—Nashville

- QUEEN—A Night At The Opera (Elektra)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- TOM SCOTT—New York Connection (Ode)
- PRELUDE—Owl Creek Incident (Pye)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ ELTON JOHN—Rock Of The Westies (MCA)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ LINDA RONSTADT—Prisoner In Disguise (Asylum)

WORJ-FM—Orlando

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- QUEEN—A Night At The Opera (Elektra)
- RANDY PIE—Kitsch (Polydor)
- STEPHEN STILLS—Live (Atlantic)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ WHO—By Numbers (MCA)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)

Northeast Region

- TOP ADD ONS:
 - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
 - SKYHOOKS—Ego Is Not A Dirty Word (Warner Bros.)
 - CARMEN—Gypsies (Mercury)
 - QUEEN—A Night At The Opera (Elektra)
- ★ TOP REQUEST/AIRPLAY:
 - QUEEN—A Night At The Opera (Elektra)
 - JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
 - BRUCE SPRINGSTEEN—Born To Run (Columbia)
 - ROXY MUSIC—Siren (Atco)
- BREAKOUTS:
 - BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
 - SKYHOOKS—Ego Is Not A Dirty Word (Warner Bros.)
 - CARMEN—Gypsies (Mercury)
 - GREYHOUND—Leave The Reggae To Us (Mercury)

WNEW-FM—New York

- SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- CARMEN—The Gypsies (Mercury)
- GUY CLARK—Ole Number One (RCA)
- ★ ERIC CARMEN—(Arista)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ STEPHEN STILLS—Live (Atlantic)

WBAB-FM—Babylon

- QUEEN—A Night At The Opera (Elektra)
- EARTH, WIND & FIRE—Gratitude (Columbia)
- PRELUDE—Owl Creek Incident (Pye)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ★ FLEETWOOD MAC—(Reprise)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

WOUR-FM—Syracuse/Utica

- CHRIS WILLIAMSON—The Changer & The Changed (Oliva Records)
- RUSTY WEIR—(20th Century)
- QUEEN—A Night At The Opera (Elektra)
- BYRON LEE & THE DRAGONAIRES—Disco Reggae (Mercury)
- ★ ROXY MUSIC—Siren (Atco)
- ★ TOM JANS—The Eyes Of An Only Child (Columbia)
- ★ CRACK THE SKY—(Life Song)
- ★ DAN HILL—(20th Century)

WMRM-FM—Philadelphia

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- CARMEN—The Gypsies (Mercury)
- SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)
- GREYHOUND—Leave The Reggae To Us (Mercury)
- ★ JOHN KLEMMER—Touch (ABC)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ ROXY MUSIC—Siren (Atco)
- ★ STEVE HOWE—Beginnings (Atlantic)

WNTN-FM—Boston

- THE BAND—Northern Lights-Southern Cross (Capitol)
- KINKS—Schoolboys In Disgrace (RCA)
- TOM SCOTT—New York Connection (Ode)
- TOMMY BOLIN—Teaser (Nemperor)
- ★ CAT STEVENS—Numbers (A&M)
- ★ JOHN LENNON—Shaved Fish (Apple)
- ★ O'JAYS—Family Reunion (Phila. Int.)
- ★ PATTI SMITH—Horses (Arista)

WHCN-FM—Hartford

- GREYHOUND—Leave The Reggae To Us (Mercury)
- HANK WILLIAMS JR. & FRIENDS—(MGM)
- BOB MARLEY—Live (Island Import)
- VAN GELIS—Heaven & Hell (RCA Import)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ AEROSMITH—Toys In The Attic (Columbia)
- ★ QUEEN—A Night At The Opera (Elektra)

CHUM-FM—Toronto

- QUEEN—A Night At The Opera (Elektra)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- STEPHEN STILLS—Live (Atlantic)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ CAT STEVENS—Numbers (A&M)
- ★ KINKS—Schoolboys In Disgrace (RCA)

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Talent

1976 Talent Scene Cloudy & Puzzling

• Continued from page 6

venues. Major hits no longer guarantee automatic follow-ups, although audiences can be won back by a James Taylor after a slump.

Record success no longer guarantees big concert draws, and vice-versa. Each area of the music business must today be conquered individually by the artists and their managements, it would seem.

Yet it is possible in this open market for brand new artists such as the Captain & Tennille to come out of

Cooper Sues Naseef Over Tahoe Wages

LOS ANGELES—Alice Cooper's triumphant one-week stand at the Sahara Tahoe Hotel (see Billboard review Dec. 27) ended with the sour note of a Cooper lawsuit against Las Vegas-based promoter Gary Naseef for \$47,500 allegedly unpaid on the star's \$100,000 fee.

The suit claims that receipts for the SRO Cooper stand were attached by a Three Dog Night court order to collect \$25,000 contracted by Naseef for a Three Dog appearance which was to go on at the Sahara Tahoe in September until the promoter cancelled it.

Signings

Sammy Hagar, former Montrose lead singer, to Capitol. ... Former Stories and Left Banke member **Michael Brown** to Sire Records' ASCAP affiliate Bleu Disque Music for a co-publishing agreement with his own Minuet Music. ... **Crack The Sky**, new Lifesong Records group, to Stardust Enterprises for management.

Staple Singers to Dick Broder for management; Broder also handles Tony Orlando & Dawn. ... **Hoyt Axton** re-signed to A&M Records. ... **Al Martino** re-expected to Capitol and will have a new album this spring.

Danny Rivera, a leading vocalist in Puerto Rico, to Coco Records via his own still-to-be-titled label. He still has masters which will be released on Velvet Records. ... **Burning Spear**, established Jamaican reggae trio led by Winston Rodney, to Island.

Bill Lendron, Hawaiian country singer, to Homa Records of Oklahoma City. ... Also to Homa, soft-rocker **Ran Nelson** and **Verna Lee**. ... All to Tal Armstrong's G.S.P. Enterprises: **Sandra Wiggins**, **Silver**, **Platinum & Gold**, **Proud Image**, **Jaisun** and **Whatever's Fair**.

nowhere with a fine record and shoot directly to the top.

It is possible for the first time for a specialized musician like Bob Marley to carve out a commercially viable U.S. following for reggae. Artists written off as out of the pop mainstream for years can come back bigger than ever, like Neil Sedaka.

Many concert promoters feel that 1976 will be a banner year, as an unprecedented number of the superstars audiences are willing to pay high admissions to see acts which are expected to hit the road. Barbra Streisand, Paul McCartney's Wings and a Moody Blues reunion tour are only a few of the long-awaited attractions believed to be coming to the U.S. this year.

Construction technology has, in the past year, produced a number of exciting new venues for concerts. These are the domed arenas and stadiums, modeled after the pioneering Houston Astrodome.

Built in various sizes, new facilities such as the New Orleans Superdome and the Houston Summit make major concerts a year-round practicality in the wet, hot climate of the South and the wintry blizzards of the North.

Frank Sinatra plays a New Year's Eve date at indoors Chicago Stadium while Elvis Presley entertains the Detroit region under the dome of new Pontiac Stadium.

To bring out the masses needed to fill stadiums—whether under a dome or outdoors in summer—the co-billed headliner package is getting increasing acceptance throughout the industry. During the past summer, high-grossing tours by Chicago with the Beach Boys, and Rod Stewart & the Faces with Loggins & Messina demonstrated the popularity of stadium packages.

The packaging of medium-rank acts in smaller halls or arenas to draw a larger house than any of the single acts on the bill could, is also now getting managers than at any time in recent years. Frank Zappa headlines the Los Angeles Forum New Year's Eve, with Todd Rundgren and Captain Beefheart featured on the bill.

As for nightclubs, though they remain caught in an operating expenses squeeze and a few important rock and MOR rooms shuttered in 1975, the clubs would seem to be in a highly strategic industry position.

The club tour remains the best way to build newer acts which the labels must continually develop in order to remain in business. As artist relations budgets are tightened, the record companies keep close watch on their tour support money to spend it most effectively.

Because of fixed costs, it becomes increasingly harder for a club with a capacity of under 400 to compete for attractions. And 500 capacity is more like the optimum size for a successful nitery venture today.

However, in market after market, it can be seen that the public is pleased to come out and support the kind of artists who appeal to their particular local tastes.

This seems to be a period of many new types of venues opening up for contemporary music. There are the domed stadiums and domed amusement parks, shopping mall niteries, the spread (sometimes too fast) of discos, the movement of contemporary talent into Nevada casino showrooms and rock shows as extra attractions at sports events.

DAVID BOWIE

It's Back To Live Dates Again But 'Fame' Singer Won't Fly

By NAT FREEDLAND



RCA photo

David Bowie: His "retirement" proves as temporary as Sinatra's. You probably won't even be able to avoid seeing the glitter rock pioneer in 1976, what with his international tour, new movie and album.

LOS ANGELES—David Bowie, who only two years ago announced his retirement from live performances, will be busier and more in public view in 1976 than at any time in his career.

Fueled by his first No. 1 single, "Fame" and the 1975 gold album "Young Americans," Bowie begins a 35-city tour Feb. 2. He will play a major arena in each market, for example a three-night stand at the 18,000-capacity Los Angeles Forum.

At the end of March, Bowie will take a ship to Cannes (he stopped flying about four years ago) and make his first concert tour of Europe through early May, with some Iron Curtain dates possible.

The U.S. tour alone has a forecast gross of \$5.5 million with ticket prices averaging \$7.50. An additional \$2 million should come from his European dates.

Just as the tour ends with five nights at London's Wembley Empire Pool, Bowie's first film starring vehicle, "The Man Who Fell To Earth," will go into worldwide release. Bowie plays a straight dramatic role in the "science-fiction love story" shot in New Mexico this past summer, and he has composed the soundtrack music which includes several vocals.

And during the final months of 1975, Bowie was in the recording studio with Hank Maslin, his "Fame" co-producer, to cut a new album for mid-January release, "Station To Station." The LP's first single, "Golden Years" is already a powerhouse in its first weeks on the Hot 100.

Much of Bowie's extended period

of inactivity, prior to this current outburst of energies, was due to an eight-month legal hassle to split with his former management, Tony De Fries' Mainman office. The case was ultimately settled out of court.

Michael Lippman, Bowie's attorney during these proceedings, is now the star's representative and business associate. "I prefer not to be called David's manager," says Lippman. "He has too good a grip on his own career to need a manager at this point."

In October, Bowie and Lippman set up the Bewley Brothers Co. to administer Bowie's manifold multi-

30,000 Expected At 2-Day Honolulu Crater Festival

By WAYNE HARADA

HONOLULU—Fourteen Mainland acts, representing a wide spectrum of pop music, headline the two-day Diamond Head Crater Festival of Life Wednesday and Thursday (31-1) inside world-famous Diamond Head.

Polynesian Enterprises, sponsor of the first two-day event, says that the following lineup will be featured in the annual ring-out-the-old, ring-in-the-new event held in the dormant volcano crater:

- Wednesday—Bachman Turner Overdrive, Seals & Crofts, Melissa Manchester, Tower of Power, Shawn Phillips, Wendy Waldman, and The Stampeders.

- Thursday—America, Billy

Preston, Herbie Hancock, Jessie Colin Young, Country Joe and the Fish, Cheech & Chong, and Steve Ferguson.

For many acts, the Crater gig will be a Hawaii return appearance. Such acts as America, Preston, BTO, Seals & Crofts, Tower of Power and Cheech & Chong have had successful Island engagements.

Tickets are \$8 for each day, or \$13 for both days. A number of local musical and variety acts will augment the dawn-to-dusk program on both days.

Robert Kent, one of the principals with Polynesian Enterprises, says crowds of between 30,000 and 40,000 are anticipated both days.

Las Vegas Honors Its Top Hotel Entertainers At Fete

LAS VEGAS—First-time winners Ann-Margret and Wayne Newton copped the top female and male stars of the year honors Dec. 10 during the fifth annual Las Vegas Entertainment Awards.

About 1,300 persons jammed the Stardust's Cafe Continental Theatre where Sammy Davis Jr., master of ceremonies, led presentation of awards to winners in 19 categories.

In a surprise win, MOR artists Steve Lawrence and Eydie Gorme topped the Fifth Dimension, Gladys Knight & The Pips, the Jackson

Five, Manhattan Transfer and Tony Orlando & Dawn for musical variety act of the year. Such super-rock artists as Olivia Newton-John, Paul Anka and Neil Sedaka were nominated in best female-male categories.

Show orchestra of the year for nine men and under went to Ron Andrews of the Hacienda's "Spice On Ice" production.

Lounge act of the year was won by the eight-man black musical group, the Treniers, a first for the 20-year veterans.

media activities. The corporate title comes from a line in Bowie's "Hunky Dory" album.

Lippman was Bowie's agent at ICM, having originally joined the agency as a lawyer in 1973 upon graduation with honors from American University.

Although Bewley Brothers is Lippman's major endeavor, he is also U.S. representative for English artists Leo Sayer, David Essex and Adam Faith plus Patti Smith. Lippman also maintains an "of counsel" association with the law firm of Recording Academy president Jay Cooper.

"David isn't likely to tour to such a great extent for some years to come," says Lippman. "But he will probably do a smaller amount of concerts each year. He loves to perform, and though he dislikes traveling he's willing to tour if he can avoid flying."

Bowie, who has lived quietly in Los Angeles and New York since 1973, will travel between cities on the upcoming tour in a limousine while the rest of his troupe flies. This required particular care in booking the route.

Once the current spate of Bewley Brothers touring is over, Bowie will explore the possibilities of directing a film. His "Ziggy Stardust" concept album score has been much sought after for a movie. He is also producing an album by Earl Slick, his flashy lead guitarist since the "Diamond Dogs" tour.

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CONCERT REVIEW

'Hallelujah' Impressive Los Angeles Gospel Treat

By JEAN WILLIAMS

LOS ANGELES—"Hallelujah," one of the most impressive gospel extravaganzas to ever hit a concert stage was held at the Forum here, Dec. 18.

For 3½ hours, 22 film, rock, jazz, gospel and r&b acts performed gospel in a musical tribute to the country's outstanding gospel singers.

Brought together in concert for the first time were the Ward Singers, Wings Over Jordan, the Interdenominational Choir, Roscoe Lee Browne, Ella Fitzgerald, Isaac Hayes, Brock Peters, the Caravans, James Cleveland, Theresa Merritt, the Ladies Of Song featuring Billy Preston, Jane Fonda, Raymond St. Jacques, Nancy Wilson, Judy Ann Elder, Lou Rawls, Harrison Johnson, Bessie Griffin, Edwin Hawkins Singers, Bobby Womack & the Womack Brothers and Marvin Gaye.

Zubin Mehta, director of the Los Angeles Philharmonic Orchestra directed the Interdenominational Choir, which by any standards may be considered one of the world's greatest.

Gertrude Ward and the Ward Singers started the 12,000-strong audience on its musical climb.

Shirley Caesar, with the Caravans, took the crowd a little higher. Inex Andrews, Cassetta George and Albertina Walker, also of the Caravans, maintained the edge with solos of their own.

Isaac Hayes singing "Precious Lord," proved that his roots are indeed in gospel.

James Cleveland and the Gospel Troubadors were at their best when singing, "Jesus Is The Best Thing," taken from Gladys Knight and the Pips' recording "You're The Best Thing that Ever Happened To Me." At this point, the audience seemed to be at its peak of excitement.

But then Theresa Merritt of "That's My Mama" television fame slowly walked onstage singing, "I Want Jesus To Walk With Me," and the crowd seemed as shocked as it was pleased at her singing ability.

Jane Fonda, Raymond St. Jacques, Nancy Wilson and Judy Ann Elder slowed the pace with a recitation of poetry written by Lonnie Elder.

Roscoe Lee Browne, in a recital, started the audience on its climb once again.

And Lou Rawls performed as if he had forgotten he is now in the pop field as he moaned his way into "Is There Any Hope For Tomorrow?"

Bessie Griffin, who needs no antics, seemed to try a bit too hard as she sang, "How Great Thou Art."

Marvin Gaye, the only artist with a non-gospel offering, thrilled the crowd with his presence, but left much to be desired with his performance.

"Hallelujah," directed by Brock Peters, written by Lonnie Elder and produced by David Koontz, was presented on behalf of three local organizations, the Ladies Of Song, Community Care and Development Services and Joe Westmoreland's Interdenominational Choir.

NEDERLANDER GETS GREEK

LOS ANGELES—The James Nederlander Organization has officially won a three-year contract from the city government to operate the Greek Theater here, after months of bidding and negotiations to replace James Doolittle's Greek Theater Assn. which has run the outdoor 3,500-seater for 23 generally money-losing years.

Nederlander, who heads a nationwide theatrical promotion firm based in New York, formed a new Los Angeles office, Nederlander Associates, to handle the Greek.

It is too soon after the contract issuance for any firm bookings of contemporary or cultural artists to have been made for the 1976 summer season, says Nederlander.

Talent In Action

JANIS IAN

Carnegie Hall, New York

Following her concert on Dec. 12, you can add Janis Ian to the list of great artists who have brought honor to Carnegie Hall.

Without gimmicks or opening act support, just playing and singing music from the depths of her experience, she was absolutely devastating. At times bawdy, at times wistful, always with a purity of soul and sound, she left the audience drained yet clamoring for more in what could only be considered an orgy of spiritual masochism.

As with most consummate artists, she did very little talking preferring her music to speak for her. And speak it did, loud and clear. Most were songs from her albums, "Stars" and the more recent "Between The Lines." The poignant "At Seventeen" touched everyone equally with such self-deprecating lines as "ugly girls like me" going through the anguish of being left out of things but also not forgetting the uncoordinated boys "whose names were never called when choosing sides for basketball" and those "who knew the pain of valentines that never came."

There is a maturity about her music and performance which is strange to encounter in one so young unless you remember to consider that she was singing in clubs at 13 and left home at 15.

Perhaps from those days come the understanding of human needs and failings that can produce songs such as "In The Winter" and "Tea and Sympathy."

She claims to let her songs age before recording or performing them, saying that she usually waits three years or so after writing them. If so, it is a highly successful technique but one which deprives the world of some outrageously good music during the gestation. Such songs as "Bright Lights And Promises," "Jesse," "Applause" and "Lovers Lullaby" need not have waited three years if they were originally written as she sang them in Carnegie.

Adding to the exquisite performance was the vocal harmony of Claire Bay and the backing of musicians including Richard Davis on acoustic bass, Phil Bodner on woodwinds, Barry Lazarowitz on drums, Ezra Kleiger on violin, Steve Woods on Fender bass and Jeff Layton on lead guitar.

RUDY GARCIA

JAMES COTTON BAND

Exit/In, Nashville

Anyone bold enough to wear "Super Harp" in studs on his jacket had better be good—and James Cotton is.

Cotton brought his blues band to Nashville Dec. 11 and won a new set of converts to his romp & stomp Fannie Mae-Buster Brown style of music.

Though it took a little too much instrumental buildup to get James onstage, the electricity began immediately when he hit the spotlight. Jimmy Reed, Slim Harpo and soul cousins from years gone by merged into one James Cotton backed by his five-man band.

"Y'all feeling pretty good this morning?" Cotton asked to enthusiastic response. You can't feel anyway else if James has his way. On "Rockin' 88" he tore into his first vocal with love in his voice, contortion on his face, and funk in his rhythm.

"It's A Boogie Thing" featured tremendous guitar and harmonica interplay between Matt Murphy and James with Ken Johnson adding

some excellent cross-handed drum licks. The Buddha artist made the mouth harp talk and, on one song, he completely—and expertly—missed a beat, sending the audience to the ceiling.

It's time for Cotton to collect on those overpaid dues. He grew up listening to the Opry, of all things, and he waited on tables in West Memphis, Ark. Now he's blowing the best harp in America.

GERRY WOOD

SOCIETY OF SEVEN

Outrigger Hotel, Honolulu

An inspired performance, with magic tricks along the way, makes the current Society of Seven show the finest ever exhibited on Waikiki Beach.

The SOS are Island favorites, performing through New Year. They combine instrumental wizardry with vocal dynamics, but this outing is especially magical with a round of hocus-pocus midway—performed by SOSer Roberto Nievera, ala "The Magic Show." It's an audience favorite involving disappearing acts, levitation gimmicks, and other sleight-of-hand artistry.

Music, however, remains the focal point of the SOS output. There are current favorites, such as "Feelings," "Philadelphia Freedom," and "My Melody of Love."

Highlight is a haunting medley of patriotic songs offered as a tribute to America's bicentennial. Inasmuch as several members of the SOS group only recently have become U.S. citizens (origins include the Philippines and Hong Kong), the salute works—with snippets of "Look Up America," "This Land Is Your Land," "America The Beautiful," "Battle Hymn Of The Republic," "When Johnny Comes Marching Home," and "God Bless America."

Too, the SOS' current hit, "How's Your Love Life"—bubbling under in California, already big in Hawaii—has a nice spot in the show.

WAYNE HARADA

LILY TOMLIN

Paramount Theater, Oakland

Lily Tomlin proved herself Dec. 6 to be one of the most extraordinarily talented persons in any of the various mediums that require a performer to work on a stage. Her sold-out show here at the 3,000-seat Paramount was a triumph, with many in attendance standing and yelling "Lily, Lily" as she took her final bows. Likewise her Dec. 7 San Jose show was sold out and most of the reservations for her Boarding House shows that upcoming week were gone.

Most dramatic element of the comedienne's act was her use of a large closed-circuit TV screen set right into the stage curtain, an innovation she foiled with so expertly that it may cause a revolution in the comedic (and otherwise theatrical) arts.

The show began with film of people in the lobby of the theater plus film of Lily backstage as she sprays her armpits, washes out her toothpaste with swigs of Miller beer and otherwise prepares herself for her stage entrance. She is given her one-minute cue, walks to the curtain, and takes a toot of cocaine before going on stage. Then the film ends and Lily is on stage in person launching into her act.

Lily gave the audience all her major characters in two one-hour segments, sometimes doing the routines straight and sometimes using the screen. During a high school dance sequence Lily puts out her arm and jitterbugs with a screen image of herself dressed in a calf-length

(Continued on page 32)

Rock LP Best Sellers

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As Of 12/22/75

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

- | | |
|--|--|
| 1 WINDSONG—John Denver—RCA Asylum 7E-1039 | 21 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 |
| 2 ROCK OF THE WESTIES—Elton John—MCA 2163 | 22 TRYIN' TO GET THE FELLIN'—Barry Manilow—Arista AL 4060 |
| 3 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 | 23 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694 |
| 4 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 24 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 5 GREATEST HITS—Elton John—MCA 2128 | 25 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453 |
| 6 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 | 26 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008 |
| 7 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 27 ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS—RCA LSP 4579 |
| 8 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 | 28 SEDAKA'S BACK—Neil Sedaka—Rocket 463 |
| 9 K.C. & THE SUNSHINE BAND—TK 603 | 29 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157 |
| 10 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885 | 30 IV—Led Zeppelin—Atlantic SD 7208 |
| 11 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 31 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 |
| 12 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 32 BREAKAWAY—Art Garfunkel—Columbia PC 33700 |
| 13 GREATEST HITS—John Denver—RCA CPL1-0374 | 33 CAT STEVENS' GREATEST HITS—A&M SP 4519 |
| 14 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot DOSD 2020 | 34 THE BEST OF CARLY SIMON—Elektra 7E-1048 |
| 15 CLEARLY LOVE—Olivia Newton-John—MCA 2148 | 35 FANDANGO—ZZ Top—London PS 656 |
| 16 ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA APL1-1201 | 36 FAMILY REUNION—O'Jays—Philadelphia International PZ 33807 |
| 17 ALIVE!—Kiss—Casablanca NBLP 7020 | 37 THE HISSING OF SUMMER LAWN—Joni Mitchell—Asylum 7E-1051 |
| 18 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 38 LAZY AFTERNOON—Barbra Streisand—Columbia PC 33815 |
| 19 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 39 HONEY—Ohio Players—Mercury SRM-1-1038 |
| 20 THE BAY CITY ROLLERS—Arista AL 4049 | 40 FACE THE MUSIC—Electric Light Orchestra—United Artists UA-LA546-G |

Rock Singles Best Sellers

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As Of 12/22/75

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- | | |
|---|---|
| 1 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 | 21 I LOVE MUSIC (Part 1)—O'Jays—Philadelphia International 3577 |
| 2 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015 | 22 SOS—Abba—Atlantic 3265 |
| 3 I WRITE THE SONGS—Barry Manilow—Arista 0157 | 23 THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers)—David Geddes—Big Tree 16052 |
| 4 CONVOY—C.W. McCall—MGM 14839 | 24 BREAKING UP IS HARD TO DO—Neil Sedaka—Rocket 40500 |
| 5 FOX ON THE RUN—Sweet—Capitol 4157 | 25 SING A SONG—Earth, Wind & Fire—Columbia 3-10251 |
| 6 SKYHIGH—Jigsaw—Chelsea 3022 | 26 FLY AWAY—John Denver—RCA 10517 |
| 7 FLY ROBIN FLY—Silver Convention—Midland International 10339 | 27 LOVE HURTS—Nazareth—A&M 1671 |
| 8 LET'S DO IT AGAIN—Staple Singers—Curtom 0109 | 28 BAD BLOOD—Neil Sedaka—Rocket 40460 |
| 9 NIGHTS ON BROADWAY—Bee Gees—RSO 515 | 29 ALL BY MYSELF—Eric Carmen—Arista 0165 |
| 10 THEME FROM "MAHOGANY"—Diana Ross—Motown 1377 | 30 I ONLY HAVE EYES FOR YOU—Art Garfunkel—Columbia 3-10190 |
| 11 ISLAND GIRL—Elton John—MCA 40461 | 31 YOU SEXY THING—Hot Chocolate—Big Tree 16047 |
| 12 MY LITTLE TOWN—Simon & Garfunkel—Columbia S-10230 | 32 DON'T CRY JONI—Conway Twitty—MCA 40407 |
| 13 THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M 1725 | 33 WHO LOVES YOU—4 Seasons—Warner Bros./Curb 8122 |
| 14 WALK AWAY FROM LOVE—David Ruffin—Motown 1376 | 34 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270 |
| 15 LOVE ROLLERCOASTER—Ohio Players—Mercury 73734 | 35 FEELINGS—Morris Albert—RCA 10279 |
| 16 EVIL WOMAN—Electric Light Orchestra—United Artists 729 | 36 OUR DAY WILL COME—Frankie Vallie—Private Stock 45043 |
| 17 ROCK AND ROLL ALL NIGHT—Kiss—Casablanca 850 | 37 COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell—Capitol 4155 |
| 18 TIMES OF YOUR LIFE—Paul Anka—United Artists 737 | 38 DO IT ANYWAY YOU WANNA—People's Choice—T-sop 8-4769 |
| 19 LOW RIDER—War—United Artists 706 | 39 I'M ON FIRE—5000 Volts—Philips 40801 |
| 20 OVER MY HEAD—Fleetwood Mac—Reprise 1339 | 40 SQUEEZE BOX—The Who—MCA 40475 |

Rock Volume Brings a \$72 Fine

PHILADELPHIA—With rock added to the folk fare at the suburban Main Point in Bryn Mawr, operator Bill Scarborough has been hit with a \$72 fine on two disorderly conduct charges for "excessive noise by use of musical instruments."

The fine was levied by suburban Lower Township District Justice

Seymour Green for citations issued Oct. 29 and 30 on charges that the music could be heard "a block away."

Located in the small business section of a quiet suburban community, Main Point encountered no noise problem until it started bringing in rock units.

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Disco Action

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Top Audience Response Records In N.Y. Discos

- This Week**
- 1 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
 - 2 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 3 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
 - 4 THAT OLD BLACK MAGIC—The Softones—Avco
 - 5 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 6 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
 - 7 EXTRA, EXTRA (READ ALL ABOUT IT)—Ralph Carter—Mercury (disco version)
 - 8 ELUSIVE—Babe Ruth—Capitol
 - 9 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & The Blue Notes—Phila. Intl (LP)
 - 10 LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & The Drells—TSOP (LP)
 - 11 SALSOL—Salsoul Orch.—Salsoul (entire LP)
 - 12 FIND MY WAY—Cameo—Chocolate City
 - 13 JOYCE—Papa John Creach—Buddah (single disco version)
 - 14 I AM SOMEBODY—Jimmy James & the Vagabonds—Pye
 - 15 INSIDE AMERICA—Juggy Murray Jones—Jupiter

Top Audience Response Records In Boston Discos

- This Week**
- 1 SALSOL—Salsoul Orch.—Salsoul (entire LP)
 - 2 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 3 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 4 ELUSIVE—Babe Ruth—Capitol
 - 5 THAT OLD BLACK MAGIC—The Softones—Avco
 - 6 LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & The Drells—TSOP (LP)
 - 7 MIGHTY HIGH—The Mighty Clouds Of Joy—ABC (LP)
 - 8 TAJ MAHAL—Crystal Grass—Phillips (Canadian import)
 - 9 FIND MY WAY—Cameo—Chocolate City
 - 10 OH, NO NOT MY BABY—DeBlanc—Arista
 - 11 SUNNY—Yambu—Montuno
 - 12 I AM SOMEBODY—Jimmy James & the Vagabonds—Pye
 - 13 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & The Blue Notes—Phila. Intl (LP)
 - 14 UNION MAN—Cate Bros.—Asylum
 - 15 SPANISH HUSTLE—Fatback Band—Event (LP)

Downstairs Records (New York) Retail Sales

- This Week**
- 1 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
 - 2 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin And the Blue Notes—Phila. Intl (LP)
 - 3 LET'S GROOVE—Archie Bell & the Drells—TSOP (LP)
 - 4 THAT OLD BLACK MAGIC—The Softones—Avco
 - 5 SALSOL—Salsoul Orch.—Salsoul (LP)
 - 6 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 7 I AM SOMEBODY—Jimmy James & the Vagabonds—Pye
 - 8 NEVER, NEVER GONNA LEAVE YOU—Mary Ann Farra & Satin Soul—Brunswick
 - 9 SMILE—Simon Said—Atco
 - 10 EXTRA, EXTRA (READ ALL ABOUT IT)—Ralph Carter—Mercury (disco version)
 - 11 INSIDE AMERICA—Juggy Murray Jones—Jupiter
 - 12 SHAKE ME, WAKE ME—Barbra Stiesand—Columbia
 - 13 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (WB)
 - 14 WILL YOU LOVE ME TOMORROW—Morningside Drive—Copperfield
 - 15 STAR TREK—The Charles Randolph Green Soude—Ranwood

Detroit's Olympia Nixes Disco Dance

DETROIT—A disco dance slated for the Olympia arena here Dec. 19 was stymied when the Olympia's management backed down on promoting the event.

The dance, "Disco Detroit—Mo-

Colony Records (New York) Retail Sales

- This Week**
- 1 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
 - 2 SALSOL—Salsoul Orch.—Salsoul (LP)
 - 3 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 4 SMILE—Simon Said—Atco
 - 5 THAT OLD BLACK MAGIC—The Softones—Avco
 - 6 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
 - 7 LET'S GROOVE—Archie Bell & The Drells—TSOP (LP)
 - 8 EXTRA, EXTRA (READ ALL ABOUT IT)—Ralph Carter—Mercury (disco version)
 - 9 JOYCE—Papa John Creach—Buddah (single version)
 - 10 ONE FINE DAY—Julie Budd—Tom Cat
 - 11 MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
 - 12 SHARE YOUR LOVE—Dee Dee Sharp—TSOP (LP)
 - 13 INSIDE AMERICA—Juggy Murray Jones—Jupiter
 - 14 AFRICAN SYMPHONY—Henry Mancini—RCA
 - 15 WILL YOU LOVE ME TOMORROW—Morningside Drive—Copperfield

Melody Song Shops Retail Sales

- (Brooklyn, Queens, Long Island)**
- This Week**
- 1 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
 - 2 INSIDE AMERICA—Juggy Murray Jones—Jupiter
 - 3 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
 - 4 ELUSIVE—Babe Ruth—Capitol
 - 5 THAT OLD BLACK MAGIC—The Softones—Avco
 - 6 THE LITTLE DRUMMER BOY—Moonlion—P.I.P.
 - 7 SHARE YOUR LOVE—Dee Dee Sharp—TSOP (LP)
 - 8 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (WB)
 - 9 EXTRA, EXTRA (READ ALL ABOUT IT)—Ralph Carter—Mercury (disco version)
 - 10 SALSOL—Salsoul Orch.—Salsoul (LP)
 - 11 LET'S GROOVE—Archie Bell & the Drells—TSOP (LP)
 - 12 AFRICAN SYMPHONY—Henry Mancini—RCA
 - 13 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 14 PEOPLE POWER—Billy Paul—Phila. Intl (LP)
 - 15 I LOVE MUSIC/UNITY—The O'Jays—Phila. Intl (LP)

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

- This Week**
- 1 SING A SONG—Earth, Wind & Fire—Columbia (LP)
 - 2 DO WHAT YOU FEEL—Atlanta Disco Band—Ariola America (LP)
 - 3 LADY BUMP—Penny McLean—Atco
 - 4 SALSOL—Salsoul Orch.—Salsoul (All Cuts) (LP)
 - 5 I LOVE MUSIC—O'Jays—Phila. Intl (LP)
 - 6 BABY FACE—Wing & A Prayer Fife & Drum Corps.—Wing & A Prayer
 - 7 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 8 DRIVE MY CAR—Gary Toms Empire—P.I.P. (Disco Edit)
 - 9 EXTRA, EXTRA (READ ALL ABOUT IT)—Ralph Carter—Mercury (Disco Version)
 - 10 WALK AWAY FROM LOVE—David Ruffin—Motown
 - 11 ON THE REAL SIDE—Mighty Clouds Of Joy—AVC (LP)
 - 12 THAT OLD BLACK MAGIC—The Softones—Avco
 - 13 ONE FINE DAY—Julie Budd—Tom Cat
 - 14 INSIDE AMERICA—Juggy Murray Jones—Jupiter
 - 15 TRY TO HOLD ON—Bobby Moore—Scepter

tor City Unlimited," was to have been co-promoted by the arena and local public service radio station WDET, which was looking to use the dance as a fund raiser for its broadcasting activities.

Club Dialog

By TOM MOULTON

NEW YORK—Without a doubt, the music of Philadelphia is the strongest influence on the disco market these days. A quick glimpse: The O'Jays with their recent No. 1 disco audience response record in "I Love Music" (PIR); The Mighty Clouds of Joy's current No. 1 disco record "Mighty High" (ABC), which was mixed at Sigma Sound; Harold Melvin & the Blue Notes, the Salsoul Orchestra and Archie Bell & the Drells all with songs on the disco listing; and Billy Paul and Dee Dee Sharp both with records fast gaining acceptance at the club level. Indications are, too, that the city's musical influence is going to continue well through 1976.

A new City Limits LP is coming, as well as one from Eddie Kendricks, produced by (Norman) Harris Machine. The album has seven strong disco cuts, including "On My Way" and "All My Love," both very melodic and uptempo; "It's Not What You Got," 4:09 in length and with a good rhythm break; "He's A Friend" and "Chains," uptempo and pop oriented; "I Won't Take No For An Answer," Motownish; and "Get It While It's Hot," featuring the Hustle sound. Overall, the album stacks up as one of the strongest commercial efforts from Hendricks to date, and one wouldn't be surprised if it augured a quick return to the studios for more of the same.

Buddah, reportedly, is getting heavily into the disco flow, especially with its new 12-inch disco disk. The label is rush releasing "Merry-Go-Round" by Philadelphia's Monday After this week, while next week Andrea True's "More, More, More" is scheduled to ship.

The latter disk has quite a different sound in that it has more of an import feel (from France or Germany, say) than what you'd might expect. The sides were cut in Jamaica, and their strong sensuality should have strong appeal to spinners.

The Southern California Disco DJ Assn. is gathering steam and, for those interested, contact can be made with the group through Jane Benton at 8265 Sunset Blvd., Los Angeles 90069. The phone number there is (213) 650-8905.

Bruce Morrow For TV Disco Special

NEW YORK—"Bruce Morrow Disco," a one-hour television special, was taped at Wednesday's Discotheque here Dec. 17.

Produced by BMT Productions, the show features such acts as B.T. Express, the Crown Heights Affair, Herbie Mann and the Family of Mann, Melissa Manchester, Ben Vereen and Gloria Gaynor.

While there are possibilities that NBC will air the show, BMT's game plan is for domestic and international syndication.

Morrow, long known as radio disk jockey Cousin Bruce, has also been appearing on NBC's New Center 4 show as a reporter on the current music scene.

Club Growth

• Continued from page 9

will continue to generate a healthy buck.

Record-wise, discos will maintain their reputation for breaking new artists (something we can all applaud) and will also grow as promotional vehicles for label marketing strategies.

They will continue as an early warning signal for radio programming as well.

It's also inevitable that bad public vibes will be tagged on as fast buck operators look to grab a piece of the pie without concern for the quality of the music, or avoid efforts to come up with that which is creative.

However, the disco ball seems unlikely to be dropped. True, late-comers and followers will step aside, but discogers are a hardy bunch and will continue to do their thing out of the spotlight's eye.

Discos

DJ SAVARESE

Clubs Will Become 'Total Environments'

By JIM MELANSON

NEW YORK—You can no longer consider disco as a "one-level form of entertainment," says Tom Savarese, DJ at the 12 West Club here.

Savarese, looked upon by many as one of the leading spinners on the scene, feels that the changes—sweeping away the notion of a disco as we've known it—have already begun.

What's coming? Total entertainment environments, according to the 31-year-old Savarese. Places where people will be able to find a mixture of the arts, from dance, to live musical performances, to film, to theater, to fashion, to refined light shows and/or to just boogieing to the latest hot disco disks.

An inkling of what's ahead very well may have sprouted its head from Dec. 12-14 at Savarese's own club, when such performers as the Harkness Ballet Troupe, members of the cast from the Broadway musical "Chorus Line," Gloria Gaynor, comedian Robert Klein and a host of other acts joined together for 2½ nights of entertainment for the benefit of the city coffers.

Notably, the members of the Harkness came to dance to whatever Savarese decided upon playing, reinforcing the almost feudal control a well established player has over his dance floor domain.

At his craft for a little over three years now, Savarese is outspoken on many areas of the disco world. Mainly, he says, because he feels that he's reached an earlier set goal of becoming "the biggest and the best DJ around."

And, if pay can reflect one's achievements, he might be right, as he brings down \$200 a night for the three nights (Wednesday, Friday and Saturday) he works the Greenwich Village disco. The club is also open a fourth night during the week—Sunday.

A successful spinner has to keep "evolving and moving" when it comes to music, he explains. It's custom, he says, for him to listen to new records upwards to several hours a day, just to make sure that he's ahead of what's already popular on the dance floor. He even tapes each night's performance for listening the next day when he checks to see whether he can further enhance the musical flow being delivered.

It might sound like a lot of unne-

cessary work, but not for a job that Savarese would rather define as an art.

And, as any art, disco spinning has its tricks, like never slowing the evening's pace down with a record the dancers aren't familiar with; like being constantly on the watch for "sound changes" (musical hooks which permit a spinner to move into another record without breaking stride) and like slowing down or speeding up certain commercial versions so that dancers can turn-on in a dance sense, Savarese explains.

How does Savarese feel about today's dance music—still the most important ingredient in any disco? "There's been a lull for some time now," he says, "but I think that a whole new sound will break out next year."

He says that, with a few exceptions, the current trend of "re-making old standards for the discos is appalling. We have too much ingenuity in this country to rely on oldies."

Import-wise, Savarese says that a number of European disks are "hot." They've begun to realize overseas that there a strong disco market here that can break records, he states.

As for domestic labels, Savarese is pleased with the strides that have been made between record companies and disco DJs in the area of providing promotional copies, test pressings and, now, the new 12-inch disco disks a number of labels are using. Still, though, he feels that there is room for improvement.

One example would be with the 12-inch disks, which provide "great fidelity for club play, but which also adds to the number of records we have to carry." He'd like to see upwards of three cuts put on the special records, and not just one as is custom now.

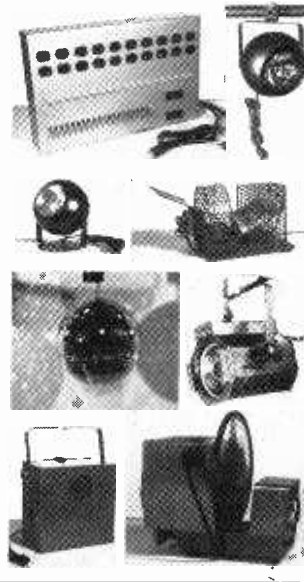
He would also like to see record companies broaden their service to DJs because "quite often they feel that a song isn't geared for the discos, when in reality it is." That kind of a judgment should be left to spinners, he continues.

Labels also push records after they're on the charts, and by then they could have long been left behind by many of the DJs, he explains. Savarese, himself, has

(Continued on page 23)

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Sound Waves

By JOHN WORAM

NEW YORK—Electret microphones seem to be finding wider acceptance and application in recording studios, judging by the number that have been recently introduced. Not the name of some new microphone manufacturer, electret signifies a special type of condenser microphone, in which external power requirements have been greatly simplified.

Not too many years ago, the condenser microphone was a rather bulky affair, due to its built-in preamplifier, complete with a vacuum tube. Each such microphone required an external power supply and a special multi-conductor cable from the supply to the microphone.

Transistor technology simplified things by eliminating the tube's requirement of a filament voltage. Still, it needed a DC voltage to power the preamplifier and charge the capacitor/diaphragm. Now, so-called phantom powering allows the microphone to receive its DC over the same lines that send the audio signal to the console.

A master power supply, built into the console, powers the condenser microphone when it is plugged into any regular microphone input in the studio. Although this is a notable improvement over vacuum tube condensers, the microphone still depends on the power supply for its successful operation.

The electret principle goes one step further, as the diaphragm is permanently charged at the time of manufacture. Power requirements are therefore greatly reduced, and the microphone may be operated over a long time period by a small mercury battery within the microphone's casing. Since no external power supplies are required, the electret is as easy to use as any dynamic microphone.

The AKG C-500 system is one example of the latest in electret microphone design. The system consists of a basic powering module, containing the battery housing, related circuitry, an output transformer and standard 3 pin microphone plug.

The entire module is just 4 1/2 inches long and less than 1 inch in diameter. Depending on the application, a uni- or omni-directional capsule is screwed onto the powering module, and the microphone is ready for use. Each capsule contains its own built-in preamplifier, and a lavalier, as well as a shotgun capsule are also available.

The powering module retails for \$60, with capsules ranging from \$45 to \$85.

Sennheiser makes a similar system, with omni-, uni- and shotgun

capsules available. Like the AKG system, the Sennheiser electret may also be operated over most phantom power supply systems, should the user prefer to do so. If the microphone is to be operated from the internal battery, a built-in LED verifies performance by flashing when the microphone is turned on.

As with many other recent inventions, electret technology has been around for quite a few years, in theory if not in application. In a recent Microphone Facts bulletin, Electro-Voice senior engineer Alan Watson points out that the electret concept was first suggested by Michael Faraday in 1839 (No, he didn't say 1939). Before the turn of the century, the term "electret" was coined, and in the 1920s, the Japanese developed an electret out of wax—the only suitable material at that time.

During World War II, the Japanese tried the wax electret in a field communications microphone. In the jungles of the South Pacific, it proved to be a notable disaster, and although it probably didn't lose the war, it didn't help win it either.

It was not until the 60s that scientists at Bell Labs developed the electret into a reasonably reliable device, although some early imported models were quickly withdrawn, due to long term stability problems.

The latest electret from Electro-Voice, its model CS 15, is designed as a professional grade microphone. In fact, it has been used quite successfully onstage at Caesars Palace in Las Vegas. Sound director Dave Rogers reports that the microphone is well suited for hand-held operation—something that may not be said about many condenser microphones. In addition, he finds that he can get a little more gain before feedback with the CS 15, which is always important in p.a. work.

The Electro-Voice CS 15 brings the electret condenser microphone around almost full circle, since it may not be powered from an internal battery. Instead, an external battery-operated power supply may be inserted in the microphone line at any point between the console and the microphone, or the microphone may be phantom-powered, as with the other electrets covered in this column.

TEAC has also introduced a line of electrets, for pro and semi-pro applications. Its ME-120 comes with interchangeable omni- and uni-directional capsules, and a low end roll-off switch for voice and other close up applications. The ME-50 is a lower priced cardioid-only microphone, equipped with a 1/4-inch phone plug. It may be wired for low or high impedance operation.

Manufacturers still aren't talking about the manufacturing details involved in electret microphone production. For the moment, their techniques of permanently charging an electret with several hundred volts are "trade secrets." Nevertheless, one company has published some test reports which predict that a reliably useful permanent charge should last for about 100 years, under reasonable conditions. I'll let you know.

Information on latest developments from equipment manufacturers, research engineers and studio owners is encouraged. Send to John Woram, Billboard, 1 Astor Plaza, New York, N.Y. 10036.

Studios High On New Year

• Continued from page 4

heavy bookings through even the traditionally quiet months of January and February.

While 24-track has been a fairly good-sized part of the New York and Los Angeles scenes for the past year and has made steady inroads into Nashville, many in the business feel this is the year when 24-track will come into its own, not simply as something artists and producers request, but as a tool they understand.

Automation is seen as the coming thing by some and is seen as a concept which is simply not sufficient at the current time to suit all needs by others.

And while most studio executives do not have a great deal to say concerning rate increases, rising property taxes, electrical bills and so forth around the nation are almost forcing owners to increase rates.

Ron Trowbridge of Wally Heider's in Los Angeles says he is not planning any drastic changes regarding equipment, but he does point out that 24-track is becoming even a stronger factor than ever. "We are also quite busy, and expect to remain so throughout the coming year," he adds.

"We're pretty well booked up for January and I think it's safe to say that we're good and swamped. The remote units are also heavily booked, and it looks like most major artists are planning things way ahead for 1976."

Trowbridge also points out that it is not only the major Los Angeles studios, but many of the smaller ones which are experiencing an unusually busy season.

Kent Duncan, owner of Kendun in suburban Burbank, is heavily involved in both mastering and recording. "As far as the business end of things is concerned," he says, "we've doubled sales every year for the past five years. And while nobody can expect that to keep up forever, we are certainly looking for another jump in 1976."

"We will be expanding during the year," he adds. "We have taken the building next door to our original location and built new offices, spending \$100,000 just for that. A new Westlake cutting room is also in the building, and room for a new studio, which will go in within a year."

"As far as mastering is concerned, I see no real technical revolutions coming up. We have, however, commissioned two mastering consoles, and the circuitry is really what you would call circuitry of the '70s."

"A lot of the technology in consoles is coming from the space program, because they need things small and so do we. It used to take 10 years for this information to filter down to the studio level, but that time lag is now down to only two or three. One reason is that a fair amount of engineers are coming from the various space program into studio work."

Duncan also expects more 24-track work throughout the industry, and notes that 80% of his work is in that medium. He also feels automation is here to stay, pointing out that at least half his mixing is automated. Video capabilities will be a feature of his new studio. He also looks to the continuing demise of the big budget LP, feeling that "the guys who can bring in an LP on budget are the guys I think the labels will turn to in the coming year."

Roy Cicala at the Record Plant (Continued on page 23)

Studio Track

By BOB KIRSCH

LOS ANGELES—Down in Miami, PBS station Channel 2 recently rolled its cameras into the **Criteria Recording Studios** to film a half hour special showing and explaining the inner workings of how a record is created and produced.

The show was produced, as part of a series known as "Fusion," by **Mike Praeger**. The series has recently been picked up for national distribution. Featured on this particular 30 minutes was singer/songwriter **Bill Seighman**. **Mack Emerman**, president of Criteria, is featured as both producer and engineer. **Stephen J. Nicholas** is featured as co-producer. Seighman is currently at Criteria putting together his first LP, with Emerman and Nicholas handling production and engineering. Seighman has written songs for **Roberta Flack** and **Marvin Gaye**.

For those of you who remember some of the big groups of the mid '60s, the **Beau Brummels** are sure to spring to mind. Besides lead singer **Sal Valentino**, songwriter, guitarist and harmony vocalist **Ron Elliott** is also remembered, primarily as one of the best and most underrated writers of that particular period in rock. Well, Ron is back with a new group known as the **Giants** and the band is recording in Los Angeles at **Larrabee Studios**. Other members of the group include **Juan Platania** (who once played with **Van Morrison**) on guitar, **Bruce Gary** on drums (he once played with **Jack Bruce**), **Carl "Flick" Rucker** on bass (a former member of the **Butts Band** and lead singer **Laurie Kaye Cohen**). **John Nagy** is handling production on the set and Ron will be writing the material.

Down in Nashville, **Booker T. Jones** is set to produce the first RCA LP from the **Memphis Horns**. Recording at the RCA studios, Jones is producing the set for the **Horns' Truckin' Productions**. There's actually kind of an interesting history behind the project. Booker T., of course, was the leader of the highly successful **Booker T. & The MGs**, and the group's first job was to act as rhythm section for the **Mar-Keys**, a group formed by **Wayne Jackson**, currently leader of the **Memphis Horns**. The group enjoyed a number of major hits and toured the U.S. and Europe extensively before disbanding and later reforming, with primarily different members, as the **Memphis Horns**. This is the first studio effort by the **Horns** in years, though they have performed on scores of gold LPs, including efforts by **Aretha Franklin**, **Elvis Presley**, **Al Green** and **Otis Redding**. The **Horns** have also toured with **Stephen Stills**, the **Doobie Brothers** and **Rod Stewart & Faces**. Other members of the group, as well as Jackson on trumpet, include **James Mitchell** on sax, **Andrew Love** on sax (recognized as co-leader with Jackson), **Jack Hale** trombone and **Lewis Collins** on sax. The rhythm section is made up of **Bobby Manuel** and **Michael Toles** on guitar, **Errol Thoms** on bass, **Lester Snell** on keyboards and **Willie Hall** on drums.

Mark Rashkow, Chicago guitarist who has played with a number of name local groups in the past, has now formed **Chicago Sound Co.** to specialize in the repairing of amps and speakers. Though a fairly new addition to the business, the firm has

already been called in to offer last minute help for such groups as the **Cryin' Shames**, the **Rhinestones** and **Styx**.

In notes from around the country: **Jerry Corbetta** is wrapping up his first solo LP at **Western United Studios** in Los Angeles. Also at the studio is Corbetta's group, **Sugarloaf**. Corbetta is handling production, with help from **Jay Lewis**. The **Doobie Brothers** are at Warner's Recording Studio in Burbank with **Ted Tempelman** handling production chores. **Al Green** is in the **Hi Studios** in Memphis with **Willie Mitchell** adding his distinctive production touch.

At the **Heritage Studio** in Los Angeles, **Tret Fury** is in cutting with producer **Morgan Covett** and engineer **Randy Nickolaus**. Musicians on the date include **Earl Palmer** on drums, **Ray Pulman** on bass, **Tom Hensely** on piano and **Herb Peterson** on guitar. Also being cut at the studio are some Army spots for the **Film Factory**, with **Gene Weed** handling production.

In Cleveland, the **Agora Club** has just finished construction of a quad studio, in addition to the 8-track and 16-track studio already featured in the club. The first "Live From The Agora" broadcast was mixed recently for broadcast over **WMMS-FM**. The studio is on the second floor of the facility, with lines directly from the stage mixer to the studio. First artists to be recorded through the new facilities were **Streetwalker** and **Manfred Mann**. **Hank LoConti** is owner of the **Agora**, and he reports that the quad equipment is Sansui.

Down at the **Starday Studios** in Nashville, **Four Star** has been in cutting singles for **Scott Summers** with **Dana Thomas** engineering and **Jean Zimmerman** producing. **David Heavner** has been cutting for **Sing Me Music** and **Benson Publishing** has been cutting **Life Action**, **Regeneration**, the **Smite Singers**, **Free Spirit**, the **Steve Adams Trio** and **Dallas Holms**. **Phil Johnson** has been handling most of the production and **Bob Clark** has been behind the console for the whole batch. **Paragon Music** has cut **Sammy Hall** and the **Lanny Wolf Trio**, with **Bob McKenzie** producing and **Lee Hazen** at the boards.

At **United Sound Systems** in Detroit, **Goodness** has been cutting with producer **Calvin Simon** and engineer **Jim Vitti**, working on a movie score. **Johnny Taylor** is in working with producer **Don Davis** and engineers **Ken Sands** and **Vitti**. **Marilyn McCoo** and **Billy Davis** (who happen to be two ex-members of the 5th Dimension) have been busy with Davis and engineers Davis, Vitti, Sands, **Pete Bishop** and **Bon Blana**. **George Clinton** is in cutting some material for **Back Stage Music**, and **Harvey Yates** is doing work for **Neostat Publishing**. **Lori Jacobs** is the artist Yates is working with. **Jeannie Reynolds** is in cutting for **Groovesville**, with **L.J. Reynolds** producing.

Carl Carlton has wrapped up his latest LP at Philadelphia's **Sigma Sound Studios**, with **Bunny Sigler** handling production and **Jim Gallagher**, **Jay Mark**, **Kenny Present** and **Arthur Stoppe** engineering.

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New Acts: Colleges Vital

• Continued from page 8

its continued sophistication and professional approach, it would be safe to say from the input of many observers, that the future looks bright.

College students still continue to program well using a taste of everything. For this reason, diskeries still utilize many promotional plans keeping campus radio in the forefront.

Even though the professional radio market is still very tight and hard to break into, there appears to be a new flux of students—fresh off the campus—who are being accepted for jobs purely on the programming creativity they displayed while in school.

Campus concert producing is another story. While there is still a lot of money floating around for these dates, the creative programming of student bookers appears to be on the decline, according to several agents.

These talent sellers don't seem to mind as much about the volume of sales, as much as they do about the apparent epidemic of apathy in student entertainment committees.

Several years ago, a person could find any type of concert on a campus—thereby feeding the needs of his or her respective student body. Even on a small college campus, it was not unusual to see and hear a taste of everything—from blues to jazz to bluegrass to rock to folk to classical to country to soul.

The outlook for the future, as re-

gards the diversity of programming, looks glum. Outside of several schools, the majority are just concerned with bringing in the biggest pop acts they can afford.

This has always been a mistake, according to one talent agent asking not to be named.

"On a college campus, students can appreciate a taste of everything and for that reason, the elected or appointed committee of student bookers should be responsive to their needs, although they sometimes don't seem to look at it this way," he says.

"There is definitely nothing wrong with a school that wants to book a \$25,000 per night attraction, but when you break down that cost, it is more viable for student needs to stage a folk, bluegrass, blues and/or jazz festival."

Even with some schools adhering to a rigid schedule of booking one big show, instead of three smaller ones, students are being much more cautious and slower in their buying habits. Unlike the past few years, when a school was quick to buy an act they wanted at the designated price, student talent buyers today are looking for the best deal they can get.

Most of the top talent agencies concur on this fact it takes several follow-up calls to get the school to commit itself for a date.

Something to keep an eye on is the presence and growing importance of professional promoters. These individuals have the capital and contacts to present major attractions on campus, many times at little or no expense to the school. While the administration of some schools forbid contact with professional promoters, many schools are taking the time to talk and listen to these people.

Musical trends almost always get their first introduction on the confines of college campuses. In fact, many of today's top acts gained their first taste of a concert audience playing on the college circuit.

If anything looks like it's waning, it's European rock, which surged to the forefront several years back. Until this past year, it was perhaps the most prevalent provider of new acts for the college circuit. The sudden decline can possibly be attributed to one major occurrence—the lessening of places for these groups to start in their native lands.

Musical forms on the up-and-up are jazz, which has a large share of crossover artists capable of capturing a wide variety of audiences; reggae, which is a music of the future just starting to see the light of day; the boom of singer-songwriters like Barry Manilow, Neil Sedaka, Phoebe Snow and Janis Ian; country-rockers like Waylon Jennings, Jessi Colter, Willie Nelson, Michael Murphy, Linda Ronstadt, Emmylou Harris and the Eagles; and disco sounds like B.T. Express, K.C. and the Sunshine Band, Silver Convention and countless others.

If there is any one general trend on campus bookings, it's the leaning toward softer sounds, because people want to listen instead of rocking out. There is still a growing audience of students who would rather dance and bounce to the music than listen, but by-and-large it is now easier to find a collegiate audience like it was in the mid-sixties dressed up and ready to listen.

The college promotion department of each record company still treats this market with kid gloves and for good reason. According to the department heads at companies like Atlantic, A&M and CBS, the

(Continued on page 23)

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Vegas Gets 2,000 Seater For Shows

By HANFORD SEARL

LAS VEGAS—The first college facility for the performing arts in this fast-paced town was revealed Dec. 15 at the 7,000 student campus of the Univ. of Nevada, Las Vegas.

A 2,000-seat structure, the Artemus W. Ham Concert Hall, will offer world renowned musicians in a seven-concert series starting next October with the Melbourne Symphony.

The \$4.2 million building is targeted for completion this summer and will be ready for the other artists who will include Isaac Stern, the Tokyo Symphony, John Clifford and the Los Angeles Ballet, the Prague Chamber Orchestra, the Polish National Radio Orchestra, Utah Symphony and pianist Richter-Haaser.

"This is an opportunity for us to bring outstanding music not only to the university community but to all of Southern Nevada," says Dr. Donald Baepler, UNLV president.

The concert hall main floor will seat 1,500 with another 500 balcony seats and all seats will be elevated for excellent viewing, according to Charles Vanda, concert hall program director.

"Each program will be different and exciting," reports Vanda. "Our first series will concentrate on the classics. It will be the first time a symphonic series will be available for evening viewing."

The university concert hall follows the announcement several months ago of a \$10-million, 7,500-seat Theatre for the Performing Arts now under construction at the Aladdin Hotel on the Strip.

Completion of the new Aladdin facility is June 1, just prior to the campus edifice opening.

Soul Sauce

Changes On The Way For Black Radio

By JEAN WILLIAMS

LOS ANGELES—Changes are coming in 1976 for r&b or black oriented radio, according to some of the country's top programmers.

Jerry Boulding, program director of WCHB, Detroit, predicts 1976 will bring consultants who will program various stations. He also says women are going to become a strong force in radio.

"FM is where women are going to find their element.

"Automation is going to become a major factor in FM radio. And personality radio will make giant steps via AM channels. That is, if the stations combine the right music with the right personality," says Boulding.

"1975 witnessed the emergence of black music as more than a crossover force," he continues, "And 1976 will see the record companies recognizing this force and following it up with comparable promotion.

"The labels will stop looking at all black acts as r&b artists."

In Chicago, E. Rodney Jones, program director of WVON says, "1976 will be the year of automated black radio stations," which he claims will result in the loss of many jobs for black personalities.

He also says AM and FM stations will be in constant battles for audiences, adding that FM has more programming freedom.

"AM radio will become broader in its programming, because not only does it have FM stations to contend with, it now has discos which will be even more popular in '76 breathing down its neck," says Jones.

And on the West Coast, Jim Maddox, program director of KDAY, Los Angeles, says: "Formula radio is going out in 1976.

"The emphasis will be on individual markets and programmers will deal with their particular audiences.

"The guy who is most different, who comes up with something that is custom tailored to his market will make or break a station.

"In dealing with the playlists," says Maddox, "It's not the size of the lists that counts, it's what the programmers are going to do with them. Playlists should depend on what products are released.

"If there is a lot of good product, the playlist should be expanded, and tightened accordingly."

Sonny Taylor, program director of WWRL, New York, cites a major change in black radio for 1976 will be AM stations involvement in playing albums.

"AM stations are being backed against the wall and must come with something different, and I feel that change will be in exposing more album product," says Taylor.

Another change he says will be in the announcers themselves. "There will be a change in the sound of personalities. They will be more sophisticated and professional," he adds.

He also says the change in black radio brought on by women in the industry will be more evident in the coming year.

"Women in radio have made us men change. They are coming with a smoother/softer sound which is catching on," says Taylor.

Billy King, program director of KSOL, San Francisco, says, "Black music is the bottom line for the in-

(Continued on page 23)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	WALK AWAY FROM LOVE —David Ruffin (C. Kipps, Motown 1376 (Charles Kipps, BMI))	34	38	6	I DON'T WANT TO LEAVE YOU —Debbi Taylor (D. Jordan, A. Smith), Arista 0144 (Diversified, ASCAP)	69	75	4	SUNNY —Yambu (B. Hebb), Montuno Gringo 8003 (PIP) (Portable/MRC, BMI)
2	4	7	SING A SONG —Earth, Wind & Fire (M. White, A. McCay), Columbia 3-10251 (Sagittario, BMI)	35	25	9	FOR THE LOVE OF YOU (Part 1 & 2) —Isley Bros. (E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T. Neck 2259 (Epic/Columbia) (Bovina, ASCAP)	70	62	12	COME TO MAMA —Ann Peebles (W. Mitchell, E. Randle), Hi 2294 (London) (Jec, BMI)
3	3	8	WAKE UP EVERYBODY (Part 1) —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	36	44	5	LET'S DO THE LATIN HUSTLE —Eddie Drennon & B.B.S. Unlimited (E. Drennon), Friends & Co 124 (Dimit, BMI)	71	82	2	DO IT WHILE YOU CAN —Billy Preston (B. Preston, B. Fisher), A&M 1768 (Irving/WEP, BMI/Almo/Preston, ASCAP)
4	1	8	LOVE ROLLERCOASTER —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73734 (Phonogram) (Ohio Players/Unichappell, BMI)	37	40	7	(ARE YOU READY) DO THE BUS STOP —The Fatback Band (B. Curtis, J. Flippin), Event 227 (Polydor) (Citta, BMI)	72	89	3	HONEY I —George McCrae (H.W. Casey, R. Finch), T.K. 1016 (Sherlyn, BMI)
5	6	12	LOVE MACHINE Part 1—Miracles (W. Moore, W. Griffin), Tama 54262 (Motown) (Jobete/Grimora, ASCAP)	38	28	14	FLY, ROBIN, FLY —Silver Convention (S. Levey, S. Prager), Midland Int'l. 10339 (RCA) (Midsong, ASCAP)	73	77	12	I DESTROYED YOUR LOVE —Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)
6	5	10	FULL OF FIRE —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)	39	48	4	LOVING POWER —Impressions (C. Jackson, M. Yancy), Curtom 0110 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	74	85	4	IN LOVE FOREVER —Whispers (J. Hernandez), Soul Train 10430 (RCA) (Spectrum VII, ASCAP)
7	9	10	YOU SEXY THING —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	40	50	5	I GOT OVER LOVE —Major Harris (C.B. Simmons, J.B. Jefferson), Atlantic 45-3303 (WIMOT/Sacred Pen, BMI)	75	81	4	DON'T LET ME BE LONELY —Nancy Wilson (J. Taylor), Capitol 4189 (Country Road/Blackwood, BMI)
8	8	10	I LOVE MUSIC (Part 1) —O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	41	27	9	IT'S ALRIGHT —Graham Central Station (L. Graham), Warner Bros 8148 (Nineteen Eighty Five, BMI)	76	78	6	BABY IT'S YOU —Masqueraders (B. Bacharach, H. David, Williams), Hot Buttered Soul 12141 (ABC) (Dolfin/United Artists, ASCAP)
9	19	5	LOVE TO LOVE YOU BABY —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 5003 (Casablanca) (Sunday/Cafe Americana, ASCAP)	42	52	4	HOLD BACK THE NIGHT —Trammps (Baker, Harris, Felder, Young), Buddah 507 (Golden Fleece/Mured, BMI)	77	63	12	TONIGHT'S THE NIGHT —s.s.o. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)
10	10	9	VALENTINE LOVE —Norman Connors (M. Handerson), Buddah 499 (Electrocard, ASCAP)	43	58	3	SWEET LOVE —Commodores (L. Riche Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	78	88	2	ABYSSINIA JONES —Edwin Starr (E. Starr), Granite 532 (ATV/Zonal, BMI)
11	15	6	FREE RIDE —Tavares (D. Hartman), Capitol 4184 (Silver Steed, BMI)	44	30	11	WE'RE ON THE RIGHT TRACK —South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)	79	76	9	IT'S TOO LATE —Johnny "Guitar" Watson (J. "Guitar" Watson), Fantasy 752 (Jowat, BMI)
12	16	8	ONCE YOU HIT THE ROAD —Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros 8154 (Mighty Three/Sacred Pen, BMI)	45	67	3	QUIET STORM —Smokey Robinson (W. Robinson, R.E. Jones), Tama 54265 (Motown) (Bertam, ASCAP)	80	65	9	I'M IN HEAVEN (Part 1) —Touch Of Class (M. Steals, M. Steals), Midland International 10393 (RCA) (Diagonal/Steals Bros., BMI)
13	11	10	WHAT'S COME OVER ME —Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	46	56	4	PUTTIN' IT DOWN TO YOU —Jackie Moore (K. Gold, M. Denne), Kayvette 5124 (TK) (Colgems, ASCAP)	81	69	21	TO EACH HIS OWN —Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)
14	14	10	"THEME FROM MAHOGANNY" (Do You Know Where You're Going To) —Diana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)	47	42	7	IT'S ALRIGHT (THIS FEELING) —Notations (C. Jackson, M. Yancy), Gemco 0503 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	82	NEW ENTRY		YOU —Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)
15	24	5	INSEPARABLE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	48	43	8	CHANGE (Makes You Want To Hustle) —Donald Byrd (L. Mizell), Blue Note 726 (United Artists) (Alrudy, ASCAP)	83	90	2	THAT OLD BLACK MAGIC —Softones (J. Mercer, H. Arlen), Avco 4663 (Famous, ASCAP)
16	18	7	GOING DOWN SLOWLY —The Pointer Sisters (A. Toussaint), ABC/Blue Thumb 268 (Warner-Tamerlane/Marsaint, BMI)	49	34	12	CARIBBEAN FESTIVAL —Kool & The Gang (R. Bell, Kool & The Gang), De Lite 1573 (PIP) (Delightful/Gang, BMI)	84	NEW ENTRY		HEART BE STILL —Carl Graves (L. Garrett, R. Taylor), A&M 1757 (UFO, BMI)
17	21	6	WHERE THERE'S A WILL, THERE'S A WAY —Bobby Womack (J. Ford), United Artists 735 (Chartwell, BMI)	50	61	6	BOOGIE FEVER —Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren/Vibes, ASCAP/Bull Pen, BMI)	85	95	3	LE LO LI —Sly Stone (S. Stewart), Epic 8-50175 (Columbia) (Stonflower, BMI)
18	26	5	MAKE LOVE TO YOUR MIND —Bill Withers (B. Withers), Columbia 3-10255 (Golden Withers, BMI)	51	55	6	WHAT'S THE NAME OF THIS FUNK (Spider Man) —Ramsey Lewis (C. Stephey, M. Stewart, D. Raheem), Columbia 3-10235 (Elbur/Pamoja, BMI)	86	71	12	LAY SOME LOVIN' ON ME —Jeannie Reynolds (C.R. Cason), Casablanca 846 (Double Sharp, ASCAP)
19	7	13	LET'S DO IT AGAIN —Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	52	66	4	NURSERY RHYMES (Part 1) —People's Choice (L. Huff, C. Gilbert), TSDP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	87	NEW ENTRY		I NEED YOU, YOU NEED ME —Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)
20	32	5	TURNING POINT —Tyrone Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	53	64	4	BABY FACE —The Wing & A Prayer File & Drum Corps (B. Davis, H. Akst), Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)	88	96	2	I WANT TO DANCE WITH YOU (Dance With Me) —Ritchie Family (J. Morali, H. Belolo, B. Whitehead), 20th Century 2252 (Can't Stop, BMI)
21	29	7	THEME FROM "S.W.A.T." —Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	54	39	12	GIVE ME YOUR HEART —Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)	89	NEW ENTRY		I HAD A LOVE —Ben E. King (N. Ashford, V. Simpson), Atlantic 3308 (Nick-O-Val, ASCAP)
22	22	8	SCHOOL BOY CRUSH —AWB (White, Stuart, Ferrone, Gorrie), Atlantic 3304 (Average, BMI)	55	83	3	SWEET THING —Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	90	98	2	SAGGITARIAN AFFAIR —Ronnie McNeir (R. McNeir), Prodigal 0620 (Cushell/Mac West, BMI)
23	23	7	FUNKY WEEKEND —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4661 (Avco Embassy, ASCAP)	56	45	13	HAPPY —Eddie Kendricks (L. Caston, K. Wakefield), Tama 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	91	91	5	A CHANCE FOR PEACE —Lonnie Liston Smith & The Cosmic Echoes (L.L. Smith), Flying Dutchman 10392 (RCA) (Cosmic Echoes, BMI)
24	17	9	WE GOT TO GET OUR THING TOGETHER —Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)	57	46	10	COME LIVE WITH ME —Isaac Hayes (I. Hayes), Hot Buttered Soul 12138 (ABC) (Incense, BMI)	92	100	2	THANK YOU BABY FOR LOVING ME —Quickest Way Out (W. King), Philly Groove 8163 (Warner Bros.) (Sik, BMI)
25	12	10	PART TIME LOVE —Gladys Knight & The Pips (D. Gates), Buddah 513 (Kipahula, ASCAP)	58	68	7	DISCO SAX/FOR THE LOVE OF YOU —Houston Person (J. Roach), 20th Century/Westbound 5015 (Bridgeport/Jibar, BMI)	93	92	3	PASS THE FELLIN' ON —Creative Source (M. Stokes, E. Thomas), Polydor 14291 (Clarama, BMI)
26	13	13	SOUL TRAIN "75" —Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	59	47	13	CHANGE WITH THE TIMES —Van McCoy (V. McCoy), Avco 1868 (Van McCoy/Warner-Tamerlane, BMI)	94	73	8	SIMPLE THINGS —Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50166 (Columbia) (DickieBird, BMI)
27	33	5	SLIP AND DO IT —Betty Wright (J. Thompson, E. Dixon), Alston 3718 (T.K.) (Cachand, BMI)	60	70	2	THE SOUL CITY WALK —Archie Bell & The Drells (J. Whitehead), TSDP 4-4774 (Epic/Columbia) (Mighty Three, BMI)	95	NEW ENTRY		JUST YOUR FOOL —Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)
28	31	6	EVERY BEAT OF MY HEART —Crown Heights Affair (F. Neranis, B. Britton), De-Lite 1575 (PIP) (Delightful, BMI)	61	54	9	DRIVE MY CAR —Gary Toms Empire (J. Lennon, P. McCartney), PIP 6509 (Maclen, BMI)	96	NEW ENTRY		LADY BUMP —Penny McLean (F. Levey, S. Prager), Atlantic 7038 (Meridan Segal/Butterfly, BMI)
29	41	3	LOVE OR LEAVE —Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	62	74	3	I'M NEEDING YOU, WANTING YOU —Chuck Jackson (A. Goodman, H. Ray, W. Morris), All Platinum 2360 (Gambi, BMI)	97	93	6	I'LL CARE FOR YOU —Jimmy Briscoe & The Little Beavers (P.L. Kyser, L. Stuckey), Pi Kappa 700 (Wanderk, BMI)
30	36	6	SHAME ON THE WORLD —Main Ingredient (G. Dozier, K. Lewis), RCA 10431 (Incredible/Proud Tunes, BMI)	63	86	2	LET THE MUSIC PLAY —Barry White (B. White), 20th Century 2265 (Sa-Yette/January, BMI)	98	NEW ENTRY		SILLY PUTTY —Stanley Clarke (S. Clarke), Nemperor 002 (Atlantic) (Clarke, BMI)
31	35	6	HOT (I Need To Be Loved, Loved, Loved, Loved) —James Brown (J. Brown), Polydor 14301 (Dynamite/Belinda/Unichappell, BMI)	64	57	14	HOLLYWOOD HOT —The Eleventh Hour (B. Crewe, C. Bullens), 20th Century 2215 (Heart's Delight, BMI)	99	NEW ENTRY		DO WHAT YOU FEEL —Rimshots (W. Morris, A. Goodman), Stang 5065 (All Platinum) (Gambi, BMI)
32	37	6	THE BEST PART OF A MAN —Wilson Pickett (C. Reid), Wicked 8101 (TK) (Sherlyn, BMI)	65	72	3	LOVE STEALING —Bobby Sheen (F. Johnson, T. Woodford), Chelsea 3034 (Stone Diamond, BMI)	100	NEW ENTRY		MUSIC MATIC —Brick
33	20	11	THAT'S THE WAY I LIKE IT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	66	87	2	YOU'RE FOOLING YOU —Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)				
				67	60	8	HEY THERE LITTLE FIREFLY —Firefly (K. Nolan), A&M 1736 (Sound Of Nolan/Chelea, BMI)				
				68	79	5	ALWAYS THERE —Ronnie Laws And Pressure (R. Laws, W. Jeffrey), Blue Note 738 (U.A.) (Fizz/At Home, ASCAP)				

General News

Black Music Change Seen

• Continued from page 8
base for several acts, he says, "This music will now be recognized in its own right."

And Tom Draper, Warner Bros. chief of black music contends that black product now dominates the music scene. He adds, "This domination will be more evident in 1976."

"Soul music is the only music that's really selling," claims Draper. "It will no longer be r&b, because it's really stretching out. And there is no way for it not to dominate next year."

"This music is now coming from all sources," he continues, citing Motown and Warner Bros. on the West Coast and CBS, TK and RCA on the East Coast.

"I feel that more pop artists will move to the black sound in '76," he says.

On the other hand, Lebaron Taylor, vice president of CBS Records says he does not see any major changes in terms of direction for black music in 1976. However, he adds Columbia is looking for increased penetration for all its product.

"Music in general will take on a progressive black flavor next year, and the young black consumer now

represents middle class black America," says Taylor.

"This particular youth market is outside the range of just AM radio," he continues. "They are more into music which covers a wider scope such as mixing jazz with other forms of music."

"Believe me, CBS is looking at this closely."

He cites Earth Wind & Fire as representing the epitome of what the black youth market is looking for in a group, explaining that Earth, Wind & Fire covers the entire jazz/r&b/progressive spectrum.

And Hank Talbert, director of r&b product for Arista Records, says 1976 will see a larger r&b roster for the label.

Carol Cruickshank, Talbert's assistant adds that Arista will become stronger in the jazz area, coming with more commercial product on its jazz acts.

Talbert notes that Savoy Records, Arista's newly acquired gospel label, will also undergo changes in 1976. It will start with Esther Rolle of "The Good Times" television series recording a gospel oriented album.

Savoy's roster will also be broadened during the coming year.

Studios High On New Year

• Continued from page 20
in New York sees a good business year ahead, pointing out that he is booked through March as of now and adding that his mixdown room is booked through February. Twenty-four track also looks good to him, and he points out that 50% of his business is in that medium now.

"We're four weeks ahead of last year now," he says, "and the remote business is excellent as well. We will probably put 24-track in the truck after we expand the mixdown room in February. No video, though, because things are expensive enough."

Cicala is not a strong believer in automation, because "it's not automated enough for me. And we will not put any equipment in unless we can try it first."

At Village Recorders in Los Angeles, Dick LaPalm says he is 8% ahead of last year's pace and expects an even bigger year in 1976.

"We will also be adding a lot of new equipment during the year," he says, "and making other changes in the studio. It's still the facility that attracts the big clients, and they want a state-of-the-art studio. For studios that have done well over the past few years this will be no problem. For smaller studios it could present problems."

"In addition, I see the role of the staff engineer changing," LePalm continues. "In fact, he may become a thing of the past as more and more producers want to bring in their own engineers. This could help balance out any price increases for utilities and so on, since most studios now charge for an engineer. I also feel that the day of the specialist engineer—a man or woman who knows one particular kind of music—may be at hand."

Glenn Snoddy of Woodland Sound in Nashville points out that 24-track is a definite coming thing, and adds that he will be expanding even more in that direction.

"We are also expanding in tape equipment and consoles," he continues, "though we have not moved very heavily into automation as yet. People seem to be calling for it, but that's it. Business looks encouraging for the next year, and barring a catastrophe the industry looks in good shape for next year."

Norm Anderson of Columbia Recording Studios in Nashville, says he is planning to go more into 24-track, with a new console due shortly after the first of the year. "Our business is almost 50% in 24-track now," he adds.

"People will get adjusted to that mode soon," Anderson continues, "and it should work out quite well. Business itself is tremendous and I can't really believe the activity of the past few months. It's totally unlike last year at this time. Our custom clients are also getting a lot more active and are showing up with a more positive attitude."

The one unhappy note sounded by many is that clients that once paid within 30 days are now taking 90, and most studio owners and managers feel it is time to crack down to a 60-day limit of payment.

Total Clubs

• Continued from page 19
dropped many a No. 1 song from his first selections, not just because it's at the top, but because by then it's time to come up with something new.

While Savarese may find fault with labels, he also thinks it's important for spinners to "keep in touch and give the companies feedback on their records." He states that he continually calls promotional staffers to keep them abreast of reactions to their respective titles. "On and off, I call about 40 different labels with that kind of information," he says.

Another breakthrough, Savarese feels, is that club owners are now beginning to realize the effect that music can have on patrons and, consequently, are looking for the best equipment and DJs available. The first you can buy, but the latter has to be developed, he offers.

If anything sums up Savarese's attitude on his art and the art of other spinners is the story he tells of chasing a well know songstress from his booth because she tried to tell him what to play. "I told her that when I saw her onstage I didn't glide a piece of paper down telling her what to sing, so she shouldn't tell me how to do my job," chuckles Savarese.

Soul Sauce

• Continued from page 22
dustry. This situation will increase in 1976 because black music is the only music idiom that's still expanding.

"I see black music going uptown in 1976. And I also see an increase in FM ratings because it's expanding through this music."

And in Shreveport, La., Tim Jacobs, music director of KOKA says, "Black radio is going to do a 180-degree turn in 1976, playing more pop records."

"There will also be more music and less talking on radio."

"Disco music will continue in black radio and the demand for this music will increase in the coming year."

And Cal Shields, formerly program director of KAGB, Los Angeles says, "Most major r&b stations will loosen their formats in 1976 because of the advent of commercial jazz."

"Young people are more into Herbie Hancock, Grover Washington and other contemporary jazz acts, and AM radio, in order to hold onto its audiences, will play these jazz records, which means opening their format," says Shields.

"Good new acts are and will continue to emerge in the coming year," he continues. "And FM stations are going to force AM stations to play these new acts."

"The music, as opposed to the artist, is going to be the important factor in gaining airplay."

"And the quality of material by established artists will be better, and produced with more care, because the new acts are going to be kicking them in the tail."

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

Colleges Vital

• Continued from page 21
college audience is sometimes the first to pick up on new sounds—thereby helping to start out an LP.

Although the cooperation being given college students by diskeries has been weakening at many companies, a promising sign appeared shortly before the end of last year. After a boycott of Warner Bros. product by many college stations, the company began a series of talks with campus music directors and hopefully solved the problems that separated the two.

Another new area of expansion on campuses is the initiation of music courses in the business area—rather than in the musical appreciation end. Schools like Temple Univ. in Philadelphia and the New School in New York City are drawing in large numbers of students interested in learning the fine points of the music industry.

Taking into account that last year's campus situation was kind of sluggish in terms of creativity, then 1976 should prove to be a boom in the areas of concert production, radio, student talent buying, record company support of the market, talent selling and education.

Basil Now Singing

LOS ANGELES—Choreographer Toni Basil's singing debut will be staged at the Roxy Theater Jan. 28.

Basil is best known for her choreographing of Bette Midler and David Bowie's shows.

Billboard SPECIAL SURVEY For Week Ending 1/3/76

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	5	GRATITUDE Earth, Wind & Fire Columbia PG 33694	32	40	4	THE SALSOU ORCHESTRA Salsoul S2S 5501
2	1	6	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	33	45	3	RATTLESNAKE Ohio Players, 20th Century/Westbound W 211
3	9	5	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	34	39	3	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG Soul Train BVL1-1278 (RCA)
4	3	13	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Custom CU 5005 (Warner Bros.)	35	46	6	THAT NIGGER'S CRAZY Richard Pryor, Reprise MS 2241 (Warner Bros.)
5	7	8	WHO I AM David Ruffin, Motown M6-849 S1	36	38	6	HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
6	6	12	LOVE TO LOVE YOU BABY Donna Summer Oasis OCLP 5003 (Casablanca)	37	47	2	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)
7	5	16	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	38	32	9	YOU ARE BEAUTIFUL Stylistics, Avco AV 69010
8	10	7	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	39	49	3	KICKIN' Mighty Clouds Of Joy, ABC/Peacock ABCD 899
9	4	7	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	40	50	2	ARCHIE BELL & THE DRELLS Tsoy PZ 33844 (Epic/Columbia)
10	12	7	YOU Aretha Franklin Atlantic SD 18151	41	41	6	SAFETY ZONE Bobby Womack, United Artists UALAS44-G
11	11	9	MAKING MUSIC Bill Withers, Columbia PC33704	42	53	5	SOUTH SHORE COMMISSION Wand WDS 6100 (Scepter)
12	13	6	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	43	31	8	FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044
13	14	5	HOUSE PARTY Temptations, Gordy G6 97381 (Motown)	44	30	7	SUPERSOUND Jimmy Castor Bunch, Atlantic SD 18150
14	16	6	PHILADELPHIA FREEDOM MFSB, Philadelphia International PZ 33845 (Epic/Columbia)	45	35	6	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
15	15	8	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1	46	36	13	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BDL1 1196 (RCA)
16	22	3	SPINNERS LIVE! Atlantic SD 2-910	47	57	2	THREE DEGREES LIVE Philadelphia International PZ 33840 (Epic/Columbia)
17	17	20	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	48	58	3	TELLIN' IT Ann Peebles, Hi HSL 32091 (London)
18	23	21	KC AND THE SUNSHINE BAND TK 603	49	33	22	PICK OF THE LITTER Spinners, Atlantic SD 18141
19	25	6	CITY LIFE Blackbyrds, Fantasy F 9490	50	48	5	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy PB 407
20	24	22	INSEPARABLE Natalie Cole, Capitol ST 11429	51	NEW ENTRY	TOGETHER George & Gwen McCrae, Cat 2606 (TK)	
21	20	10	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639	52	52	3	ANYTHING GOES Ron Carter, Kuder 25 (Motown)
22	8	8	MOVIN' ON Commodores, Motown M6-848 S1	53	NEW ENTRY	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157	
23	29	4	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)	54	59	2	NASTY GIRL Betty Davis, Island ILPS 9329
24	27	7	FANCY DANCER Bobbi Humphrey, Blue Note BN LA550-G (United Artists)	55	60	2	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
25	26	8	LUCILLE TALKS BACK B.B. King, ABC ABCD 898	56	NEW ENTRY	LOVE ON DELIVERY Reflections, Capitol ST 11460	
26	18	7	GREATEST HITS Barry White, 20th Century T 493	57	NEW ENTRY	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671	
27	28	5	SHAME ON THE WORLD The Main Ingredient, RCA APL1-1003	58	NEW ENTRY	FUNKADELIC 20th Century/Westbound W 216	
28	21	9	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)	59	NEW ENTRY	STRATOSONIC NUANCES Blue Mitchell, RCA APL1-1109	
29	37	5	TRACK OF THE CAT Dionne Warwick, Warner Bros. BS 2893	60	NEW ENTRY	NEXUS Gene Harris, Blue Note BN-LA519-G (United Artists)	
30	19	8	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916				
31	34	6	WE GOTTA GET OUR THING TOGETHER Dells, Mercury SRM-1-1059 (Phonogram)				

JANUARY 3, 1976, BILLBOARD

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	TIMES OF YOUR LIFE Paul Anka, United Artists 737 (Three Eagles, ASCAP)
2	5	5	FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP)
3	7	6	SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
4	1	9	COUNTRY BOY (You Got Your Feet In L.A.) Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
5	9	5	LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
6	6	9	THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)
7	11	6	STARDUST Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP)
8	10	4	BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
9	2	8	I WRITE THE SONGS Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
10	4	11	THEME FROM "MAHOGANY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
11	15	6	BABY FACE Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
12	12	7	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spitfire, BMI)
13	13	9	FLY ROBIN FLY Silver Convention, Midland International 10339 (RCA) (Midson, ASCAP)
14	8	10	MY LITTLE TOWN Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
15	18	4	STAR TREK Charles Randolph Grean Sounde, Ranwood 1044 (Bruin, ASCAP)
16	19	6	NOW THAT WE'RE IN LOVE Steve Lawrence, 20th Century 2246 (Brut, ASCAP)
17	22	4	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros., ASCAP)
18	16	12	SKY HIGH Jigsaw, Chelsea 3022 (Duchess, BMI)
19	23	6	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
20	14	10	OUR DAY WILL COME Frankie Valli, Private Stock 45043 (Almo/Shamler, ASCAP)
21	17	10	SKYBIRD Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
22	20	7	PART TIME LOVE Gladys Knight & The Pips, Buddah 513 (Kipahulu, ASCAP)
23	26	7	THE BIG PARADE Michael Allen, Slipped Disc 45288 (Elektra) (Don Kirshner, BMI)
24	28	4	I CAN SING, I CAN DANCE Cotton, Lloyd & Christian, 20th Century 2253 (Michael, ASCAP)
25	31	3	CONVOY C.W. McCall, MGM 14839 (American Gramophone, SESAC)
26	29	5	ONCE YOU HIT THE ROAD Dionne Warwick, Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
27	21	8	NIGHTS ON BROADWAY Bee Gees, RSO 515 (Atlantic) (Casserole, BMI)
28	39	2	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
29	24	6	SOMEWHERE IN THE NIGHT Batdorf & Rodney, Arista 0159 (Irving/Rondor, BMI)
30	25	11	SECRET LOVE Freddie Fender, ABC/Dot 17585 (Warner Bros., ASCAP)
31	34	3	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
32	37	4	EBB TIDE Love Sounds, Pye 71039 (Robbins, ASCAP)
33	42	2	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
34	27	10	THIS IS WHAT YOU MEAN TO ME Engelbert Humperdinck, Parrot 40085 London (Oceans Blue/Friday's Child, BMI)
35	32	8	IN THE WINTER Janis Ian, Columbia 3-10228 (Mine/April, ASCAP)
36	41	3	TELL IT LIKE IT IS Andy Williams, Columbia 3-10263 (Conrad/Olrap, BMI)
37	40	2	CHAIN GANG MEDLEY Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP)
38	38	9	SUMMER PLACE '76 (The Theme From a "Summer Place") Percy Faith, Columbia 3-10233 (Warner Bros., ASCAP)
39	36	8	THOSE WERE THE DAYS Paul Delicato, Artists Of America 105 (Essex, BMI)
40	30	12	SUNDAY SUNRISE Anne Murray, Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)
41	43	2	SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
42	44	3	THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers) David Geddes, Big Tree 16052 (Atlantic) (Tree, BMI)
43	47	4	YESTERDAY CAN'T HURT ME Evie Sands, Haven 7020 (Capitol) (ABC/Dunhill/One Of A Kind, BMI)
44	NEW ENTRY		INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
45	33	13	JUST OUT OF REACH Perry Como, RCA 10402 (Four Star, BMI)
46	35	7	THAT'S WHAT LIFE IS ALL ABOUT Bing Crosby, United Artists 700 (Glenwood, ASCAP)
47	45	4	WOMAN TONIGHT America, Warner Bros. 8157 (Warner Bros., ASCAP)
48	NEW ENTRY		ONE FINE DAY Julie, Tom Cat 10454 (RCA) (Screen Gems-Columbia, BMI)
49	NEW ENTRY		ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
50	NEW ENTRY		OVER MY HEAD Fleetwood Mac, Reprise 1339 (Warner Bros.) (McFleet, BMI)

Classical

Classical '76 High In Repertoire

• Continued from page 4

to be earmarked for the Americana bicentennial salute. In the latter part of 1976 there may be a 20-album release of more Gold Seal material, Shepard says.

Shepard says that both Gold Seal and Victrola are being treated as separate entities so as not to impinge on the normal flow of new releases, which will average about five per month. Some of these are multiple sets. In total, roughly 50 releases for the year are planned.

Shepard says that the year will see certain concentrations. In January, the company will focus on "star power" such as Tomita, Ashkenazy and Levine. In February "we are projecting big-star pianists including three Cliburn albums and five new Beethovens by Rubinstein. March will see a small concentration on Easter, another album of Sherrill Milnes hymns and a 'Messiah' obtained by Erato. We hope, also in March, to reinstate some Victrola, which is largely vocal but includes two Beethoven sonatas by Schnabel never released previously.

"April will be an interesting potpourri month. Planned are records by Horowitz, Bream, Stokowski and the Richard Rodgers show 'Rex.' 'Pacific Overtures' another Broadway-bound show will be released in February. Young artists will be the focus in May, with concentration on Fodor, Ax, Joselson, Judith Blegen and the Cleveland quartet. June will be Americana month. Ten Victrola albums are involved as well as a Milnes patriotic album; and an opera done in Kansas City, 'Captain Jinks of The Horse Marines.' The Victrola albums will include reissued Broadway shows and 'Rhapsody In Blue,' played by George Gershwin.

"In the fall will come Mahler's 'Third' with James Levine; Ormandy's 'Planets,' more Rubinstein concertos. In October, one or two operas are planned for release. 'Andrea Chenier,' 'La Forza del Destino' and 'L' Amore del tre re,' are being recorded in the summer and two will be chosen from these."

Shepard says RCA will be doing a lot more recording in the U.S. "We will be doing at least eight LPs with the Philadelphia Orchestra in 1976 in Philadelphia. Rubinstein is scheduled for a recording in London."

Angel Records is planning no great shift in repertoire or in the

number of releases in 1976. It plans to release seven Angel recordings, and one Melodiya/Angel record (still involved in the old pact) per month, according to Mike Allen. The total projected are 88 full-priced releases and 22 on Seraphim.

Allen says he is optimistic about 1976. He says that sales were moderately good in the spring and picked up in the later months. He sees greater classical sales for 1976 because, people are becoming more sophisticated and demographic factors point to increased buying interest of classical records by those just above the teenage level.

Angel has had a few records that have spilled into the pop chart more by accident than design, according to Allen. The new Sills-Kostelanetz album is heading that way. He says and there may be a follow-up in concept with Sills. He says that this is merely in the discussion stage.

"Thais" will be recorded in the summer for fall release, starring Sills and Milnes, with Jean Martinon as conductor. Another opera "Lohengrin" will be released in May and will feature virtually all new singers with the exception of Rene Kollo. Karajan is conductor of the five-record set. Another opera to be released (in March) is Bellini's "Capuletti ed i Montecchi."

The Martinon Ravel series will be completed with releases in January, February and April. An Andre Previn release of "Carmina Burana"; a three-record set of the complete Beethoven Cello Sonatas with Jacqueline du Pre and Daniel Barenboim; Angel Romero in two releases, are interesting fare for February. Angel Romero, Janet Baker and Yehudi Menuhin are among artists planned for March release.

April will see releases by Karajan with Rostropovich in Strauss' "Don Quixote"; Mendelssohn Symphonies conducted by Ricardo Muti. For May is a three-record set of the Bach Unaccompanied Violin Sonatas & Partitas by Menuhin. In June, of note, is another Menuhin, Mozart "Adelaide Concerto," a record of Chopin concertos by Garrick Ohlsson, and a recording of Mozart's "Schauspieldirektor" by Peter Ustinov.

Columbia Masterworks' Marvin Saines sees the entire classical scene as more interesting. The division will issue more in the vocal area, he says and cites the recording of "Luiza

Miller" in March and "The Grand Duchess of Gerolstein," set for June. In July "we have an all-American release schedule, Modern Works By Modern Composers, which marks the bicentennial. Of course, we have already released the Gunther Schuller 'March' record and the Goldman Band album in this regard.

"We will continue our program of releasing a big album in the discount policy four times per year." Other releases noted by Saines include by Lazar Berman, a Beverly Sills, Andre Kostelanetz LP and Barbra Streisand, "The Classical Barbra."

Saines sees more "crossover" records being released next year. "More and more young people are attracted to classical records," he says. "Movies have helped and the new film 'Barry Lyndon' has music by Vivaldi, Handel and others.

"I think it is very difficult to say where the classical record business is going at this time," says Terry McEwen, head of London Records classical. "However, the past two or three years have confirmed a trend which is heartening to anyone deeply involved in our industry. The trend is toward quality. Great performances of the standard repertoire and brilliant ideas for off-beat records are what is selling. The 'fads' seem to have died down for the time being, and if you make a good record or think up an original idea, you can be pretty sure it is going to sell.

"Promotion is the field that remains rather trendy. Where print promotion was big last year, radio promotion is big this year, and next year we may see individual issues of Beethoven symphonies promoted on television by the record companies themselves. The most important thing about what is happening in our business is that more good music is reaching more people than ever before."

According to McEwen, next year London will stress the opera side of its catalog with a huge series of releases. January brings the release of "Porgy and Bess," the first recording of Gershwin's American opera in many years.

This will be followed by a new recording of Donizetti's "Maria Stuarda." Also in store, are a new "Carmen," and a "Die Meistersinger," recorded in Vienna, both conducted by Sir Georg Solti.

Others include "Luiza Miller," and "L'Orocolo." Also "in the can" are Wolf-Ferrari's "The Secret Of Susanna," and "La Favorita" with Pavarotti and Fiorenza Cossotto, although release plans have not been finalized.

London will expand its popular Treasury Series of budget records to include monophonic releases of historical interest, such as recordings by Erich Kleiber, Wilhelm Furtwangler, Eduard van Beinum, and Clemens Kraus. These issues will be in addition to continued releases in the recently expanded Stereo Treasury Series and new offerings on the Richmond Opera label, McEwen says.

Activities will continue with major orchestral recordings on full-price London by the Chicago Symphony, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, National Symphony, Vienna Philharmonic Orchestra, and Israel Philharmonic Orchestra.

The Phase 4 Concert Series continues to develop with recent acquisitions including The Boston Pops Orchestra with Arthur Fiedler, and the Israeli pianist Ilana Vered.

(To be continued next week.)

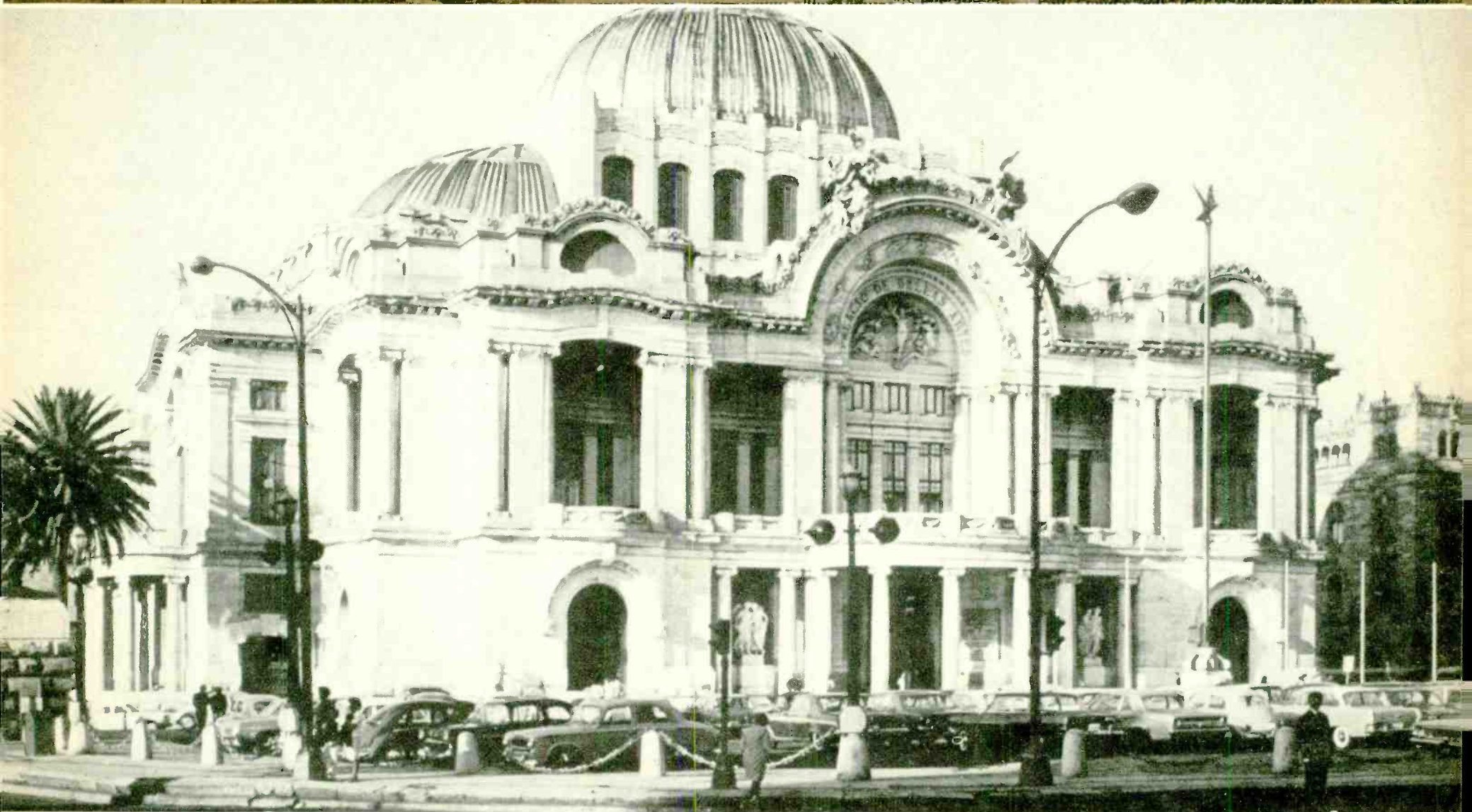


A MARCH TO VICTORY—Robert Conrad, WCLV program manager, and John Kostick, local promotion manager for Columbia Records, present a library of Columbia Masterworks classical records valued at more than \$1,000 to Agnon School, Beachwood, Ohio. The school was the winner in the station's "Footlifters" Mystery March contest. Listeners were asked to identify a mystery march played over the station several times a day. Those who correctly identified the march were then eligible for the drawing. The station received more than 2,000 entries correctly identifying the Mystery March, Bagley's "National Emblem."

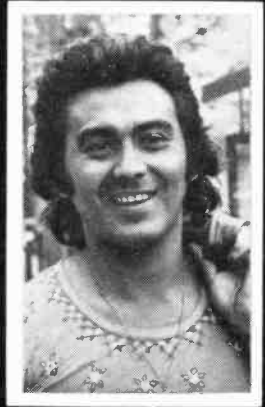
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A Half-Century Of The Disk Industry In Mexico

By RAUL CERVANTES AYALA
WITH MARV FISHER

(Note: Raul Cervantes Ayala is one of the most respected music journalists in Mexico, with his column appearing daily in the *Excelsior* newspaper. Besides covering the scene in his native country for more than two decades, Cervantes Ayala has done extensive traveling throughout Latin America reporting on music activities in those nations. This is an exclusive account of his recollections over the years—and data compiled from the 1920s—as interpreted and translated by Marv Fisher, *Billboard's* correspondent in Mexico).

It seems as if it was only yesterday when the recording industry was born in Mexico, and thanks to one individual, the late Don Eduardo C. Baptista Covarrubias, it has maintained a solid existence through 50 painstaking years. When he started back in 1925 there was only National and Olimpia recording companies, but only a handful of those collector's items remains as a document of his historic foundation.

Today is a different story with more than 16 major plants in full-time operation, completely stocked with modern studios all the way down to heavily staffed distribution and artistic departments. Of the leading labels, here is the order in which they came into being: Peerless, RCA, CBS, Musart, Audiomex, Orfeon, Coro, Cisne Raff, Polydor-Philips, Gamma, EMI-Capitol, Son Art, Stereo Jet-Panamusic, DCM-Melody, Rex, F.M. and Gas. Two went bankrupt along the way, Anfion and Comix.

Another combine of newly identified labels under the PROFOMEX setup (apart from the major's AM-PROFON group) is fast filling the scene.

One in the Distrito Federal which has reached prominence via a large mail-order business is Discos De Oro. In the provinces things are starting to swell with Tam-bora, DLV and Del Bravo, among a number reaching well over 100. Some even say it goes as high as 160 throughout the entire Mexican Republic.

The vinyl crises, the paper

shortage and cardboard use for the jackets were some of the turning points in the industry over the past few years. Also, the turn towards mass promotion, i.e. the sending out of 400 to 500 disks for each release to press, radio and tv, latter two including some 455 AM and FM stations being another.

When there was a scarcity of raw material, reissues such as "hits of yesterday" and tropical rhythms hit the marketplace. Young groups started to enter the scene playing modern versions of the oldies. It unfortunately led to an era of "copyism," which still exists and which hinders the possibility of Mexico exporting its unique style.

New talent for the country and extended markets are keenly sought now, a continuing topic of conversation for industry leaders. A keener understanding of the over-all market is imbedded in the executives' minds, and they are set to put to use what is at their disposal via some of the lavishly equipped studios of 8- and 16-tracks, converted to more.

Among the six important production centers within the Republic are, besides the D.F., Monterrey, Tijuana, Mazatlan, Merida and, lately, Guadalajara. All involve editoras (publishing houses) under the umbrella of the label or independents. Many represent the music of Mexico over the past 50 years, with full protection for the author, artist and "executors," latter being the musicians participating in the respective recordings.

Press, advertising and promotion have boomed ranged within the structures of every company, and coverage is now wide-

spread throughout the nation via teams numbering anywhere from 20 to 30. Carefully planned campaigns for artists and releases now go way beyond Mexico City.

Twelve main agencies have a hand in guiding the steps of the sales of records. They are: National Assn. of Actors (ANDA) headed by Jaime Fernandez; National Assn. of Performers (ANDI), topped by Enrique Lizaldi; Society of Authors and Composers (SACM), led by Sra. Consuelo Velazquez, administered by Carlos Gomez Barrera; The Only (Unico) Musicians' Labor Union (SUTM) and Society of Musical Performers (SEM), presided over by Venustiano Reyes (Venus Rey); Mexican Society of Phonogram Producers (AMPROFON), current president being Heinz Klinckwort; Mexican Editors of Music (EMMAC), headed by Ramon Paz; National Chamber of the Radio Industry (CIRT), topped by Clemente Serna Alvear; National Assn. of Radio Announcers (ANLM), led by Luis Ignacio Santibanez; Office of Authors' Rights, under the Ministry of Public Education, headed by Lic. (attorney) Gabriel E. Larrera Richerand; the leading Mexican video network (TELEvisa), led by Emilio Azcarraga, son of the late pioneer broadcaster; and the newest group of record manufacturers (PROFOMEX), topped by Roberto Ayala. Another integral part of the over-all scene is Mercardo De Discos, leading retail outlet founded by Salvador Suarez and now headed by his sons, Jorge and Salvador.

Federal law can play an important part in the halting of production should there be any specific violation under the authors' rights. But so far there hasn't been any interruption of activity, with all factions keeping things humming with a mutual understanding. A recent strengthening note was EMMAC's two-year pacts with both AM-PROFON and PROFOMEX anent the new increases in royalty payments.

One of the great problems of the industry is still "payola," such as is the case elsewhere in the world. Investigations are still going on, but nothing seems to be resolved, especially the answer to the question of "Why not more



"Muy Agrandecido" photo Sandro with Pedro Vargas, longtime favorite singer of Mexico (left above). Scene from Orfeon concert that drew 15,000 (circle).



Polydor photo New singing entry of Polydor's, Silvia Roan.



Bellas Arts photo Greek-born Frenchman Georges Moustaki at one of three sellout performances in the Bellas Artes last spring (circle). Lavish productions key many of Mexico's concerts.

Mexican music on the airwaves?" It is estimated that radio sometimes plays less than 10% of homegrown music. Programmers argue this point, contending that many of the FM outlets, which they also own, carry sufficient Mexican melodies to up the ratio. But taking a run down of the 33 stations in the capital, one finds there is only one station featuring "ranchera" songs, the heartbeat of all Mexican songs. Actually, though, the other stations will play a top native song when it starts selling big.

Jukeboxes, for many years an indicator of disk popularity, have lost appeal to some degree.

Thousands were removed from various "joints" and bars throughout the country, be-

(Continued on page M-18)

Ranchero singer Martin Plata posing for album cover at one of the famous statues along Paseo De La Reforma in Mexico City. Tongue-twister name for the lavish artwork is—Netzahualcoyolt.





Recording Studio Activity Expands 20 Times



Lagab photo by Angel Otero
Singer Lola Beltran and GAS president Guillermo Acosta checking over panel board with engineer R. Sanchez at Lagab Studios, newest of Mexico's 16-track facilities.



CBS photo
Ray Coniff with Raul Bejarano, marketing director, and others in CBS studio.



RCA photo
Louis Couttolenc, president of RCA, on far left, next to Pedro Vargas, one of the biggest all-time ballad singers of the label, at a studio recording session this past year. Others in photo include RCA international head Guillermo Infante.

The increase in stepped-up studio activity is almost 20 times what it was 10 years ago. And that's due to a number of small independents jumping on the bandwagon on one side; refurbishing and introducing new equipment into the studios on the other hand.

OTHER REASONING by some as to the explosion in expanded recording is because of the market. A greater demand for product that is homemade, something Mexico must do more of to compete in the international music market. But time and the modern world is catching up with this vital country, and things in the music industry are starting to happen on more of a production-line basis.

One new studio here which has started to make the others look out is Grabaciones Lagab, which has installed the very latest equipment. Behind the operation is Luis Arturo Gil, president of Discos Rex, and engineer Val Valentin, a former dial-twister and electronics expert for MGM and Capitol in Los Angeles.

"We do everything from straight single recordings," points out Valentin, at the less than two-year-old facility a couple of blocks away from RCA and Musart, "to anything involving playbacks and film and tv tracks." They recently etched all of the music for the Perry Como Christmas show, which was aired in the U.S. Lagab does mostly all outside independent production, with only a few hours each week reserved for Rex.

One of the things Valentin has done with some of his colleagues in the industry is to strengthen the organization of the Audio Engineering Society. "We meet at set times throughout the year to discuss advancements in recording equipment, to exchange ideas on how to improve things in the industry," he remarked. The AES branch of Mexico was set up a couple of years ago with another top flight engineer here, Prospero Sandoval. Today there are around 80 members.

The significant factor of great potential now is that there are at least four known 16-track studios in fulltime operation. Besides Lagab, the newest, there are Super Grabaciones, EMI-Capitol De Mexico, S.A. and a place called 24-16, revamped and taken over recently by a standard recording group called Los Babys. Capitol last October broke ground for a new 16-track studio (to be convertible to 32) adjacent to their new executive office building in Colonia Cuauhtemoc. "It is planned to be ready with some innovative equipment sometime in late 1976 or early 1977," reports the new EMI head in this country, Robert Ascott.

While there are the old-line studios which still carry the bulk of recording activity, smaller labels are entering the picture such as (Roberto) Sasian and Zave. Besides their own product, they too rent out their facilities when available. One of the fast-moving labels in the AMPROFON group which rarely has time for others than their own is Cisne Raff.

Of the majors, the only one providing 16-track operation is Rogerio Azcarraga's Orfeon studio in the Naucalpan area, just outside of the Federal District's northwest section. Close by is CBS' relatively new, modern equipped two-story studio that is built on rollers to avoid outside street noises and to protect against any earthquake. They are supplied with at least two major cutting rooms. This is time for their heavy activity with sessions headed by one of the major ranchera stars of the country. Vicente Fernandez, Gualberto Castro and Manoella Torres, latter two pop artists managed and produced by Alfredo Marcelo Gil and recent recipients of awards from major song festivals. They go with 8-track, but convertible to just about any size. "We deem it one of the most functionable around since we've had excellent results from it right from the start a few years back," proudly beams aR topper Jaime Ortiz.

The trio of other biggies, RCA, Musart and Peerless, like-

wise report newly installed consoles and mastering machines to provide better quality on their recordings. As one of the top executives points out, "We're constantly aware of what's going on in the world—and we seek to keep abreast of the very best mechanisms in order to get improved quality for our artists." Polydor, Melody, Coro, have places but sometimes seek out independent facilities. Another big label, Gamma, mainly relies on imports.

While the sophistication process goes on, the one snag is finding an abundance of competently prepared recording engineers, according to a poll taken of some executives. One of them says, "They know their equipment, but what they lack is a sufficient knowledge of music." He adds, "I observed one who, when it came time to a musical bridge, didn't detect the difference between a trumpet and a trombone." He suggested training more musicians for such tasks.

Importantly the industry has improved dramatically with the hardware. It is just a matter of time before the human factor catches up. Schools, like the National University of Mexico and the Polytechnic Institute are turning out skilled, professional talent in droves every year. Another reiterates, "We just have to look for a way to develop more specialized talent."

Outside of the Federal District, there is activity but nowhere near the output of the nation's musical center. They are scattered, with a handful in each, in Guadalajara, Monterrey, Vera Cruz, Merida and even in the west coast seaport-tourist center of Mazatlan. The latter, as well as Monterrey, supplies an abundance of material for the northern states of Mexico, as well as the heavily concentrated Latin areas of the southern U.S.

Generally speaking, the AES, in all aspects of the recorded sound field, which also includes radio and television, is gathering more and more with vital questions-and-answers on such topics as acoustics, sound effects, pressure levels and studio building. The oft-times blackboard meetings are proof that the great desire is there. Thus, as the quantity comes in, the quality goes up.

For all the myriads of sounds in this musical country, the belief is that the product just has to meet the demand. And it can't be done with an increase of international product. Thus, with more studios operating at increased capacity some say it is bound to happen: To give Mexico a "world of new sounds."

Mexico's Publisher's Pack

In a November agreement between the Mexican publishers' organization, EMMAC, and the two acknowledged record associations, AMPROFON and PROFOMEX, Mexico now stands as the world leader in payment of mechanical royalties. While the majority of the countries now pay an average of 2 cents on mechanical royalties, Mexican labels are obligated to turn over on each song retroactive since Jan. 1, 1975, the following:

1. Per single—.43 (pesos)/.034 (dls.)
2. Per EP —.35 (pesos)/.028 (dls.)
3. Per LP —.37 (pesos)/.029 (dls.)

Increase, estimated to be around 50% over the previous tariffs, is expected to give greater enthusiasm in the promotion of songs nationwide, eventually to inspire all concerned for worldwide consumption of Mexican musical production.

Indie Producers Increasing

Although only a handful of them exist, independent producers are finally starting to find it increasingly better in obtaining assignments for supplying the majors with product. It still does not work the same way as in the U.S., Canada or other parts of the world; however, the awareness of sometimes developing improved material is definitely taking hold with a few of the majors.

PRACTICALLY all of the disks that do come via outside producers are financed by the big labels. There isn't such a thing yet as an individual bringing in a tape already financed and completed for acceptance and distribution. The bigger firms listen to one or two tracks, and then make up their minds to supply the coin for the balance of the tracks of an album.

Occasionally, a producer and artist-client will come up with an idea for the single, but again the individual record-maker has to depend on getting the finances from the major label. Then the artist almost always has a contract tie with the big record company. Among some of the firms who have looked to this sort of outside preparedness of a disk session are RCA, CBS, Musart, Orfeon and Cisne Raff.

One of the newest and youngest independent disk makers is Jaime Sanchez Rosaldo, who came up with Napoleon and a new version of the 30-year-old copyright, "Moulin Rouge." With the new Spanish lyric, also by Napoleon, it came out as "Molina Roja" and a smash hit for Cisne Raff in many other parts of Latin America, as well. Inquiries on the platter last summer were coming in as far away as Australia.

"I got lucky with him (Napoleon), but I'm still determined it can work even though the majors are still not convinced it can." Sanchez Rosaldo, through his Promart organization, feels the companies still want supervision, however with more hits coming via the independent route the change will gradually come about.

One of the most successful in this independent field today in Mexico is Alfredo Marcelo Gil, who, with his P.I.M. (Producciones Independiente De Mexico), has come up with two of the country's favorite pop singers—Manoella Torres and Gualberto Castro. Both are distributed by CBS, and both have found their niche under the supervision of Gil, son of one of the famed Los Panchos.

Since 1971, Gil has grown progressively in stature and respect in the eyes of CBS and the industry. A recent achievement by him was putting together cousin Felipe Gil's "La Felicidad" with Castro for what turned out to be the winning song at OTI's (Latin America plus Spain) song festival in Puerto Rico. The event came along in early November and the combine has been riding high ever since.

"Although I have been consistently at it since the late 1960s," mused Gil, "I have to give credit to Jose Antonio Zavala (arranger-composer and a member of the longtime successful Zavala Family act) as being one of the first on the scene for this type of outside production." Zavala was involved in the early and mid-1960s for doing a couple of things at that time for EMI-Capitol, one of them being the recorded sound of Amalia Hernandez's Ballet Folklorico De Mexico.

Sanchez Rosaldo feels the "big ones" cannot properly put the time (or the money) into handling a roster of artists who can number anywhere from 75 to 100 on the majors' list. In January, along with his jingle (for radio and tv) activity with fast-rising young composer-arranger Jonathan Zarzosa, he will concentrate on no more than three or four artists to deliver in the outside production. He looks at it all becoming a "satellite" modus operandi, with individuals and companies like his revolving around the big ones for the purpose of creating better product.

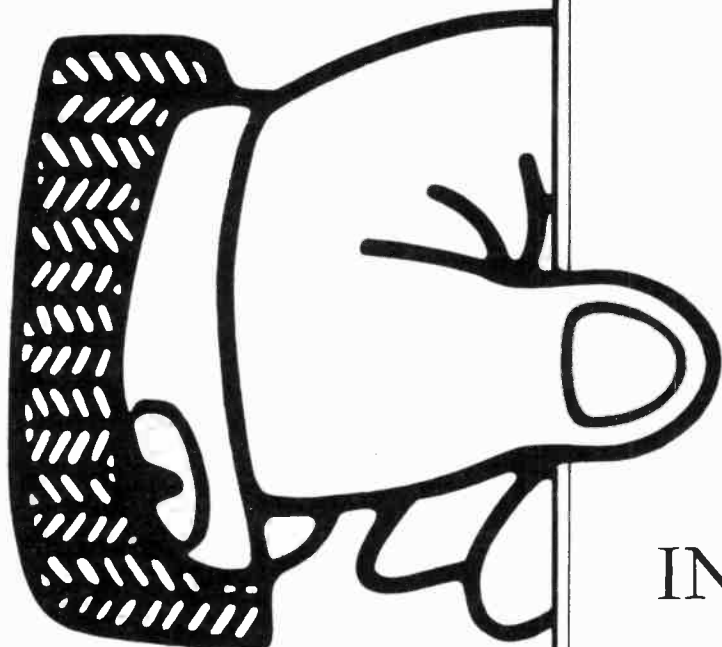
Besides Gil and Sanchez Rosaldo, among a few others actively engaged in turning out product from their own creations, are Ruben Fuentes, who often gets calls from other Latin countries and the U.S., Felipe Gil, Alejandro Diaz, Nacho Gonzalez and Cesar Suedan, latter operating out of the awakening new music center in Guadalajara.

To the north of the country in the manufacturing center of Monterrey, there are many independent individuals and firms turning out more product than can be counted accurately. Most of them service the tastes in that part of the nation such as "norteno" music, even some "tropical."

Actually, an unofficial count, if including one-shot record labels is permissible, rises to something like more than 160 in the entire territory of Mexico. Consequently, the explosion statistics, apart from the AMPROFON and PROFOMEX lists which collectively do not exceed 40, is something to reckon with for the future. It has to make it that much lucrative for the independent producers, according to one top label executive.

Some personal managers, another new look area of the business in the experimental stages, also have their eyes on creating product on an independent basis. A couple prominent ones making preparations are Cesar Costa, a top singer who has been on the scene since the early 1960s, and Gustavo Monsalve who mostly has relegated his attention to the publishing business. Both are well fortified now with corporations and top personnel.

In toto, Mexico has come a long way—and is going a long way in bringing about more important musical talent. Many say this new independent spirit is what will make things happen that much faster as the country enters into another half-century of recorded music.



18

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Talent Awakening



Peerless photo

Carlos and Armando Avila (immediate left), two of Peerless' Los Babys, being honored for the 15 consecutive years as recording stars of Mexico.

Spain's Joan Manuel Serrat (left below), who last October sold out for nine performances in Mexico City's famed Palacio De Bellas Artes and who was the center of controversy because of his political views towards his native country, looms as a leading seller of songs for several years to come in Mexico.



EMI-Capitol photo

After many years of trial and error, there has been a sudden awakening as to the great potential for the presentation of talent within the Mexican Republic. Not only is it blossoming for national artists, but international attractions are beginning to find it a lush territory, as well.

ONE OF THE MISCONCEPTIONS the rest of the world has about Mexico is that the only places to amply showcase talent is in the Federal District, which can draw from a population of approximately 15,000,000 inhabitants, or Acapulco, one of the leading international playgrounds of the world. But it is not so. A young and rising citizenry of some 45,000,000 more are literally starved to see live shows in such other heavily concentrated areas as Guadalajara, Monterrey, Puebla, Merida, San Luis Potosi, Vera Cruz and Tampico, among a few.

Besides the usually accepted key places in this huge metropolis such as the Auditorio Nacional (National Auditorium) and the Palacio De Bellas Artes (Palace of Fine Arts), primarily for international shows, there are the soccer stadiums, bull rings and, lately, palenques (where cock fights are ordinarily staged in the provinces). Even mobile caravans (to set up in parks or open fields) will be put to the test early next year. It is a wide open land which is surely on the brink of being cultivated—but in its sometimes own and peculiar way. As they say it here, "Como Mexico, No Hay Dos." ("Like Mexico, There's No Other").

In a broader spectrum of possibilities, there are the civic clubs, i.e. Rotary and Lions, which are made available on various occasions. Also, in a more sophisticated outlook, musicals are beginning to find their way into the favor of the Mexican public.

In this past year, a Spanish-language version of "Sugar" has broken all existing records. An unheard of 240 performances were SRO at the 1,400-seat Teatro Insurgentes. It is still going strong. Another box-office bonanza was "Jesus Christ, Superstar," which could have gone longer than its 13 weeks at the 2,000 capacity Teatro Ferrocarrilero had it not been for prior commitments there.

Basically, the key to the bulk of personal appearances in Mexico is still what records are high on the charts for the respective performers in whatever type category. Each one has its favorites—in tropical, ranchero, rock, ballad, soul and, even, jazz.

There are still cries by some in the country that not enough national performers and groups are given an opportunity, but names like Acapulco Tropical, Vicente Fernandez, Juan Torres, Manoella Torres, Jose Jose, Lola Beltran, Guaberto Castro, Lupita D'Alessio, Sonora Santanera, Los Babys, Victor Yturbe, Armando Manzanero, Pedro Vargas, Angelica Maria and Cesar Costa find very little time off. Besides being



Cisne Raff photo



Polydor photo



RCA photo

RCA president Louis Coultelenc flanked by artists who won one of the past *Discometro* awards. They are (left to right) Marco Antonio Muniz, Angelica Maria (recently shifted to huge contract with Caytronics in the U.S., CBS in Mexico), Imelda Miller and Jose Alfredo Jimenez.

in demand all over this vast country, they find it difficult to turn down offers in other Latin American countries plus Spain, even many areas of the United States where Latin people care to dwell.

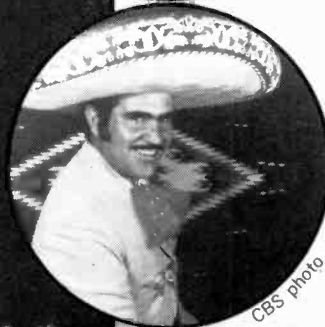
In addition to the recent breakthrough of rejuvenated acceptance of foreign rock groups (easing of restrictions by government authorities) such as Procol Harum last summer and Chicago in early November, standard attractions have gone very successful mostly here in the Federal District.

Among some have been King Clave (from Argentina and one of the top disk sellers), Englebert Humperdinck, The Carpenters, Liza Minnelli, Sergio Mendes and Brazil '77, Sarah Vaughan, Elio Roca and Sandro (from Argentina), Sonora Mantancera, The Osmonds and Roberto Carlos (from Brazil). The Spanish influx, until the recent break of relations between Mexico and Spain, was going at full steam with Mocedades, Camilo Sesto, Julio Iglesias and Joan (Juan) Manuel Serrat, latter working to sellout crowds in the 2,000 seat Palacio De Bellas Artes for a record 13 consecutive performances.

Along with radio, visiting and national attractions get maximum exposure via television. Perhaps the biggest here, or anywhere in the world for that matter, is the Sunday 7-hour marathon, "Siempre En Domingo," hosted by the likable,



Orleon photo



CBS photo



Manoella (Torres), young, modern singer who over the past couple of years has made some penetration into the Mexican market; Lupita D'Alessio (top circle); Vicente Fernandez, CBS biggest disk seller and one of the biggest ranchero singers in all Mexico (center circle); Cesar Costa performs on "Siempre En Domingo" (bottom circle); one of Cisne Raff's more successful artists, Jorge Castro, (far left), formerly of the Castro Brothers, who were big hits in Mexico—and in Las Vegas—a decade ago; Victor Yturbe "Piruli" (immediate left), showing off one of his gold disks with Polydor general director Luis Baston.



CBS photo



Melody photo

He (in white) and his Conjunto Costa Azul (Blue Coast Combo) are running a close second to RCA's Acapulco Tropical in the tropical music entries. Peerless last summer climbed aboard the bandwagon by entering about a dozen such groups in the market.

soft-spoken Raul Velasco. Thousands of different performers have had their exposure on his show on a very regular basis. Ditto for the nightly news-talk show of Jacobo Zabłudovsky, "24 Horas." Both are beamed over the major Telesistema network's Canal 2.

Behind the scenes of the entire live showbusiness scene in the country are a handful of vital, very aware young impresarios. They include Rene and his brother Jose Leon, Hugo Lopez and Antonio Basurto. All have associates working with them, the former Leon's brother-in-law Eleazar Pulido, with him in a newly formed corporation, Lopez's Artimexico sometimes co-promoting with Basurto. There are others like Bob Lerner, an American transplant working on a sporadic basis importing musicals and top jazz artists from the U.S. and Europe, and another Argentinian-born, Alejandro Sterenfeld, also working mainly with the Bellas Artes.

The pressures of bringing in outside attractions today are monumental when one takes into account the rising visa costs, taxes and transportation and billeting. A prime complaint by foreigners is the excessive 30 percent-plus on their personal taxes while here, "but this is all deductible in their own country," counters Rene Leon, constantly on top of the changes whenever they arise. (Continued on page M-20)

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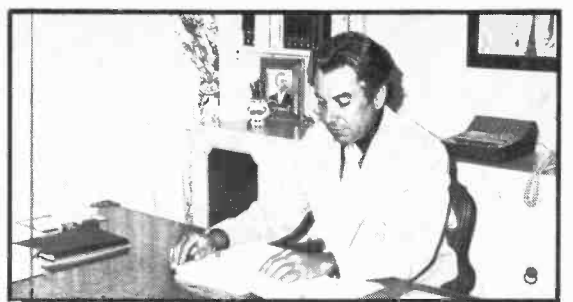
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Salvador and Jorge Suarez Ongay, owners of one of the largest record retail chain outlets within the Mexican Republic, Mercado De Discos, flanking RCA international director Guillermo Infante.



Recent visit of President Luis Echeverria (far right) to the large and modern installation of SACM in the southern part of the Federal District. Others from left to right are: SACM administrator Carlos Gomez Barrera, Jose Angel Espinosa and SACM president Consuelo Velasquez.



Eduardo L. Baptista, president of Musart and son of the pioneer who introduced the first recording instrument to Mexico 50 years ago.



Lic. Gabriel E. Larrea Richerand, head of the authors' rights society of the Secretary of Public Education (government branch).



Carlos Gomez Barrera, administrator of Mexican performing rights society, SACM, and secretary general of the composers' section of the Mexican movie industry.



Ramon Paz, president of Mexican music association of song publishers (EMMAC) and manager of two of its leading houses, PHAM and EMMI.



Enrique Lizalde, an actor and president of the National Association of Interpreters (artists who perform the songs on recordings).

Fotos De Dirigentes

Literal translation of some of the leading music executives currently prominent on the scene in this celebration of the 50th year of recorded music in Mexico. . . .



Jaime Fernandez, head of ANDA, the national actors union, which involves everybody performing on TV, radio and motion pictures.



Consuelo Velasquez, president of SACM, Mexico's performing rights society, and vice president of CISAC, the international confederation of authors and composers.



Heinz Klinckwort, Ing., is head of AMPROFON, Mexican organization of record companies similar to the U.S.'s RIAA. He also is president of Peerless De Mexico, one of the pioneer labels of the country, founded in the 1930's.



Raul Velasco, host of the weekly and longtime popular music marathon, "Siempre En Domingo." Show runs for seven hours with mostly all music attractions every Sunday between 2 p.m. and 9 p.m.



Venus Ray (Venustiano Reyes), head of the Mexican musicians' union within the Federal District. The most important in relation to the recording industry and its thousands of active members.



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AMPROFON Strives For Expansion



AMPROFON photo

Top executives of Mexico's AMPROFON attending last September's FLAPF (Latin America's Phonograph Organization) convention in Bogota, Colombia. They are from left to right: Guillermo Acosta (GAS), Guillermo Infante (RCA), Alberto Vega, attorney for AMPROFON, Carlos Camacho (Gamma), Heinz Klinckwort (Peerless), Robert Ascott (EMI-Capitol), over left shoulder of Klinckwort, and Peter Uldrich (Peerless).

What is currently called AMPROFON (Association of Mexican Phonograph Producers) actually came into being in 1962 as AMPRODIS. However, to expand its ideas and ideals on a wider scale, the name was changed four years ago. It has come to be a significant force for its more than one dozen members ever since.

BASICALLY, WHAT AMPROFON HAS DONE over the years has been to create more "ethics" for the entire industry. "Prior to its formation more than a decade ago," says its current president Heinz Klinckwort (also head of Peerless De Mexico, S.A.), "the music industry was more or less like a jungle. There was very little form or goal."

Another factor which has helped to advance the policies of the major record companies is that they are now dealing as

one single unit with the associations and guilds, rather than in a helter skelter fashion as in years prior to its formation. It has made it easier for AMPROFON to work out problems and new price structures with such organizations as SUTM (Mexican musicians' union dealing with recordings), ANDI (guild representing singers-interpreters), SACM (Mexican performing rights society) and EMMAC (association of publishers).

Other plus aspects of AMPROFON as an important body for the overall music industry is that it has clarified on a more practical basis the findings of the 1962 Rome and 1971 Geneva conventions. "We're practically operating in the same manner as the RIAA does in the United States," Klinckwort added.

One of the statutes of AMPROFON printed less than two years ago clearly implies that the organization has the sole objective of representing, coordinating and defending the inter-

(Continued on page M-21)

PROFOMEX Union Spurs Smaller Label Growth



Ramon Paz, president EMMAC, Roberto Ayala, president of PROFOMEX and Lic. Gabriel Larrew, director de Derechos de Autor (all from left).

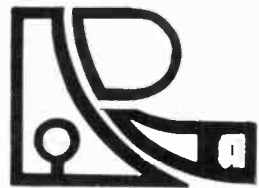
Two years ago, a smaller group of record manufacturers banded together to form an association called Productores Fonograficos Mexicanos (PROFOMEX). They had decided that because of the size of their labels, considered mostly independent, it was much more workable to join forces together as one unit, rather than to be incorporated with the group of larger disk firms in Mexico—AMPROFON.

One of its founders and current president, Roberto Ayala Bravo, who also heads up Discos De Oro, which specializes in mail order sales, reveals it is much more practical by acting as "separatists." He says, "For varying reasons, mostly our recognition, it works to our advantage. At least, for the time being!"

Besides his own company, among some of the other 18 companies in the combine are: Discos Auditor, Malibu, Fonomex, Sasian and Zabesa. Recently, they reached an accord with EMMAC (publishing society), as well as with SACM (Mexican performing rights organization).

Given permanent formal status by the EMMAC pact of last summer, PROFOMEX finds itself in position where it now can begin its growth with respect. "We prefer to manage our own affairs," adds Ayala Bravo, "and though small, we find our-

(Continued on page M-21)

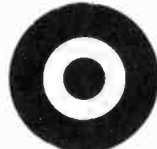


ASESORAMIENTO Y REPRESENTACIONES

ARTISTICAS, S.A.

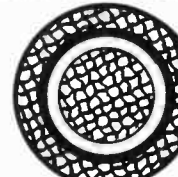
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Artista Exclusivo 



Radio: Its Relation To the Disk Industry In Mexico

By ENRIQUE ORTIZ

RADIO WAS ACTUALLY BORN IN MEXICO in the Northern city of Monterrey in 1921, but it wasn't until two years later at XEB in Mexico City that it actually took on a professional tone. Those two stations have grown to 548 AM and 101 FM outlets, according to last year's market survey by the National Agency for the Radio and Television Industry.

With every station, including tv, under the direct supervision and ownership of the government via lease deals, there are certain strict regulations in which they must abide. Permits run anywhere between 10 and 20 years, and according to a law passed recently every single outlet must turn over 12.5% free time. Latter is supervised by an organization called the Comision de Radiodifusion.

Actually, right here is where most importance is put. And reasonably so since there are 32 AMs, 23 FMs and six video channels in full time operation practically around the clock. Of the total, there is one AM and two FMs transmitting in English. There are also two cable-vision channels (7 and 10), actually transmissions from Texas border cities operating on about a 12-hour day.

Most of the stations throughout the republic base their programming on recorded disks, with a few transmitting solely on tape. A few carry soap operas; the majority carry hourly (some more frequently) news broadcasts and time checks. In all, it comes down to radio being the prime promotional avenue for the sale of records.

Social-economic classes are divided into three divisions: A-B amounting to 6%; C-28%; D-58%. In reality, of the 60,000,000 inhabitants, 40% listen regularly. Spot checks,



Servicios Graficos Angel de La Vega photo
On stage celebration of "Siempre En Domingo" homage to Cesar Costa for his 15th anniversary as a Mexican recording artist (looking at framed special disk). Show's host, Raul Velasco (in white suit), reads inscription, while Eduardo Baptista, grandson of the founder of Musart, holds the plaque. Other executives from one of the two pioneering labels look on.

similar to the U.S.'s "pulse rating" have been made on a periodic basis to uphold this fact.

Although newspapers have strongly criticized the stations for favoring foreign music over national product, actually 50% transmit Spanish-language songs, with some 60 to 70% of those being Mexican-made platters. The rest transmit in English or another language, play classical and jazz, give the time, and broadcast the soap operas.

A further study of the outlying provinces shows a preference of airing Mexican records to the tune of 80 to 90%. Ranchera, the authentic folklore and regional melodies, are first choice. This includes the mariachi, norteno and whatever

other sounds are indigenous to the Mexicans (see story on ranchera). Following in order are modern music in Spanish, songs interpreted by native groups but hardly with any influence from the outside; tropical music; the English-language sound, starting to lose some importance even though there are still considerable catalogs around.

As Mexico City goes, so goes the rest of the country, with a majority of them now following suit with specialized programming of the modern Spanish music, tropical, ranchera, in English, etc. This makes it much easier for the record companies' promotion forces, who simply drop over a lesser amount of free copies to the stations.

In the Federal District, there are some 20-plus disk manufacturers who make it a daily habit of hitting the stations with new product. The one to five promotion men from each work in an extremely competitive fashion, visiting the stations in an exacting and enthusiastic manner. The most common method is doling out some 300 copies of the same release to the stations, trying to get the quickest response from the audience via phone-patches. There sometimes are giveaways for the first-callers, consequently they get quick results and reactions from the young public.

In the interior, it works a little differently. There aren't that many stops to make since a large majority are on a network basis. It is estimated that there are some 20% who control about 90% in the different parts of the country. The promotion of the records is broken down into four different approaches.

The first is direct to the key affiliate of the small network where the program director forwards them on to the sister stations in the chain. Another way is via the salesman who call upon the outlets in his territory, as well as the stores. Then there would be a special campaign via the special promotion man making weekly calls to butter up the station personnel for maximum impact. And finally, manufacturers will just take a chance and bus or air-freight the sample copies to be played on the air for phone-in or mail-in reaction.

Generally, in the Federal District it takes between two weeks and a month before any final reaction—good or bad—is determined. Although, there are some that hit the airwaves for immediate reaction. In the interior, a reaction on a record is generally faster because of minimal distraction from other activities.

Duration of a hit in the big city often lasts from three to six months. It burns out in half that time in the interior. But one also has to take into account that sales in the Federal District account for 40% of the gross.




It is important to note that the "disk jockey" does not exist in Mexico. The announcer's sole purpose is to play the song, give the name, singer and composer without any additional comments. Any chatter he may offer is strictly for requests

(Continued on page M-19)

A Billboard Spotlight On Mexico

January 3, 1976, BILLBOARD

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MKS - 2036



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JOSE - JOSE
MKS - 2041



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RCA

ARCANO



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Se me olvidó
otra vez



CAMS - 789
CONJUNTO
ACAPULCO TROPICAL
Canto a Acapulco

RCA



A Special Testimony To Eduardo C. Baptista Covarrubias Founder Of The Phonograph Industry In Mexico

By **RAUL CERVANTES AYALA**
(Music Columnist Of The Mexico
City Daily Newspaper, Excelsior)

As a commemoration of the first half-century of actual recorded music in Mexico, a trophy, "America," was awarded this past year posthumously to the founder of the industry, Don Eduardo C. Baptista Covarrubias. It was accepted by his son, Eduardo L. Baptista Van Der Elst, current president of the company originated by the elder Baptista in 1948. It is therefore appropriate that a special mention of his personal achievements be recorded in this special "Spotlight On Mexico" as we near the end of the Golden Anniversary celebration.

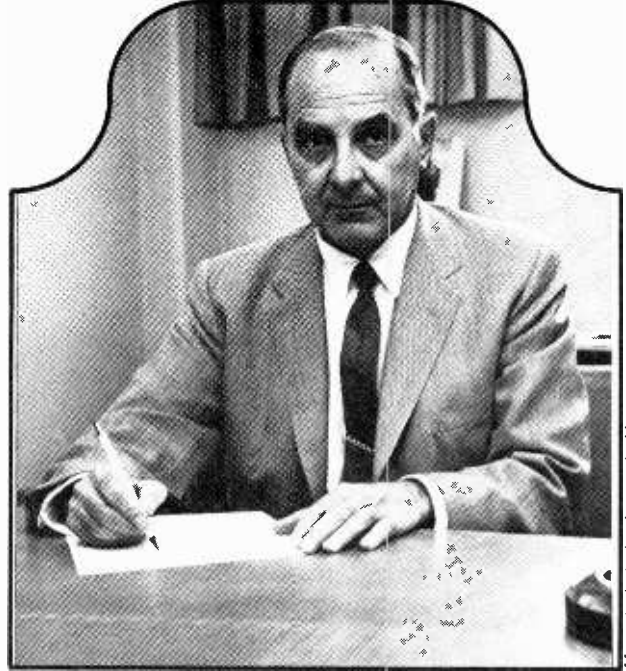
AS THE WORLD WAS COMING OUT of the post-World War I era, Mexico was entering a peaceful post-1912 revolutionary period. They had an abundance of music, but no thought had been given to the actual recording of their home-grown works. Finally, along came a man, Eduardo C. Baptista Covarrubias, who was to point it in a new direction.

Actually, the first imported equipment and product from the U.S. and Europe was imported by Baptista Covarrubias in 1921 via a company called Fonografica Victoria. It was small, at first, but it served as the introduction of two new labels at the time; Okeh (from the U.S.) and Odeon (from Argentina).

Many problems and complaints ensued because of the "bugs" in the equipment and product, but it never dampened the spirit and confidence of the pioneers, particularly Baptista Covarrubias. Initially, the vertical invention of Thomas A. Edison was used; later the improved and sophisticated horizontal machine by Emil Berliner made its way into the market. It came along about the same time as the popularization of the "tango," causing most in this country to seek out more and more material.

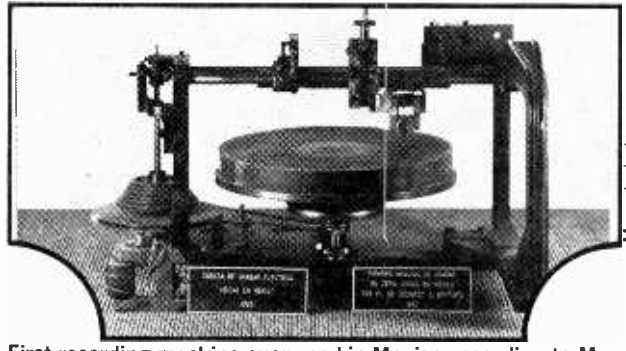
To counteract the posting of stiff fees in order to obtain the Okeh line, Baptista Covarrubias saw another facet of the business which could prove successful. He started to send various Mexican compositions to New York for performances there. But his involvement in this phase of activity between 1922 and 1924 had minimal success, therefore he abandoned the idea for the time being.

Finally frustrated by his labors outside Mexican territory, he decided it was high time to organize the first record manufacturer in the country. Thus, in 1925, in a crude and homemade studio, which included cardboard speakers and other unso-



Don Eduardo C. Baptista Covarrubias.

Musart photo by Armando Moreno



First recording machine ever used in Mexico according to Musart, where the unit is on display.

Musart photo

phisticated equipment for 78 rpm, he started his task. It was almost like being in an igloo, only five meters in diameter for 11 musicians and their instruments. That was plus a singer, too. But it worked.

Two of the top singers at the time—Alfonso Ortiz Tirado and the internationally famous Tito Guizar—became the guinea pigs in the launching of the country's recording industry. It was done under wraps. However the entire nation was to hail the efforts after the product was released under the Fabrica Nacional De Discos label.

In order to stimulate the sales, Baptista Covarrubias applied a gimmick of giving gold change for silver upon each sale. The promotion worked—two pesos for the disks, 20 pesos for manual equipment, 30 pesos for automatics. Originally there were some conflicting attitudes with radio, however that later diminished and there was a joint effort in order to ensure the industry's success.

After surviving a violent earthquake in 1928, the first record factory continued its manufacturing process—and by the time the '30s came around Mexico began to garner some recognition for its efforts. Baptista Covarrubias received an award at the Exposition of Seville, Spain, for the two labels he introduced to the world market: Olympia and Nacional. One of the first big sellers outside Mexico, as well as within its borders, was Miguel Lerdo De Tejado's mariachi arrangement of "El Faisan."

Don Eduardo's success steered him into establishing another new label—Peerless—which would later become one of the most long standing companies of Mexico. Besides disks for straight market sales in 1934, the label also became involved in doing film scores. Along with his new found partner, Ing. (engineer) Heinz Klinckwort, the two constructed permanent headquarters at the location where it stands today—on Calzada Mariano Escobedo. It had moved from the downtown site on Venustiano Carranza.

Four years after the formal 1940 establishment of Peerless, disk supply fell far behind the demand of the Mexican public. There was no doubt that by now the industry was here to stay. But with the public favor, came the company pressures, including the destruction in a fire of the favorite piano of Mexico's leading composer, Augustin Lara. In 1947, he sold out his shares in Peerless, and one year later founded Discos Musart.

(As translated by Marv Fisher)

A Billboard Spotlight On Mexico

January 3, 1976. BILLBOARD

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 - Chalo Campos & His Orchestra
 - La Costintucion

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 - Toño Zamora
 - Los Kora
 - Los Socios Del Ritmo
 - Los Angeles Negros
 - Los Diablos De España
 - Beto Orlando
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 - Grupo Manantial
 - Los Brios
 - Los Golbes
 - Lucho Gatica
 - Atahualpa Yupanqui

The central logo reads "DISCOS LATIN INTERNATIONAL". Surrounding it are several album covers: "A LA FIN DE 11 AÑOS" by Rosenda Bernal, "Mexico Es" by Los Diablos, "the new Argentine tango" by Mariano Mores, "SE RUMPO LA CAJERA" by Los Kora, and "el gran GATICA" by Lucho Gatica.

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- 7.—Tiburon A La Vista
Florentino Ruiz Carmona
- 8.—Espanola
Eladio Tarife
- 9.—Ansiedad
Jose Enrique Sarabia
- 10.—Te Traigo Estas Flores
Joe Mejia
- 11.—Por Fin
Leopoldo Bernard Anaya
- 12.—La Enramada
Graciela Olmos
- 13.—Besos Callejeros
Victor Cordero
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Eduardo Vigil Y Robles
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The middleman in Mexico is practically non-existent. It has been that way since the record industry came into being 50 years ago, and in all likelihood it will remain that way. The direct sale to the retail outlets is what everybody likes, from servicing to getting the best break in price. Thus, one executive asks, "Why change?"

AT FIRST GLANCE, it might seem awkward for every manufacturer to run hither and yon throughout the republic to service what some estimate as high as 1,600 or so clients. But then each company has a tight control on how much product is going out, and where it ends up.

Actually, an approximate size-up of the current balance of sales shows the Federal District with something like a 40% share of the gross, with the remaining 60% distributed throughout all parts of the nation. There's a conflict of opinions as to what the provinces' potential will be in the future. A few say it is really "meaningless," while others contend it has to be the backbone of growth. It also depends from what angle one looks—ranchera and tropical as opposed to pop and jazz. Naturally the former has the greater appeal outside of the Big (instead of Apple) Tortilla (Mexico City).

Each label in the medium to giant size has anywhere from 20 to 30 salesmen out in the field. In some cases, if they cannot afford the extra load, the salesmen double as promotion employees. However, it is not always effective that way, consequently the majority always have at least one promo man visiting outlets, plugging the latest releases to the more than 700 radio stations in the market.

An added impact, though, in breaking a disk is television. All of the Telesistema network musicals emanate from Mexico City, with Raul Velasco's "Always On Sunday" offering the greatest exposure. During other days of the week one can flip the dial and come up with some sort of musical presentation which caters to basic tastes. The production values could be improved on some of these shows, but then it all relates to the advertising dollar. "We may be behind in some areas, but when it comes to talent and music it sometimes comes out like water pouring from the spigot," one video executive points out.

Distribution Methods Remain In Tight Control

Although the middleman is "practically non-existent," right in the middle of the hub-bub of activity there has grown and thrived an outdoor wholesale distribution center called Tepito. It is unique in every sense of the world inasmuch as this market is totally unsophisticated by modern standards. Here some nine so-called one-stops display their wares on the floor, on curtains, anywhere space is available for small shopkeepers from all over to buy.

A good reason for Tepito, and a sound one at that, is that the buyers can pick up the product on credit. The latter does not easily exist for such small operators. "Naturally, the Tepito shops receive the product at low, low prices, consequently they can take the risk in giving credit to their customers," emphasizes Arturo Valdez De La Pena, sales head of CBS. They all buy in huge wholesale blocks, oftentimes beating the charges to the normal outlets.

"But it really is minimal, and not representative of what goes on throughout the entire country," says Federico Riojas, long-time head of Discos Coro, which is starting to shift its operation from straight catalog sales to development of new artists. His contention is that despite the bulging 60 million population, only 10 to 20% are actual record buyers. And he adds that most of the purchases are tabulated in the major centers of at least 100,000 inhabitants.

A breakdown of national to international releases distributed on an annual basis shows it at about 65% Mexican opposed to 35% foreign. The outside singers and groups, though far out-distanced in numbers by the native talent, seem to garner fantastic impact through their disks. It is one of the great redeeming features of the Mexicans that when you make it big with them, they hate to see you leave.

Usually it is the Spaniards who seemingly win the hearts of the public, such as Julio Iglesias, Mocedades and Joan Manuel Serrat, but lately a Venezuelan combo called Los Terricolas (released through Gamma) has hit it big not only in the country but here in the capital. The label had faith with them for four years, "and our patience finally paid off for us and we are selling their records by the truckload," says Carlos Camacho, Gamma's general director.

American sellers usually come from the ranks of the "bumpin'" group, i.e. Polydor's Gladys Knight & the Pips and James Brown and EMI-Capitol's Motown product. Musart has
(Continued on page M-19)



Editorial Musical Latino Americana, S. A.

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- Travis Music Co.
- United Artists Music Co.
- Vaya Music Pub. Co.
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... and many others

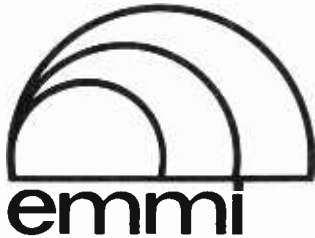
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The Disk Industry

• Continued from page M-3

cause if live groups started to play there, they would be forced to pay the musicians' "displacement" fee.

Checks on the popularity of records fall back into the hands of radio, tv, night clubs, theaters, the press, and, ultimately, via the record outlets. One of the biggest exposures for a new release is with Raul Velasco's "Always On Sunday" seven-hour marathon. The genial host gives like exposure to foreign artists via film clips. Among some in the past he has given key time are: Barry White, the Beatles, the Osmond Brothers and Dionne Warwick, to name a few. Other programs on video pay special homage to composers, i.e. the late Jose Alfredo Jimenez to the currently successful Juan Gabriel, give extensive coverage to song festivals (OTI) and other special events run by SACM. In toto, there are hundreds of programs a year which open the doors for new songs.

Sometimes low-priced records create a stumbling block. The entire market suffers from this alteration of the tariff, and it does take time for it to recuperate. Like in the case of the "mini-LP." A lot of things were expected of it, but it never gained sufficient popularity.

One thing which both hindered and helped the Mexican market over the years was the strong appeal and acceptance of foreign music. The older, standard composers lost heart and suddenly stopped writing. But then a new crop rose from the ranks to meet the challenge. Among some who responded to the new opportunity of the present decade were: Felipe Gil, Hector Meneses, Sergio Esquivel, Jorge Montana, and, not to forget one just prior to them, Armando Manzanero.

SACM, ANDA and STUM all have their own buildings in different parts of the city, and the former will even have its own recording studio within a short while. It is one way of meeting the challenge head-on of creating more and better music than what is brought into the country from the outside. Not that there is any objection; they just feel it is one way of creating that much more competition from within.

One of the "freak" sellers in the business in the last 10 years has been Acapulco Tropical. For some reason the group came along and sold just about everything it put out. Which has been the case with some others elsewhere in Latin America. They include: Los Pasteles Verdes (The Green Pies) in Peru; Los Pakines in Argentina, and Los Terricoles (The Terrestrials) in Venezuela. Latter just made the breakthrough in this country via Gamma, and have been capitalizing on their success via extensive and lucrative personal appearances. The local Acapulco Tropical has drawn as high as 50,000 to a dance-concert.

Like the "music goes round and round," the discussion re-

volves in the same manner as to how Mexico will develop new and better talent. All the labels are out scouting and plugging for "that" hit, something which keeps the healthy spirit of competition alive. It's not like years ago when they didn't follow up with heavy promotion; now they go all-out.

Roberto Carlos, A Brazilian composer-singer who was losing out because artists in the Spanish-speaking market were doing "covers" of his hits, recently switched to the Castilian, and the results were super. Thus, he plays, writes and sings in both languages with equal success. Something also accomplished (in two idioms) by Captain & Tennille and Nicola Di Bari.

The independent producer has just started to make his presence felt in the Mexican market—and with pretty good success. Some of the most distinctive include: Alfredo Marcelo Gil, with Gualberto Castro and Manoella Torres; Felipe Gil, with Maria Medina; Paco de la Barrera, with Lupita D'Alessio; Jaime Sanchez Rosaldo, with Napoleon; Rigoberto Pantoja, with Lucia Mendez.

Augustin Lara's music is still heard from time to time. And even if the great composer has been dead for many years, it still doesn't matter. He is still revered by the public, and the proof is that monuments are still being erected in his memory—two being Vera Cruz and Monterrey. In the latter Northern locale, a unique image of him seated at the piano was erected amidst a beautiful floral garden flooded with the sound of his songs on tapes.

There are no regulations for radio and tv as to the authors' rights law, consequently very little is done when no credit is given to the composer. However, strides have been taken to enact some provision for the author on this matter. Meetings by SACM members have been held with Pres. Luis Echeverria, as well as with the organization's administrator, Carlos Gomez Barrera. They expect changes to come about within the next year.

Suddenly, Mexico has entered a decade in which it is ready to pay due respect to some of its greats in the field of music over the years. A few who have spread their wares approaching anywhere from 25 to 50 years in the business include: Pedro Vargas, Miguel Aceves Mejia, Los Tres Diamantes and the Mariachi Vargas de Tecalitlan de Silvestri Vargas.

The path the industry is now starting to follow here is that the "record is culture." It avoided a ban on importation of foreign product several months ago, and it has led the companies into one common bond. Something most executives are sure will bring about more quality for the product.

Over the past year ranchera and folkloric songs had great popularity, with some of the top sellers being Lola Beltran, Maria De Lourdes, Vicente Fernandez, Hermanas Huerta, the late Jose Alfredo Jimenez and Juan Gabriel for his song of the year, "Se Me Olvido Que Te Olvide."

(Continued on page M-19)

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Distribution Methods

• Continued from page M-16

had recent luck with the Ritchie Family's "Brazil," and Mario Friedberg's Audio Vision distribution of Van McCoy music has been riding the local charts steadily.

One of the anomalies of the business is the fact that if buyers cannot find their favorite on one song, they will buy whatever is available. "There is no such thing as purchasing a label item anymore," says Valdez de la Pena, "consequently we have to be right on top of each and every market." Again, the healthiest sign of all is exceptionally stiff competition to keep the retailers and the public happy.

Tape is now starting to average out at about 10 to 12% of all sales, a significant gain in the market in the past couple of years. Predictions are that it will increase at a quickened pace over the current decade, and that's because it is coming out relatively inexpensive, not because it is a fad. Cassettes are far out-distancing 8-tracks in preference, mainly due to plenty of hardware being turned out by some half-dozen suppliers and manufacturers of such equipment.

Prices on the LPs average out at about 30 pesos (\$2.40) wholesale, although there still is a good market for the custom-line product, specifically here in the Federal District. The basic cost for the top figure to the buyer goes at slightly more than 80 pesos (\$6.40). A few exclusive shops catering to the discriminating public, such as Discos Suite on Genova Street in the Zona Rosa and on Insurgentes Sur, sell U.S.-pressed albums for around 125 pesos (\$10). The high cost is due to the taxes on bringing in such foreign items.

Last summer there was a stoppage of all imports to check the balance of trade. It played havoc with the industry for a while, as even masters were slowed up from coming into the country. But the edict was lifted after a couple of months, mainly due to AMPROFON's appeal to the government that musical disks were of a "cultural" nature. There has been no problem since that time.

Besides the leading outlets like Mercado De Discos and Tiendas De Descuento, S.A., many food chains and department stores have jumped into the sale of records in the past few years. Gigante and Aurrera in the former category and Liverpool in the latter have reported peak business for such items. Very little is missed in stocking the racks, from ranchera to classical. The selections of the public are most varied, consequently the outlets take most anything that comes from the distributors.

An experiment with mini-LPs (six tracks) started in the early 1970s, but it never really caught on because the price was not that much less than a straight LP. If the people were going to buy a low-priced vinyl, they preferred a normal single which sold for under 20 pesos (\$1.60).

The most important point in summing up the Mexican market is that it is healthy, much more than meets the eye. Far more vital than even some who work within the industry really feel it is, or will be in the days ahead. More than 100 known and unknown labels are in business today, and they all are seemingly solvent. All are excited about the future.

Radio In Mexico

• Continued from page M-12

and dedications. He also gets his personality in via the "Top 40" and "Top 50" shows with asides about the patterns which have already made it on the market.

Another not uncommon practice in Mexico is to listen to a lot of "remember when" programs. They happen to get good ratings, and for good reason. The shows sometimes last four hours, and with such evergreen songs by the Beatles, Pedro Infante and Jorge Negrete there's a lot of catalog material to draw from.

Statistics provided by the National Agency for the Radio and Television Industry for the year 1974:

Population to Aug. 30	-58,189,883 inhabitants
Homes	-8,714,057
Average in one home	-5.9 persons
Urban population	-47.3% (27,523,814)
Rural population	-52.7% (30,666,069)
Men	-28,803,992
Women	-29,385,891
Audience total in nation:	
Radio homes	-7,544,959
TV homes	-4,113,034

The Disk Industry

• Continued from page M-18

Pop and ballad laurels over the past 12 months went to Juanello, Acapulco Tropical, Rigo Tovar and his Costa Azul, Jose Jose, Marco Antonio Muniz, Manoella Torres, Cesar Costa, Los Panchos, Gualberto Castro, Armando Manzanero, Lupia D'Alessio, Sonora Santanera, Roberto Jordan, Estela Nunez, Juan Gabriel, Angelica Maria, Patrizio, Los Babys, Orquesta de Pablo Beltran, Estrellita, Victor Yturbe and Pedro Vargas.

King Clave was the biggest in the international derby, followed by Roberto Carlos, Mocedades, Elio Roca, Gladys Knight & the Pips, Paul Anka, the Carpenters, Nelson Ned, Los Terricolas, Julio Iglesias, the Black Angels, Osmonds, Sonora Mantancera, Alberto Cortes, among many.

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Talent Awakening

• Continued from page M-6

Another headache, but one which always is worked out, is with the unions who enforce certain "displacements." This is especially true with the musicians' syndicate, SUTM, oftentimes most persistent in protecting their members with a minimum amount of their members in backup orchestras and groups. "In the end result, it really doesn't matter for a few extra pesos on the cost side," counter Basurto and Lopez. "If we do the business, everybody benefits."

Actually the biggest plus any of the showmen can look forward to is promotional support by the labels. This comes with underwriting of costs on banners, posters, some radio and tv spots, displays, etc. "The more excitement generated by them, the bigger possibilities for the gate," avows Leon. The disk companies can also benefit by heavy sales during and after the appearances.

Some of the record outfits consistently involved in these tieups include: RCA, EMI-Capitol, Polydor, Gamma, Musart and CBS. It really can work out to become a joint effort, with the labels oftentimes buying up blocks of tickets for giveaways on radio outlets. "And word can really travel fast in this city once radio picks up on the event," Basurto analyzes.

After artists have hit it big in the Federal District, their eyes turn towards the outlying areas. The immediate favorite spots for the impresarios to pick up extra monies is nearby Puebla and Guadalajara, a distance of some 350 miles to the west. One of Leon's favorite co-impresarios in the latter locale is Juan Valencia, also affiliated with a cultural agency of that city's government.

The strange paradox of the country is Acapulco. Attracting thousands of tourists per week during the height of the season doesn't seem to trigger the enthusiasm for many top artists to appear there. Of course, there are small combos, some foreign semi-names and a raft of discotheques, but rarely are there powerhouse performers, either from Mexico or elsewhere.

As for the other playgrounds of the country, like Puerto Vallarta, also on the Pacific coast, and Cancun, the new, hauntingly beautiful resort on the Yucatan Peninsula, it is still small-time as far as entertainment goes. "But with more tourism and development in those places," contends the younger Jose Leon, "we might find it a different story before the end of this decade."

There are all kinds of places, all kinds of artists and all kinds of prices. The country's private and public plush supper clubs can sometimes go as high as \$40 (500 pesos per head) and go as low as 40 cents (5 pesos) in the upper tiers of the auditoriums and stadiums and bullrings. There are that many extremes, that much excitement in the realm of Mexican show-business.

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Strives For Expansion

• Continued from page M-10

ests of its associates "in particular"—and of the industry "in general." It also serves as an arbitration body for whatever conflict.

Presently, one of the key issues of AMPROFON's members (also common to other countries) is the stamping out of "piracy" within its borders. It has made several proposals to the federal government, but thus far nothing formidable has been resolved. Whatever firm legislation is passed well might have to wait until the new administration takes office one year from now.

Depending on size of the individual company, proportionate fees are paid by the participating members of AMPROFON. Costs are scaled down from 5,000 pesos to 1,000 pesos plus similar quarterly payments to go towards the costs of maintaining the association, i.e. fees and operation by its full-time attorney Alberto Vega.

The tightly controlled organization has periodic meetings throughout the year in order to discuss its common and individual affairs. They take it seriously, sometimes more so than their individual headaches which still perplex the industry.

Since AMPROFON's inception more than a dozen years ago, it has been headed by the following executives:

Lic. Jose R. Bustillos (CBS), its founder—1962-67.

Eduardo L. Baptista (Musart) 1967-69 and again from 1973-74.

Ing. Heinz Klinckwort (Peerless) 1969-1970 and current.

Guillermo Infante (RCA) 1970-72.

Luis Baston (Polydor) 1972-73.

Arq. Luis Arturo Gil (Discos Rex) 1974-75.

The work to establish a stronger and more successfully competitive feeling is still ahead of the Mexican recording industry. And as Ing. Klinckwort sums it up succinctly, "We will resolve many more problems in the future. And I am definitely sure that the next president will not be 'bored.'" A new president will be elected and take office next month.

Union Spurs Growth

• Continued from page M-10

elves strong." All are now starting to pick up reps in Latin America, basically staying within the budget line class.

In the entire group of PROFOMEX there are four pressing plants at their disposal. They also are starting to grow in stature with the talent and product they market. Among some of the singing stars attached to the labels, mostly via Discos De Oro, are: Alvaro Carrillo, Jorge Fernandez, Rebecca and Irma Carlon.



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Ranchera: The Soul Of Mexico

Of all the music heard throughout Mexico—and the sounds are varied indeed—the one which has withstood the durability of time is "ranchera." It carries with it the stamp of folkloric heritage, but it goes beyond that when it comes down to the tastes of the people.

IN RECENT YEARS, the Mexican population has been exposed to such sounds as rock, tropical, soul, jazz, bolero, tango, modern romantic, calypso, marimba, among many under the musical sun. The popularity has ranged and raged, but when it is all broken down and counted the one which is forever lasting, sentimentally and spiritually in the hearts of all Mexicans is . . . "ranchera."

Actually, the development of the indigenous sound goes all the way back to the pre-Hispanic days. It grew as something special, passing on one tale after another to the succeeding generations. Then as time passed in the Hispanic era, it grew in stature as something which could be heard in every town and village. It finally took on a different tone when the French, during the empire regime of Maximilliano and Carlotta in the 1860s, occupied Mexican territory from the Guatemalan border to the Rio Grande.

During the wedding ceremonies of those days, the French would hire a group of violinists, guitarists and bass players. Their word for the affair was "mariage," consequently everybody started to call the musicians "mariachis." They originated in the area now called the state of Jalisco, basically in a town, now the second largest city of the nation, Guadalajara.

On into the revolutionary days of 1910-20, ranchera music took on a more dramatic and passionate tone. In addition to the suave and "dulce" strains of the string instruments, a man who later was to become one of the great pioneers of Mexican broadcasting, the late Don Emilio Azcarraga, introduced the trumpets into the mariachis.

Since those days, other variations have been incorporated. What has been experimented with at times, in order to keep up with the times, were piano, flute, organ and the moog synthesizer. But anyway you shake it up, it all comes out with the same colorful sound which originated centuries ago.

Up until the late 1930s and early 1940s, ranchera music was little known beyond the borders of Mexico. Then along came a couple of idols of the country who were to build ranchera to an exportable product for the rest of the world to be.

(Continued on page M-23)

● **Alberto Vázquez** ●

Amalia Mendoza ● Arturo Castro ● Manolo Muñoz ●

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Herbie Mann	The Doobie Brothers
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Soul Of Mexico

(Continued on page M-22)

hold. Their names were Jorge Negrete and Pedro Infante, and, not too strangely, their records still sell today via RCA and Peerless respectively. In the early 1960s, after Infante and Negrete died at relatively young ages, along came a young man named Javier Solis, whose impact via CBS disks almost created the same mass influence as his predecessors. But he too died prematurely. Pedro Vargas, who oftentimes sings the traditional ranchera songs but generally without the mariachis, and Miguel Accves Mejia are a couple of others prominent in the annals of the ranchera sound.

Lately, the so-called Mexican "country" sound has come up with a young 30-ish singer, Vioonte Fernandez, who looms as perhaps the one man who can capture the imagination of the public during this last quarter of the 20th Century. His releases via CBS sell huge within his own country, as well as in other parts of Latin America and Spain, latter locale being the site of his greatest personal appearance last summer. He sold out there in more than 25 dates, sometimes playing to crowds as big as 30,000 persons.

Ranked alongside the acknowledged leader, Fernandez, are Musart's Antonio Aguilar, who has had a great share of success all over the U.S., Disco Gas' Alberto Vasquez and many other who continue to sell consistently. In the female department, among the top sellers today are: Lucha Villa, Lola Beltran, Amalia Mendoza and a young lady who switched a couple of years ago from modern music to the ranchera sound, Angelica Maria. Latter, who came on so swiftly and so successfully was the center of a recent major negotiation which saw her go from Sonido Internacional to CBS in Mexico, Caytronics in the States.

Right alongside the interpreters come the creators, the men who write the melodies and the lyrics they feel are appropriate for each ranchera song. One of the most prolific since the inception of recorded sound was the late Jose Alfredo Jimenez, who turned out hundreds of these songs endeared in the hearts of all Mexicans. A few others highly ranked in the long list of composers include Ruben Mendes, Ruben Fuentes, Cornelio Reyna and a veteran singer as well, Cuco Sanchez, who has been a regular performer at the Hotel El Presidente for just about two decades.

The basic ways in which ranchera is projected for the people is via the traditional mariachi and through the "norteno" sound. The people in the sectors of Monterrey, Saltillo, even farther west in Chihuahua and Ciudad Juarez, all snuggling the Texas border, have embraced the sound which features the accordion. To them, it is just as effective, ear-catching and distinctive. Not that they reject the traditional, but in their part of the country it comes as something more natural. Just like the people in the Gulf states of Vera Cruz, Campeche and Merida took to the "marimba" sound as their very own.

A couple of longtime producers who have had various recording sessions with the ranchera sound are Mariano Rivera Conde and Guillermo Acosta. They have overseen and heard singles and LPs which range from the romantic to the humorous to the revolutionary inferences, and in meters which jump from a 2/4 to a 4/4 to a 6/8 to a 3/4 time. "It really doesn't matter," commented Acosta, "since the people are used to just about anything—accept most all that come along."

Children growing up in Mexican households, no matter where they are or what station in life they may be—from the campesinos in the villages to the very ultra sections here in the Lomas and Pedregal—are always listening to some form of ranchera sound, even though they are saturated with the current rock, soul and straight Mexican ballad or tropical. Somehow, all Mexicans are drawn back to their native sound. It is estimated that no matter what they hear until the ages of 25 or so, right after that they will always tune in on something ranchera.

Actually, no fiesta or national holiday would be complete without some sort of ranchera dominating the event. Over the radio, on the Sunday outings, at bullfight corridas, in the plazas of every town and city at the dawn of every day for anniversaries or birthdays, for just about every occasion from the Presidential Palace in Los Pinos on down, one can hear the familiar, captivating and unique sounds of ranchera. And one of the most stimulating and fascinating experiences for any native or tourist is to mingle with the hundreds of mariachi groups who tread on the grounds of Plaza Garibaldi in the heart of this metropolis.

Such has been the impact of the ranchera music in this country that it has spread and influenced others abroad. Not only is it a familiar sound in such other places as Venezuela, Brazil, Argentina or anywhere in Latin America and Spain, along the border states of the U.S. such as California and Texas, but as far away as Japan can one hear a ranchera song.

One of the major problems Mexico has is exporting its original recorded sound of ranchera to other countries, mostly via the mariachi instrumentation of the viguela (mandolin-like), guitara, guitarron (bass-like), harps, violines, trumpet and whatever else the composer and/or producer would like to incorporate. They mostly utilize local interpreters. One classic example of capitalizing and modernizing the style was by Herb Alpert & The Tijuana Brass in the U.S. in the 1960s.

CREDITS

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HOME VIDIOTAKES: Sanyo/Warwick, MCA/Putnam Tie Newest Links In Emerging Market

• Continued from page 4

Corp.'s takeover of Random House, another major publisher—with video hardware and software overtones, among other considerations.

All the major tv manufacturers see the consumer video disk/tape market as basically an extension of their existing product lines.

• Philips is a leading European tv supplier, along with Telefunken, partnered with British Decca in the TED mechanical videodisk system. This was launched as the first home video unit last March with limited distribution in Germany, now extended to Austria and Switzerland.

• MCA Disco-Vision, in a joint venture with Philips for an optical videodisk system targeted for a late 1976 U.S. entry, has access to parent MCA/Universal's vault of more than 11,000 films and videotapes. The Putnam deal, which includes Coward-McCann-Geohegan plus Berkeley and Capricorn paperbacks, gives MCA another valuable inventory of properties for potential videodisk conversion.

• RCA, already home-testing its SelectaVision capacitance (needle-in-groove) videodisk system in the Indianapolis area, has the resources of RCA Records, access to corporate sister NBC's videotapes, and with Random House also has a vital link to the electronic rights of many key properties with videodisk potential.

• If the Sanyo deal for Warwick, major tv supplier for Sears, is confirmed, as the exclusive report in TV Digest indicates, the home videotape field just opened in the U.S. by the Sony Betamax could have another viable contender.

Sanyo has its own 1/2-inch video-cassette system, Video-Vision, utilizing a skip-frame technique to extend a 20- or 30-minute cartridge to double those times, 40 or 60 minutes respectively, keeping blank software costs down. It already has shown an institutional unit with tuner/timer for off/air taping similar to Sony, and is known to be eyeing the consumer market.

Since Sanyo is also a TED licensee in Japan

and already has shown an NTSC version of the TED player privately at the recent Berling Radio-TV Fair, the firm is covering itself on both sides of the home video battle.

Also noteworthy is the limited Toshiba partnership with Sanyo on Video-Vision. With links to the giant EMI combine (Toshiba/EMI in Japan), the ramifications of worldwide EMI (and Capitol) software interests are apparent.

• Zenith, with the leading share of the U.S. tv market, isn't about to sit by while major competitor RCA enters the videodisk market. Although publicly committed to no entry of its own videodisk system before 1978 or 1979, the company is refining its own optical system to be ready for an earlier move into the consumer market.

• Panasonic, another major Japanese tv force which acquired the Quasar tv division from Motorola a year ago, has had several of its institutional videotape player/recorders in home consoles with tv sets for several years there. It showed three years ago a C-60 audio-

cassette with the capacity of 60,000 color picture frames, and is quietly testing its own home video system on one of the smaller Japanese islands.

Creative software is still the question mark for any successful home video system, though Sony maintains the off/air taping and do-it-yourself aspects of Betamax are more important than prerecorded programming.

But a number of leading European publishing cartels have some programming in the growing TED library of 10-minute disks (singles and multiple sets). Included are Decca, Telefunken, Ullstein, Videophon, EMI/Electrola, and UFA/ATB.

The resources of both the Polygram Group (for Philips in Europe) and MCA Records (for Disco-Vision) are involved in both conversion of existing films and tape, and creation of new vidisk programs.

A similar program is underway at RCA Records, which will be the major manufacturing

(Continued on page 26)

TDK: Audua Cassette & Storage Case

NEW YORK—TDK Electronics has begun offering a cassette version of its highly successful Audua series of blank tape products. The firm has also added a component-type cassette storage case for home use, to its expanding line of accessories.

Both products will be exhibited at the TDK suite at Chicago's Conrad Hilton hotel during the winter CES according to Ken Kohda, TDK marketing manager.

The Audua cassette, which is being made available in playing lengths of 60 and 90 minutes, utilizes the same high-energy, ultra-fine gamma ferric oxide formulation used in TDK's Audua open-reel products. It will replace the firm's successful ED cassettes as its new high-end line.

Kohda assures that the Audua cassettes, which can be used with normal EQ settings, were designed to take advantage of modern cassette deck improvements. Its improved high end linearity is said to enhance its maximum output level, while reducing distortion to virtually inaudible levels in critical treble zones.

Kohda claims that the tape also produces the widest possible dynamic range in a tape of this kind, used with a normal bias setting. The cassette's housing is also designed and engineered for jamproof operation.

The tapes will sell at \$2.69 for a C-60, and \$3.99 for a C-90 and are available for immediate delivery.

TDK has also introduced a new Audua open-reel product, designated Audua-LB. It is a back-coated tape designed to prevent electrostatic build-up, while assuring friction-free movement and winding, according to Kohda.

The tape, which he claims represents superior professional quality master recording product, is also said to eliminate slippage, wow and flutter.

The Audua-LB is available in 7-inch, 1,800-foot reels and 10 1/2-inch 3,600 foot reels. List prices are \$8.69 and \$22.95 per reel, respectively.

To its expanding accessory line TDK has added a home cassette storage case, designed to look like a

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TAPE/AUDIO/VIDEO Industry More Bullish On '76

• Continued from page 6

pan—Maxell, TDK and Fuji Film—and Europe—BASF—have galvanized the major U.S. suppliers into even more competitive campaigns.

• Open-reel also seems ready for a renaissance with more new lines offering higher quality at lower cost to keep pace with the rapid growth of the semi-professional market. Many strides are noted in new, lower cost and more flexible reel-to-reel decks, as well as advances such as the first TEAC/Tascom units due this spring with built-in dbx noise-reduction circuitry.

• The audio scene is perhaps most dramatically marked by the emergence of a "new" disco hardware market. Initially seen—and shared—by a few hi fi manufacturers whose high-power components were applicable to intense disco sound reinforcement needs, the market now is growing with more top-line firms creating or modifying disco units such as Ess, Yamaha, Sansui and Dynaco, to mention a few.

• The traditional firms are competing with the custom manufacturers who saw the disco boom coming, either from a European vantage point, such as Meteor Sight & Sound subsidiary of Revox, or from a retailer crystal ball, such as the four-some of Harvey Sound employes who began Geranium Labs Inc., now with its own network of dealers and distributors, including Harvey.

• Pricing pressure is the biggest factor in the audio market. President Ford's signing of fair trade repeal

legislation Dec. 13 was just the formalization of the growing trend urged by the FTC—competition with a capital "C." Traditional hi fi dealers no longer have the benefit of price-maintained profit margins on such lines as Pioneer, Sony and others. They are now selling their service and expertise to combat the growing array of price pressures from both discounters and mass merchandisers.

• Quad is not dead, just dormant, as hardware manufacturers either cut back lines or are standing pat, but software keeps increasing, and more action on top Q talent is due.

• Car stereo has been literally

overwhelmed by the mushrooming citizens band market as the personal communications revolution has literally outstripped supply. But a strong autosound aftermarket, helped by the lag in new car sales most of last year, has given many firms a good sales volume to help gear for the future.

From initial CB/tape combinations—Far Eastern Research's (Xtal) cassette unit and J.I.L.'s 8-track model, both bowed in the fall of 1974—new combos are expected or already are on the market from such majors as Kraco, Audiovox and Automatic Radio, as well as a new

(Continued on page 27)

Pro Sound One-Stop New Retail Approach

• Continued from page 1

Completely renovating a former and very funky-looking building where an upholstery factory was situated for 30 years, Audio Concepts/Dave Kelsey Sound will occupy 9,000 square feet.

Features will include walk off the street into a fully equipped 4- and 8-track studio; full concert stage with 100 foot throw conditions for demonstrating sound reinforcement; disco deejay pedestal and disco 20 by 20 foot dance floor; displays of broadcasting equipment with emphasis on seminars.

"We want to provide something beyond just sales where manufacturers can bring in new products and teach," says Kelsey, president.

Many manufacturer principals have journeyed to the site to look at the raw sand-blasted brick interior and initial gutting of the building because they think it is such a unusual retailing concept.

As for consumer electronics equipment, this aspect will be carried in the form of packages with systems starting around \$300 and going upwards at probably five price points.

The operation will not get into the price clawing that is rampant in Los Angeles. While Kelsey sees the end of fair trade as inevitable, he says, "I would rather sell one system at a re-

spectable profit than a thousand at a dollar markup. Profits are more than money, it's like the difference between eating to live and living to eat. Profits must be looked at in regard to guaranteeing service and a total retail environment people can respect and depend upon."

Will pro audio sell in a walk off the street format? Kelsey says no one has been catering to this market and that the Santa Monica Blvd. site is keyed exactly to this. "It's one of the highest car traffic areas in the city." He says you need something more than the type of operation where you must sign in as you enter and where such heavy emphasis is put on technology.

A lot of people in the music business and getting into it want their own recording studio in their home but are really not expert at all and need a helpful environment, Kelsey notes.

Offering a full service shop area and giant space for expansion of warehousing and even to production facilities later on, the design concept is deliberately casual elegance. "People walk in here with \$300 jeans outfits," he says, noting that a huge living tree will be a prominent centerpiece. The original 18-inch thick brick walls will be left in raw form to work off against rough sawed spruce wood paneling.

IHF Still Pushes Its Hi Fi Expo

By RADCLIFFE JOE

NEW YORK—The Institute of High Fidelity (IHF) is continuing its feasibility study of an independent annual trade show, separate from the CES, despite lukewarm reception to the suggestion by some members of the organization.

According to Bernie Mitchell, vice president of the IHF, decision to continue the feasibility study was based on majority opinion culled from IHF members.

Says Mitchell, "While many of our members are in favor of the Consumer Electronics Shows as an important vehicle, there seems to be a large body that prefer a June show rather than one in April.

News of the IHF's interest in its own national hi fi trade show, was first reported in Billboard (Nov. 15 issue). At the time, IHF president, George DeRado of TEAC suggested to the Institute's members that an IHF-sponsored trade show would give high fidelity equipment manufacturers better exposure to the audio trade than they now receive as part of the CES.

Meanwhile, Irvin Stern, vice president of Harman International, who suggested the separate show idea to the IHF, is seeking to clear up some of the controversy created by his suggestion.

In a "Dear George" letter to DeRado, he charges the CES with allocating hotel rooms on the basis of show floor contracts; and points out that audio component manufacturers, who have little or no community with the broad range of consumer electronics products, find that in order to gain access to hotel space, they are required to commit to space on the show floor.

Stern continues, "I don't believe a separate show is wanted by anyone, but I do believe it is a preferable alternative to an unsatisfactory show."

Stern also points out that dealers and reps "with interest in our segment of the market," discover that the competition for transportation, personal hotel requirements, and

(Continued on page 26)

Tape Duplicator

Dec. 31 is the deadline for the 1975 inventory clearance sale from **TeleMation, Inc.**, Salt Lake City, with a wide variety of video and audio equipment available at "most of the lowest prices ever," according to Linda McAllister, "inventory disposition specialist."

Included are videotape recorders from Panasonic, Shibaden, Ampex, Javelin and Bell & Howell; time base correctors from CBS and IVC, and tv monitors/receivers from Panasonic, Conrac, Setchell Carlson, GE and Ampex.

★ ★ ★

Some 14 exhibitors will show the latest Elec-

tronic News Gathering and digital video equipment at the 10th winter conference of the **Society of Motion Picture & TV Engineers (SMPTE)**, Jan. 23-24 at Detroit's Sheraton-Southfield Hotel.

Included are Akai America, Ampex, Cinema Products, CMX Systems, Dyer Electronics, General TV Network, Hitachi/Shibaden, Ikegami Electronics (USA), Motorola, Nurad, RCA and Sony.

Registration information is available from SMPTE, 862 Scarsdale Ave., Scarsdale, N.Y. 10583.

Danish Tax Bid On Tapes Fails

COPENHAGEN—The Minister of Finance here failed in his bid to get a new tax on tape product, either pre-recorded or blank. Normally every record sold here carries a special luxury tax, as well as Value Added Tax, and the minister wanted to equalize records with tape.

The labor party and democrats were for the new proposed tax, but the communists, left-wing socialists, conservatives and farmers' party were against.

Pressure from the radio and record industry was heavy and the industry in general was represented at several meetings with the committee discussing the bill. And the only Danish record-industry paper, Ny Musik, tried to persuade parliament not to pass the proposed law by writing to all parliamentary members in a leading article.

So the new bill was cancelled out and the only tax added on tapes is VAT. Had the bill been passed, the price of pre-recorded cassettes would have been \$11.50, and now both records and tapes will be sold at \$7.75 full price.

But from April 1976 the luxury tax on records will be based on the wholesale price and not, as now, the retail price. That will mean a much easier handling of tax problems for the industry.

In the discussions of luxury tax, several parties were against the special tax on records, but they failed in a bid to have the tax removed.

IHF Still Pushes Its Hi Fi Expo

• Continued from page 25

time with their principals frustrates their plans.

"However," he adds, "a format which has every element of our business at arms' length, for displays, individual customer meetings, and annual sales meetings, would probably attract a larger segment of the audio industry.

"We would present a more attractive prospect to dealers and their salesmen, as well as to those manufacturers who would benefit from joining us, but cannot do so at this time because of prohibitive costs, dispersion of principals, or simple congestion imposed by unrelated segments in the EIA roster."

The Harman executive adds, "There are those of us whose interests are best served by the widest possible exposure to the broadest possible market. If they are in the majority, we should continue to put up with what we have. If not, they should consider the advantages of attending shows that best serve their special purpose, dividing budget and personnel appropriately."

Meanwhile, the IHF will sponsor an all-industry symposium, probably during the June CES, as part of its increasing efforts to act as a conduit for the industry. The symposium will offer all segments of the industry the opportunity to offer suggestions for advancing the cause of the component hi fi industry, according to Mitchell.

The Institute's promotion committee has also scheduled a meeting to discuss promotional alternatives to the troubled consumer-oriented hotel hi fi shows. Says Mitchell, "The committee is well aware of the urgent need for some alternative to the present show format, and hopes to complete its report to the board no later than the end of this month." The report will then be placed before the general membership for approval.

READY FOR CES

BSR Adding 5 Turntables

NEW YORK—BSR (USA) Ltd. will show five new automatic record changers at the winter CES. Four of these units replace earlier models with fewer features, and two models 2630W, and 2320W, also have 4-channel capability.

Model 2630W replaces model 2620W, and features, in addition to the 4-channel mode, a multi-pole synchronous motor, a heavy die-cast platter, adjusted counter-weighted tone arm, and a decoupled counter-weight.

This unit is fitted with a slide-in cartridge head and swing-away control arm for manual play. Its ADC K6E magnetic cartridge comes with an elliptical diamond stylus. Other features include a calibrated stylus force adjustment, dual range anti-skate control, viscous-damped cue and pause control, and a variable disk control with strobe disk. List price is \$99.95.

BSR's model 2320W is a 4-pole, high torque-induction motor system that replaces model 2310W. Priced at \$79.95, this unit also features 4-channel capability and comes with a shielded anti-magnetic platter, anti-skate control, counterbalanced tone arm and stylus force adjustment.

The 2320W also features a swing-away control arm for manual play, and a power-switch noise suppressor. The three-speed unit is fitted with ADC's K8E magnetic cartridge with elliptical diamond stylus, and a walnut-grained base.

Model 2260BX, priced at \$64.95, replaces model 2260X, and also comes with a 4-pole motor and full-size platter. The unit, fitted with the ADC K-8 magnetic cartridge with spherical diamond stylus, comes with a jam-proof balanced tone arm, automatic tonearm lock, cue/pause control and stylus force adjustment.

Another replacement model is the BSR 6500CX, which updates model 6500BX. This unit comes with a ceramic cartridge with diamond spherical stylus, operates on three speeds, and is supplied with an accessory storage tray. Price is \$59.95.

Rounding out the new line is model 4800DX, which, according to Jack McMurray, BSR national sales manager, is an improved version of model 4800BX. This unit is priced at \$49.95 and is equipped with both automatic and manual spindles. It is fitted with a ceramic cartridge with diamond stylus.

Meanwhile, the firm has launched a consumer-oriented T-shirt promotion to stimulate sales of its higher-priced belt-driven line of automatic turntables.

The T-shirts are designed to emphasize what William McDaid, the firm's president, calls the line's quietness and performance. They feature full-color reproductions of a mime and a belt-drive unit, and are captioned: "I'm The Quiet Type—So Are The BSR Silent Performers."

The T-shirts carry a \$2 price tag, and are being sold through direct mail coupon offerings in many major consumer magazines.

Heating Up: Home TV Mart

• Continued from page 25

source for SelectaVision videodisks. The company's International division also has an extensive group of subsidiaries and affiliates which can provide creative software as well.

The Sanyo links to Toshiba, and through it to EMI and Capitol, offer that company a significant creative programming source.

And can CBS be sitting on the sidelines with its global entertainment stakes—notably the CBS Records International division, probably the strongest of all worldwide "recording networks" that includes CBS/Sony in Japan?

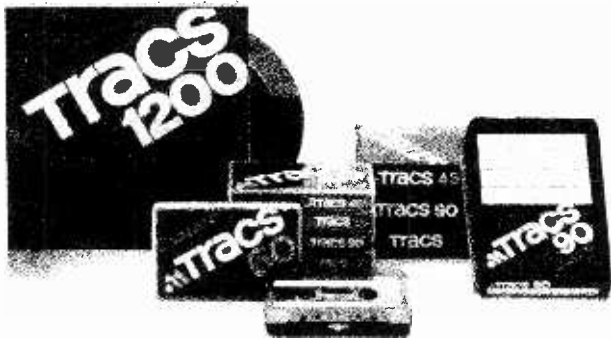
Toss in the joint efforts of the CD-4 discrete quadraphonic group that includes WEA, Panasonic, JVC and RCA, and the plot gets even more interesting.

The industry—and consumers—will be keeping their dials tuned for further developments.

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Update From Europe

'76 U.K. Audio Fair Shifts

By BASIL LANE

LONDON—The 1976 Audio Fair has been moved up six weeks to run Sept. 13-19 as part of changes by Iliffe Promotions, the new organizers, to breathe fresh life into the 20-year-old show. The event will continue at the Olympia.

News of the date switch was revealed by Peter Yapp, managing director of Iliffe which took over responsibility for show organization from Industrial Trade Fairs following poor public attendance at the Oct. 20-26 run (total 63,957 trade and public total was 25% below 1974 as noted in Billboard, Nov. 15).

He suggests that insufficient money had been spent on recent Audio Fairs, resulting in their gradual decline, and that Iliffe felt the dates were wrong—hence the shift.

Yapp also announces that two leading figures in the audio exhibition field would be on the Iliffe team to revitalize the 1976 show—Cyril Rex-Hassan, founder of the original

Audio Fair who retired three years ago, and Don Quillan, organizer of the last two High Fidelity spring shows at the Heathrow Hotel, will be joined by Geoffrey Tomkins, formerly of Industrial Trade Fairs.

The show will cover all aspects of audio equipment, including disk, tape, video and musical instruments, with Yapp claiming the event will be supported by the largest-ever promotional campaign.

ADC Adds 3 New Cartridges

NEW MILFORD, Conn.—MK II, a new top of the line series of three new low mass phone cartridges, has been introduced by Audio Dynamics Corp. and will be on view at the winter CES in Chicago as part of the parent BSR (USA) Ltd. display.

Included are the Super XLM MK II with Shibata stylus for CD-4 quad and stereo play, at suggested \$125 list; SLM MK II, at \$100, and VLM MK II, at \$75, both with elliptical styli for stereo play.

The three induced magnet units feature the firm's patented construction which the company says "permits significant reduction of the mass in the cartridge's moving system, thus allowing the stylus tip to track the record groove with minimum force (as low as .75 gram)."

Distinctive package for the new line includes a "jewel box" with removable acetate sleeves to identify each model, and is complete with stylus brush, screws, screwdriver, warranty registration and spec sheet.

IEEE Cites Kirkwood

NEW YORK—Loren Kirkwood, chief technical consultant to RCA Consumer Electronics and an engineering pioneer for 45 years, has received the 1975 Consumer Electronics Award of the Institute of Electrical & Electronics Engineers (IEEE).

Rising to division vice president, television engineering and strategic planning, at RCA until his retirement last year, Kirkwood was directly involved in development of the first 45 record player, AC/DC, FM/AM home radio and compatible color TV receivers.

Industry More Bullish On '76

• Continued from page 25

J.I.L. cassette/CB unit bowed at the recent Automotive Parts & Accessories Assn. show. And at a suggested price point around \$300, the combo is a solid step-up unit for the dealer.

• The video scene is seeing the most dramatic types of products either already introduced or soon promised. Video scene is shifting to the large-screen home tv projection systems of Sony, Advent and Muntz; the launch of the 1/2-inch Sony Betamax videocassette console, and the imminent decision by either/both/neither videodisk systems of RCA (capacitance) and MCA/Philips (optical) for a market bow before year end.

The home market battle is a reflection of the growth of the institutional video area where discos, lounges, hotels, clubs and bars are being sought by a growing number of firms who offer programming packages along with sound and light systems in a variety of purchase/lease plans.

Programming is the big question mark in both videodisk and videotape for the consumer market. Sony is banking on the home recording mart—both off/air via tuner/timer ("see what you want when you want") and with camera for do-it-yourself home videotapes, with a limited amount of "how-to" programming now available, and more promised as major producers move into the market.

The videodisk giants have libraries of existing tv videotapes and feature films available from many sources, that can and are being transferred to videodisk for potential sale. But both RCA and the MCA/Philips combine acknowledge that new, creative programming at reasonable prices is a must for any viable market.

Both camps have the resources of major disk companies, and both RCA Records for SelectaVision, and the Polygram Group and MCA for the Philips/MCA combine, are known to be deeply involved in this creative area. And the audio disk manufacturers' plants of the two groups also are now well along on the necessary replicating machinery.

Although both camps may in public choose to ignore the TED marketing effort that saw the first home videodisk system launched in Germany last March, they are certainly keenly interested in just what types of software are selling best from the 150-plus program catalog of the joint Telefunken/British Decca effort.

Most of the leading European software cartels are providing some of the 10-minute-limit disks (singles or multiples) that are selling for \$4 to \$10 and up as marketing spreads to Austria and Switzerland, and Sweden (institutional).

Thus 1976 may well prove to be one of increased sales and profits for all areas of the tape/audio/video industry, with most indicators pointing to a far more bullish outlook for all concerned.

Audia Cassette

• Continued from page 25

part of a component system, and can be stacked either on or under a cassette deck.

The case, in a wood-grained finish, has three separate plastic-molded drawers that hold a total of 36 cassettes. It is being prepared for a February delivery, and will retail for \$29.95.

HIGH-END ACCESSORIES

Le-Bo Extends Product Line

NEW YORK—A deluxe line of Le-Bo record cleaners and several new, larger, home storage rolltop units for both records and tapes are planned for winter CES introduction, the firm's Leslie Dame reports.

Just back from a European trip, the veteran accessory manufacturer/importer sees competition growing everywhere, from the other side of both the Atlantic and Pacific. "It's tough to keep ahead in the market," he maintains.

For Le-Bo, several answers are evident in the extension of its bread-and-butter product lines. A new professional series of "deluxe" record cleaning products, and expanded storage units with bicentennial roll-top styling for LPs and tapes, are in the works.

Additionally, the Mark IV line of

record/tape carrying cases is "very hot," Dame notes. "Business really picked up the last few months and we're back-ordered on several of the high-end items," he claims. "Dealers are confident and they're buying the better cases more than ever."

The new home storage units will have a suggested list of \$39.95, with woodgrain vinyl rolltop closures. Model 1876 will take 48 cassettes or 8-tracks; model 1976 has a 40-LP capacity.

Aiding the revitalized Le-Bo marketing push is Howie Aronson, formerly with Capitol Magnetics, as national sales manager, who has taken over the duties of Harold Komisar. Aronson's main job will be liaison with the growing rep network to keep ahead of the expanding market for accessories.

Capitol Tees Tape Promos

LOS ANGELES—Capitol Magnetics is offering three separate consumer promotions on its C-60, C-90 and C-120 cassettes, according to Jack Ricci, director of marketing services.

The biggest of the three promotions is on Capitol's C-60 cassettes. In a special bonus pack the firm is offering a "Buy Three And Get One Free" in a J-hook pack.

In addition to the price break, buyers of the J-hook pack will be offered, with proof of purchase, four different bonus opportunities including a "Music Giver" T-shirt,

four Stak-Pak storage drawers for cassettes, a Capitol belt buckle, or a four-color poster at a special price.

Capitol's second cassette offer allows customers to pay half price for their second C-120 cassette after paying full list for the first. For this promotion, the two cassettes are being banded together. Capitol's C-90 cassettes are also being offered in a half price promotion.

Ricci feels that in addition to stimulating sales, the promotion offers will help retard pilferage because of the bulkiness of the packages.

JANUARY 3, 1976, BILLBOARD



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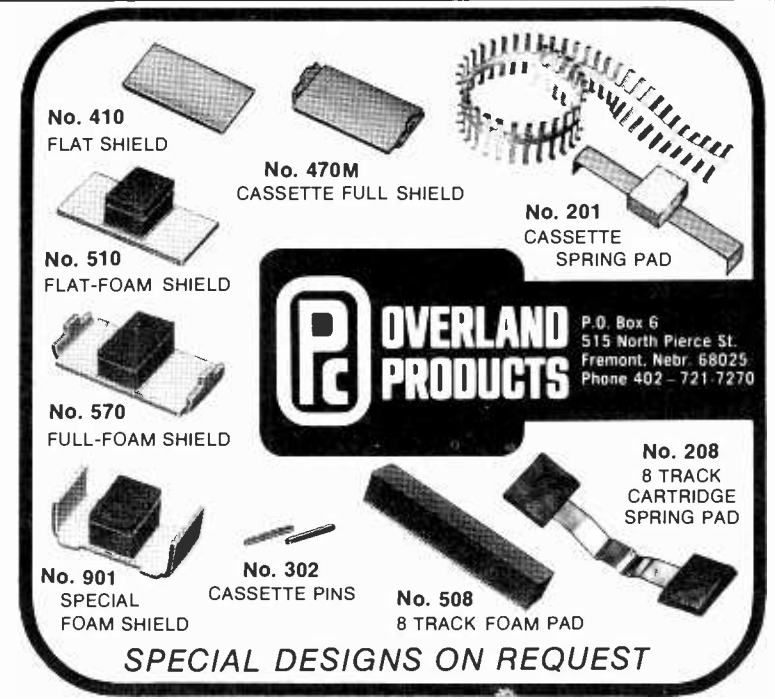
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WWVA CAMPAIGN 'Suggestive' Or 'Profane' Lyrics Will Be Censored

By BILL SACHS

CINCINNATI—Ron Thompson, program director at 50,000-watt WWVA in Wheeling, W. Va., is fed up to here with risqué song titles and lyrics which have infiltrated the country music field in recent months. And he has decided to do something about it.

In an open letter to the trade sent out recently, Thompson says: "Due to the profanity and distasteful lyrics we have been receiving on records by name artists, WWVA has initiated the following policy. WWVA AM/FM will not air suggestive or profane lyrics. We will delete questionable words and phrases before we play a record. Should the title fail to pass our code of ethics, or if an edit is impossible, the record will not be aired."

"Frankly, we are tired of receiving letters from parents, asking us to explain 'one-nights stands, etc.' to their children. Hell and damn have become old hat and the sensationalism being used to sell records today has gone too far. It is not our policy to be moral crusaders, but we will not

jeopardize our standing in the community. We feel that country music and modern country music stations are the last oasis in the industry. We will not ignore our responsibility to you."

Doc Williams, veteran country music artist and long a feature of WWVA's country music show, gave support to Thompson's edict in an interview with Michael Gast of The Wheeling News-Register. In the Gast story, Williams says: "I admit that the risqué titles and lyrics problem comprises less than 5% of the country output today, but I fear that the trend will spread, destroying the purpose and very character of a music form that draws on the best and noblest of the American experience."

"There's no room in the field for songs with lines like 'Would you lay with me in a field of stone?'; 'Here I am in Dallas, where in the hell are you,' or 'Wake up on the warm side of you.' Some are song titles, some lyrics, but all are suggestive and stir an audience's interest for all of the wrong reasons."

"Stan Kenton said that country music is ignorant and perverted. He calls it a national disgrace. He says: 'Just listen to the lyrics; there's nothing to them.' Kenton has some validity in some of his statements as far as some of the country music is concerned."

Williams blames the rise of suggestive material on the recent move by rock musicians to pick up on the now fashionable country music sound. "The same people who produce porno books and movies," Williams says, "are now trying to pull country music into the gutter in an effort to make more money. John Denver has proved that sensitive, clean and inspiring lyrics can become No. 1 in the charts, proving once again that nice guys can finish first."

Rare Disease Fatal To Bare's Daughter

NASHVILLE—Tragedy marred the holiday season of Bobby Bare when his 15-year-old daughter Cari died of a rare disease at Massachusetts General Hospital in Boston.

Cause of death has been listed as Adult Respiratory Distress Syndrome—a failure of the lungs. According to family spokesman Charlie Williams, Cari was first stricken Thanksgiving Eve. Physicians tried to keep the child alive with a special heart-lung machine while embarking on a search for a lung donor for a transplant operation.

Clower Book Moving Big

NASHVILLE — Jerry Clower's "Ain't God Good," released in mid-October by Word Books has gained fast acceptance, with almost 17,000 copies shipped in about four weeks.

The second printing, already on order, brings the in-print figure for the autobiography to 40,000.

Clower, nationally known humorist, was honored in his home state when Nov. 15 was officially proclaimed "Jerry Clower Day" by Gov. William Waller. Events included a parade in downtown Jackson and an evening show. Performing on the program were Porter Wagoner, the cast of "Nashville On The Road," a syndicated tv show which Clower co-hosts, and Clower. Special presentations were made to Clower by Word Books, represented by company president Jarrell F. McCracken; MCA Records, Show Biz, Inc. (which syndicates the tv show); Dodge Trucks and the McCulloch Corp., for whom Clower is a spokesman.

Citations in his honor were presented by Gov. Waller and the Yazoo City Chamber of Commerce. The evening program benefitted the Shriners Crippled Children Hospitals and Burn Centers.

"Ain't God Good" was written with Gerry Wood, now Southern editor of Billboard.

Triune Expands Music Thrust In Nashville

NASHVILLE—Triune Music, Inc. has announced a new expansion program for the new year, headed up by composer Buryl Red.

The new program is the result of the firm's growth in both the field of school and church music, and will include the exclusive distribution of all music and recordings on the Triune Music, Trigon and Triangle Record labels.

"We have been pleased with the response to our products over the past year from school teachers and church musicians," said Elwyn Raymer, vice president and general manager. "We feel that the artists and composers represented in our catalog such as Grace Hawthorne, Sam Pottle, Ragan Courtney and Cynthia Clawson include the country's best selling writers."

The expansion, which will include the shipping of merchandise from here, will offer a more centrally located shipping point, thus reducing ordering time to customers.

Triune Music was formerly distributed in association with Carl Fischer, Inc., of New York.

Compton President Of Heritage Group

NASHVILLE—The International Heritage Music Assn. announces its new officers and plans for a comprehensive membership drive this month.

Ralph Compton of Birmingham is president; Johnny Henderson of San Antonio and Doc Williams of Wheeling, vice presidents; and Mrs. Blanche Trinajstick of Pueblo, Colo., secretary-treasurer.

Promoting traditional country music, the group is headquartered in Birmingham.

40 Years On Disks But Acuff Unpooped

By GERRY WOOD

NASHVILLE—Proving the durability of country music performers, Roy Acuff sails into '76—his 40th year as a recording artist—more successful than ever with recent chart activity, continued reverence as a "Grand Ole Opry" idol, and the greatest year yet of his partnership, Acuff-Rose Publications.

Acuff is celebrating several milestones. Thirty-three years ago he formed Acuff-Rose with Fred Rose. On Christmas Day he marked his 39th wedding anniversary with his former high school chum, Mildred. It was her meager salary as a drug store cashier that supported Acuff's early career when he formed a band called the Crazy Tennesseans—heavy into hoedowns and cornpone humor.

Back in 1934 Acuff hit the airwaves of Knoxville, a cocky hometown hero. The Country Music Hall of Fame member heads into his 42nd year of radio entertaining. But it was a twist of fate that swung his career from sports to music.

Acuff was a promising pitcher with major league aspirations when he was felled by sunstroke during a game in Knoxville. He was hospitalized, and after recuperation he tried the game again. Another sunstroke. That was the last time Acuff played ball.

He spent two years in the strait-jacket environment of a bedroom, emerging occasionally at night to hit the drugstore corner with his friends. They made him nervous; he suffered a breakdown—and it took three men and a shot of morphine to yank him out of it. When he returned to the street again—at night—he would go to the corner and yo-yo. Little did he realize that his expert yo-yoing would become such an important part of his life that a U.S. President would someday give him one.

Roy's father brought him 78s of fiddle tunes. Roy tried the fiddle, learned some songs, and the bow supplanted the ball as the most important object in his life. The tunes came naturally since young Acuff had grown up with country music. His mother was an organist, his father and uncle were fiddle players, and Acuff often joined his two brothers and two sisters in family songfests. Mechanic John Copeland taught him the intricacies of the fiddle and gave him scores of hill songs.

In 1932 a medicine show man heard Acuff fiddling on his porch and asked if he'd like to go on tour. "I told him I didn't think I could stand the sunshine," Acuff recalls. "He said if I'd go with him and help him sell medicine, we'd only work at night."

So Acuff's show business career began on the road as Dr. Haver hawked bottles of Mokiton tonic. In watching the doctor sell the medicine, Acuff learned how to play to audiences and how to sell a song. "It gave me wide show business experience. When you performed on a medicine show, you didn't just play a fiddle or sing a song—you had to meet people. And you played several different parts—straight man, comedy, singer."

He left medicine for radio, appearing first on WROL and later on WNOX. He headed for Chicago in 1936 for his first recording session. In one week, he cut 20 songs. Acuff remembers the old days of recording for Okeh, a Columbia subsidiary.

"You had to make two masters back then. If you made one little error, they'd holler 'cut!' When you completed one they liked, you'd have to do another just exactly like it because they would still have a master if one of them broke in shipping."

His record of "The Great Speckled Bird" led to a guest spot on the Grand Ole Opry—and the kid from Knoxville almost blew it with his stage fright. But the fan mail arrived in bundles and Acuff was hired in 1938 as a regular, and later renamed his band the Smoky Mountain Boys.

Acuff still carries scars from the rowdy early days on the road. "I've never let my boys down," he comments. "I've stayed behind them in every up and down we've ever had. If it took a fist fight, I've been with them."

Hollywood called, Acuff answered, and he filmed eight movies. He turned down a contract for four more to concentrate on personal appearances. His popularity zoomed—and now his fan mail came from England, Germany, Mexico, and Africa as well as the states. He toured overseas military bases in World War II—and Japanese propaganda broadcasts gave him this backhanded compliment: "To hell with Roosevelt, to hell with Babe Ruth, and to hell with Roy Acuff."

After Acuff popularized "Wabash Cannonball," Dizzy Dean enlivened many baseball games with his version of the Acuff classic. Dean once dubbed Acuff the "King of Country Music" and the name stuck.

Deeply interested in politics, Acuff once ran unsuccessfully for governor of Tennessee.

Acuff has his share of eccentricities. Given a full course meal, he prefers to eat his pie first. He yo-yo's and balances a bow on his nose during his act—and the fans love it. He used to sleep only in a lighted room. He never stayed in a locked hotel room, and he carried a rope and hatchet in his suitcase in case a door might jam.

One of the few persons to successfully mix creativity with business acumen, he still takes an active interest in Acuff-Rose, now run by the late Fred Rose's son, Wesley. The firm is one of the world's leading publishing houses, thanks to classics by Hank Williams, Mickey Newbury, Felice and Boudleaux Bryant, Don Gibson, Eddy Raven, and John D. Loudermilk.

He has written several songs, including "The Precious Jewel." "A lot of people who think they are songwriters are actually just poetry writers," says Acuff. "But the song has to have a simple beautiful melody."

Acuff loves symphonic music, especially the string section, and he once performed with the Nashville Symphony in a unique blend of country and classical.

He looks at least a decade younger than his 72 years, and he continues his business and performing careers with no letdown in energy.

Though he's no virtuoso on the fiddle and his voice has never been compared to Caruso, Acuff has found an important secret for past and future success: "Even though you may not sing a song quite as well as somebody else, you have to be able to sell yourself to an audience. I think they see within me what I want them to see; sincerity, honesty, and a man that's proud of how he is."

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"A TOUCH OF GOLD FROM GUSTO"

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/3/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	6	CONVOY—C.W. McCall (C.W. McCall, B. Fries, C. Davis), MGM 14839 (American Gramophone, SESAC)	34	27	9	GREENER THAN THE GRASS (We Laid On)—Tanya Tucker (D.A. Coe), Columbia 3 10236 (Window, BMI)	69	79	3	MEET ME LATER—Margo Smith (M. Smith), 20th Century 2255 (Jidobi, BMI)
2	2	12	EASY AS PIE—Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)	35	49	4	FEEL AGAIN—Faron Young (J. Virgin), Mercury 73731 (Phonogram) (Cherry Tree, SESAC)	70	80	2	BROKEN LADY—Larry Gatlin (L. Gallin), Monument 8-8680 (Epic/Columbia) (First Generation, BMI)
3	4	8	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn (L.J. Dillion), MCA 40484 (Wilderness, BMI)	36	36	8	TEXAS—1947—Johnny Cash (G. Clark), Columbia 3-10237 (Sunbury, ASCAP)	71	74	4	ERES TU (Touch The Wind)—Sonny James (J. C. Calderon, M. Hawker), Columbia 3-10249 (Radmus, ASCAP)
4	5	11	JUST IN CASE—Ronnie Milsap (H. Moffatt), RCA 10420 (Pi-Gem, BMI)	37	40	8	QUEEN OF THE SILVER DOLLAR—Dave & Sugar (S. Silverstein), RCA 10425 (Evil Eye, BMI)	72	38	11	COWBOYS AND DADDYS—Bobby Bare (M. Cooper), RCA 10409 (Wilbur/Martin Cooper, ASCAP)
5	7	9	THE BLIND MAN IN THE BLEACHERS—Kenny Starr (S. Whipple), MCA 40474 (Tree, BMI)	38	39	10	DANCE HER BY ME (One More Time)—Jacky Ward (D. Wolfe), Mercury 73716 (Phonogram) (Le Bill, BMI)	73	85	2	LONGHAIRD REDNECK—David Allan Coe (D.A. Coe, J. Rabbitt), Columbia 3-10254 (Window, BMI)
6	9	5	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty (E. Conley, M. Larkin), MCA 40492 (Blue Moon, ASCAP)	39	30	9	THE MAN ON PAGE 602—Zoot Fenster (G. Winters, H. Fischer, E. Strasser), Antique 1068 (IRDA) (Georgene, BMI)	74	51	10	THE WOMAN ON MY MIND—David Houston (C. Taylor, N. Wilson, G. Richey, D. Houston), Epic 8-51056 (Columbia) (Algee/AI Gallico, BMI)
7	3	10	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (D. Lambert, B. Potter), Capitol 4155 (ABC/Dunhill/ One Of A Kind, BMI)	40	69	3	THE WHITE KNIGHT—Cledus Maggard (J. Hugely), Mercury 73751 (Phonogram) (Unichappell, BMI)	75	NEW ENTRY		THE SWEETEST GIFT/TRACKS OF MY TEARS—Linda Ronstadt & Emmylou Harris (J.B. Coats), Asylum 45295 (Stamps Baxter, BMI)
8	6	12	WARM SIDE OF YOU—Freddie Hart And The Heartbeats (F. Hart), Capitol 4152 (Hartline, BMI)	41	45	9	LOVE WAS (Once Around the Dance Floor)—Linda Hargrove (L. Hargrove), Capitol 4153 (Beechwood/Window, BMI)	76	86	3	I JUST LOVE BEING A WOMAN—Barbara Fairchild (B. Fairchild, P. Lane), Columbia 3-10261 (Pizenbar, BMI)
9	11	5	LET IT SHINE—Olivia Newton-John (L. Hargrove), MCA 40495 (Window, BMI)	42	22	13	LYIN' EYES—Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)	77	77	4	IF I COULD MAKE IT (Through The Morning)—Tony Douglas (D. Cash, T. Douglas), 20th Century 2257 (Cochise, BMI)
10	13	7	OVERNIGHT SENSATION—Mickey Gilley (B. McDill), Playboy 6055 (Hall-Clement, BMI)	43	43	8	WOMAN, WOMAN—Jim Glaser (J. Glaser, J. Payne), MGM 14834 (Ensign, BMI)	78	84	2	SHINE ON—Ronnie Prophet (R. Bourke), RCA 10536 (Chappell, CAPAC)
11	15	10	SOMETIMES I TALK IN MY SLEEP—Randy Cornor (E. Raven), ABC/Dot 17592 (Milene, ASCAP)	44	76	2	GOOD HEARTED WOMAN—Waylon & Willie (W. Jennings, W. Nelson), RCA 10529 (Baron/Willie Nelson, BMI)	79	81	4	MY BABY'S GONE—Jeanne Pruett (H. Houser), MCA 40490 (Central Songs, BMI)
12	14	11	ME AND OLE C.B.—Dave Dudley (D. Dudley, R. Rogers), United Artists 722 (Newkeys, BMI)	45	55	4	LOVE LIFTED ME—Kenny Rogers (Rowe, Smith), United Artists 746 (John T. Benson, ASCAP)	80	82	5	I DON'T THINK I'LL EVER (Get Over You)—Don Gibson (D. Gibson), Hickory 361 (MGM) (Acuff-Rose, BMI)
13	18	5	THE HAPPINESS OF HAVING YOU—Charley Pride (T. Harris), RCA 10455 (Contention, SESAC)	46	71	2	SINCE I FELL FOR YOU—Charlie Rich (B. Johnson), Epic 8-50182 (Columbia) (Warner Bros., ASCAP)	81	87	2	THE REVEREND BOB—Barbi Benton (G. Sutton), Playboy 6056 (Rodeo Cowboy, BMI)
14	23	6	SOMETIMES—Bill Anderson & Mary Lou Turner (B. Anderson), MCA 40488 (Station, BMI)	47	53	6	BLACKBIRD (Hold Your Head High)—Stoney Edwards (C. Taylor), Capitol 4188 (Blackwood/Back Road, BMI)	82	90	2	PHANTOM 309—Red Sovine (T. Faile), Starday 101 (Gusto) (Fort Knox, BMI)
15	24	6	AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (H.R. Smith), ABC 12142 (Fourth Floor, ASCAP)	48	58	4	BUMP BOUNCE BOOGIE—Asleep At The Wheel (Preston, Haber, Benson), Capitol 4187 (Asleep At The Wheel/Black Coffee, BMI)	83	83	5	QUEEN OF TEMPTATION—Brian Collins (J. House), ABC/Dot 17593 (Sawgrass, BMI)
16	17	10	LOOKING FOR TOMORROW—Mel Tillis (David Allis/Billy Arr), MGM 14835 (Sawgrass, BMI)	49	67	3	STANDING ROOM ONLY—Barbara Mandrell (C. Silver, S. Manchester), ABC/Dot 17601 (Sunbury, ASCAP)	84	NEW ENTRY		REMEMBER ME—Willie Nelson (T.T. Tyler), Columbia 3-10275 (4-Star, BMI)
17	25	7	I'LL BE YOUR SAN ANTONIO ROSE—Dottsy (S. Clark), RCA 10423 (Sunbury, ASCAP)	50	61	3	SHE'S HELPING ME GET OVER LOSING YOU—Joe Stampley (C. Taylor, D.D. Darst), Epic 8-50175 (Columbia) (AI Gallico/Algee, BMI)	85	NEW ENTRY		IT'S MORNING (And I Still Love You)—Jesse Colter (J. Colter), Capitol 4200 (Baron, BMI)
18	26	8	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Ed Bruce (E. Bruce, P. Bruce), United Artists 732 (Tree/ Sugarplum, BMI)	51	47	9	SAY I DO—Ray Price (R. Hildebrand), ABC/Dot 17588 (Dayspring, BMI)	86	NEW ENTRY		YOU MAKE LIFE EASY—Joe Stampley (J. Stampley, C. Taylor), ABC/Dot 17599 (AI Gallico/Algee, BMI)
19	19	9	STONED AT THE JUKEBOX—Hank Williams Jr. (H. Williams Jr.), MGM 14833 (Bocephus, BMI)	52	65	3	FREE TO BE—Eddy Raven (E. Raven), ABC/Dot 17595 (Milene, ASCAP)	87	NEW ENTRY		ANOTHER MORNING—Jim Ed Brown (B. Graham), RCA 10531 (Show Biz, BMI)
20	21	10	SILVER WINGS & GOLDEN RINGS—Billie Jo Spears (M.A. Leikin, G. Sklerov), United Artists 712 (Almo, ASCAP/Peso, BMI)	53	59	7	WHO WANTS A SLIGHTLY USED WOMAN—Connie Cato (T. Boyce, M. Powers), Capitol 4169 (Boyce & Powers/Adventure, ASCAP)	88	89	3	HUCKLEBERRY PIE—Even Stevens & Sammi Smith (E. Stevens), Elektra 45292 (DeBuxe, BMI)
21	29	4	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU—Tanya Tucker (B.R. Reynolds), MCA 40497 (Onhison, BMI)	54	54	7	LAST OF THE OUTLAWS—Chuck Price (B. Borchers, M. Vickery), Playboy 6052 (Tree, BMI)	89	96	3	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE—Leroy Van Dyke (D. Ellis), ABC/Dot 17597 (Bandshell, BMI)
22	35	4	FLY AWAY—John Denver (J. Denver), RCA 10517 (Cherry Lane, ASCAP)	55	56	7	I'LL TAKE IT—Roy Head (B. Abshire), Shannon, (NSD) 838 (Screen Gems Columbia, BMI)	90	NEW ENTRY		HOW GREAT THOU ART—Staller Brothers (S.K. Hine), Mercury 73732 (Phonogram) (Manna, BMI)
23	33	6	SOMEBODY LOVES YOU—Crystal Gayle (A. Reynolds), United Artists 740 (Jack, BMI)	56	78	2	MOTELS AND MEMORIES—T.G. Shepard (D. Miller, R. Birmann), Melodyland 6028 (Motown) (Offjack, BMI)	91	93	2	SOMETIMES—Johnny Lee (G. Thomas), ABC/Dot 17603 (Grand Prize, BMI)
24	12	11	JASON'S FARM—Cal Smith (J. Adrian), MCA 40467 (Pick A Hit, BMI)	57	57	7	THE GOOD LORD GIVETH (And Uncle Sam Taketh Away)—Webb Pierce (W. Pierce, S. Fisher), Plantation 131 (Brandywine, ASCAP)	92	97	2	A ROSE BY ANY OTHER NAME—Ronnie Milsap (T. Wine, I. Levine), Warner Bros 8160 (Pocketful Of Tunes, BMI)
25	32	5	SOMEBODY HOLD ME (Until She Passes By)—Marvel Felts (A. Aldridge, R. Aldridge, S. Richards), ABC/Dot 17598 (AI Cartee/Ensign, BMI)	58	62	5	JADED LOVER—Jerry Jeff Walker (C. Pyle), MCA 40487 (Toad Hall, BMI)	93	NEW ENTRY		PICK ME UP ON YOUR WAY DOWN—Bobby G. Rice (H. Howard), GRT 036 (Janus) (Tree, BMI)
26	10	13	SECRET LOVE—Freddie Fender (S. Fain, P.F. Webster), ABC/Dot 17585 (Warner Bros., ASCAP)	59	60	5	UNCLE HIRAM AND THE HOMEMADE BEER—Dick Feller (D. Feller), Asylum 45290 (Tree, BMI)	94	94	3	OH LONESOME ME—Loggins & Messina (D. Gibson), Columbia 3-10222 (Acuff-Rose, BMI)
27	8	13	WHERE LOVE BEGINS—Gene Watson (R. Griffith), Capitol 4143 (Blue Echo, ASCAP)	60	63	3	WHAT WILL THE NEW YEAR BRING?—Donna Fargo (D. Fargo), ABC/Dot 17586 (Prima-Donna, BMI)	95	95	3	GENTLE FIRE—Johnny Duncan (J. Duncan), Columbia 3-10262 (Algee, BMI)
28	34	7	PARADISE—Lynn Anderson (J. Prime), Columbia 3-10240 (Cotillon/Sour Grapes, BMI)	61	66	3	NOW EVERYBODY KNOWS—Charlie Rich (D. Bowman), RCA 10458 (Central Songs, BMI)	96	92	5	BE HONEST WITH ME—Kathy Barnes (G. Aultry, F. Rose), MGM 14836 (Western/Milene, ASCAP)
29	31	8	FIRE AND RAIN—Willie Nelson (J. Taylor), RCA 10429 (Blackwood, BMI)	62	28	14	SINCE I MET YOU BABY—Freddie Fender (I.J. Hunter), GRT 031 (Unichappell, BMI)	97	91	4	GOOD MORNING LOVIN'—Larry Kingston (L. Kingston), Warner Bros. 8139 (Owepac, BMI)
30	50	3	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy (P. Craft), Columbia 3-10265 (Acuff-Rose, BMI)	63	73	3	DON'T STOP IN MY WORLD (If You Don't Mean To Stay)—Billy Walker (R. Pennington), RCA 10466 (Showbiz, BMI)	98	NEW ENTRY		YOUNG LOVE—Ray Stevens (C. Joyner, R. Cartey), Barnaby 618 (Lowery, BMI)
31	16	14	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters), Mercury 73715 (Phonogram) (Pi-Gem, BMI)	64	64	6	SHE'S JUST AN OLD LOVE TURNED MEMORY—Nick Nixon (J. Schweers), Mercury 73726 (Phonogram) (Chess, ASCAP)	99	NEW ENTRY		MAIDENS PRAYER/SAN ANTONIO STROLL—Maury Finney (M. Finney), Soundwaves 4525 (Hit Kit, BMI)
32	20	14	IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard), Capitol 4141 (Shade Tree, BMI)	65	70	5	SHADOWS OF MY MIND—Vernon Oxford (E.E. Collins), RCA 10442 (Hermitage, BMI)	100	NEW ENTRY		IT DON'T BOTHER ME—Ben Reese (T. Hammond, V.W. Hammond), 20th Century 2262 (Wimberly, BMI)
33	48	4	I'M SORRY CHARLIE—Joni Lee (C. Twitty), MCA 40501 (Twitty Bird, BMI)	66	46	11	PLEDGING MY LOVE—Billy Thundercloud & The Chieftones (D. Robey, F. Washington), 20th Century 2239 (Lion/Wemar, BMI)				
				67	72	3	ANOTHER NEON NIGHT—Jean Shepard (J.A. Spain, V.C. Howard), United Artists 644 (Birchfield, BMI)				
				68	68	5	A DAMN GOOD COUNTRY SONG—Jerry Lee Lewis (D. Fritts), Mercury 73729 (Phonogram) (Combine, BMI)				

Country

Nashville Scene

By COLLEEN CLARK

Capitol artist Ray Griff performed opening night at the new Nashville North Club in Akron, Ohio. The club will cater exclusively to country music fans in the area. . . . **Jim Ed Brown's** new single "Another Morning," was written especially for him by Show Biz president Bill Graham. It is reminiscent of the smooth sound of Brown's million sellers in the 60s. **The Cates Sisters**, Margie and Marcy, provided the background vocals. . . . **Kitty Wells, Johnny and Bobby Wright** provided the entertainment for the third year at the New Year's Eve dinner dance at the Country Lounge in Sudlersville, Md., this year.

Roy Clark opened a two-week headlining stint at the Las Vegas Frontier Hotel Dec. 30. Also featured on the bill are **The Oak Ridge Boys, Buck Trent and Sugah**. . . . **Jimmy Buffett** performed for the Texas Music Christmas celebration along with **Rusty Weir and Jerry Jeff Walker** in Fort Worth last week. He was then off to his homes in Aspen, Mobile and Key West, respectively. Jerry Jeff and Susan Walker departed for Puerto Vallarta to celebrate their first anniversary. . . . **Ray Price** in Nashville recently working on a new album. . . . **The Amazing Rhythm Aces** back in Memphis after dates in Florida, Minnesota and Texas. They are using their holiday free time working on a new album for ABC/Dot.

Antique Records has released a female followup to "The Man On Page 602," by **Cynthia Spinster**. . . . **Jerry Lee Lewis** and producer **Charlie Fach** in sessions at the Sound Shop last week. . . . **Mel Tillis** just returned from a five-day quail hunt in Arizona which was both business and pleasure. The outing was filmed for ABC's "American Sportsman" series and featured Mel and host **Curt Gowdy**. The program is scheduled for a spring air date. Tillis said it was "a dream come true" as he loves the out of doors but rarely gets the opportunity with a concert schedule that keeps him on the road 250 days annually.

Johnny Bond is playing a string of dates in Northern California which he follows with his first tour of Europe in March. . . . New artist, **Daniel**, has his first release out on LS Records. "Pretend." The song was written by Daniel, who also wrote **Cristy Lane's** next single. "The First Time I Saw The Last Time On Your Face."

Jack Greene met recording partner **Jeanne Seely** and husband **Hank Cochran** in Mexico before Christmas for a cruise to Acapulco aboard the Cochran's yacht. Jack and Jeanne rarely exchange anything except cruises but when they do exchange gifts, it is always something hand made. . . . **Claude King** recently recorded a session for K-Tel of several of his past hits. He has just signed a deal with Musicland Enterprises to handle public relations for him and his band, the Nashville Knights.

Distributors Firmed Up

NASHVILLE—The Nashboro Record Co. has announced recent distributor appointments to handle all of the Nashboro labels.

In Southern California, Record Merchandising will represent the Nashboro line. John O'Brien Distributor has been assigned for the Chicago and Milwaukee markets, and Cleveland has been given to Action Music Sales.

JANUARY 3, 1976, BILLBOARD

CHRISTMAS PRODUCT SELLS

3 Labels Boost Distrib's Gross

COSTA MESA, Calif.—Living Water Productions, a leading Christian products' distributor, has more than doubled the number of music

and music-related items it distributes to Christian book stores through the world recently. This is due largely to the addition of 12 new records on the Maranathal Music, Pure Joy and Edify labels.

The Children of the Day, who have three albums on the Maranathal Music label, completed their Christmas album with new verses to a couple of traditional titles, plus a new song, making this perhaps one of the few purely religious contemporary Christmas albums on the market.

Other new album product includes "Joy In The Morning," by

Debby Kerner and Ernie Rettino, debuting solo for the first time; Mustard Seed Faith has "Sail On Sailor"; Bob Cull, in his second release with "Welcome To The Family"; "More Than Words," by Parable; "Loving Him," by Jimmy Miller and seven albums on the Edify label.

In addition to the new records, which retail for \$5.98 each, a new songbook, coordinated with the popular Maranathal Four album is now available. Four-part arrangements, including piano and guitar, are provided in the book which retails for \$2.95.

Committees Set By Gospel Music Assn.

NASHVILLE—Committee assignments for members of the Board of Directors of the Gospel Music Assn. have been announced by Marvin Norcross, president of GMA. These committees met for the first time during the board's quarterly meeting Dec. 1-2 in New Orleans.

W.F. "Jim" Myers will head the 1976 Dove Awards committee. Working with Myers will be Steve Speer, Shirley Enoch, Aaron Brown, Lou Hildreth, Jim Black, Charles Monk, Joe Huffman, Patty Parker, Maurice LeFevre, Herman Harper and Donna Hilley.

John Rees was named to chairman of the finance committee and serving with him are John T. Benson III, Brock Speer, Helen Maxson, Bob Benson, John Sturdivant and J.D. Davis.

Heading the committee to prepare the 1977 GMA yearbook and directory is Helen Maxson, with the help of Hal Spencer, Don Baldwin, John Benson III, Don Butler, Wendy Bagwell, Erick AuCoin and Bob Benson.

Eddie Benson will again head the membership committee and named to serve with him were Dianne Hooper, Les Beasley, Rex Nelson, J.D. Sumner, Mary Hillyard, Joal Hemp-

hill, Ivous Sisk, Larry Orrell, Sam Starr and Davis.

Sturdivant was named chairman of the editorial committee. Named with him are Gordon Jensen, Brock Speer, Connor Hall, Eldridge Fox, Walter Heaney, David Mead and Wayne Christian.

Hilley again heads the public relations committee and serving with her are Emily Bradshaw, Norman Odlum, Windy Johnson, Sharon Peck, David Benware and Rees.

Peck will head the broadcast committee. Named to work with her are AuCoin, Benware, Bagwell, Johnson, Fox and Sisk.

Harper was named to head the time and place committee for future meetings of the board. Working with him are Steve Speer, Sumner, Spencer and Christian.

Spencer heads the special projects committee and serving with him are Baldwin, Christian, Odlum, Mead, Hall, Starr, Jensen, Hooper, Bradshaw and Hillyard.

Named to head the nominating committee was Butler and working with him are Orrell, Eddie Benson, Beasley, Relon, Sumner and Hemp-

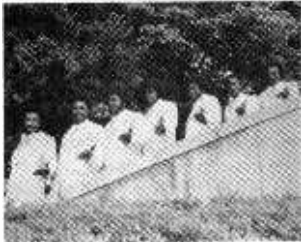
Shaped Notes

Ron Blackwood, with John Kelly & Assoc., Las Vegas, has booked the Blackwood Singers to perform for two days at the South Dakota State Fair in Huron next year. The Blackwood Singers performed at 500 major fairs and 30 state fairs in the past year and expect an even bigger '76. ... The Wicker Family became the second group to sign a contract with Pyramid Records. The signing came on Wendy Wicker's 15th birthday. ... The Pat Terry Group, a trio of musicians from Georgia, have been added to the growing roster of Myrrh Records. The group consists of Pat Terry, Sonny Lallerstedt and Randy Bugg. Their first album, "The Pat Terry Group," features contemporary Christian folk/rock music composed by Terry.

Oklahoma City has been named the site of the 1976 Lifeliners International Convention and the Happy Goodman Family has been invited to sing at the meet that registered 10,000 persons this year. Lifeliners is an evangelical youth group sponsored by the Southwestern Bible College in Oklahoma City.

GOSPEL MUSIC AT ITS' FINEST!

The Gospel Crusaders
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Billboard SPECIAL SURVEY For Week Ending 1/3/76

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005
2	2	14	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
3	8	36	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
4	10	95	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
5	3	32	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
6	6	32	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360
7	4	91	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
8	5	91	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352
9	9	32	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Goodbye Loneliness, Hello Happiness, Gospel Truth GTS 3506
10	19	32	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
11	11	70	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Pientiful, Creed 3056 (Nashboro)
12	14	6	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
13	13	6	GOSPEL KEYNOTES Destiny, Nashboro 7159
14	20	6	JACKSON SOUTHERNAIRES Down Home, Malaco MLP 4350
15	15	49	SUPREME ANGELS Shame On You, Nashboro 7141
16	24	49	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
17	27	82	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 1, Specialty SPS 2116
18	7	82	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
19	22	10	THE REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR He's Able To Carry You Through, HOB HBX-2178 (Scepter)
20	NEW ENTRY		SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter)
21	NEW ENTRY		SHIRLEY CAESAR Go Take A Bath (Sermon), Hob HBX 2183 (Scepter)
22	18	14	SWAN SILVERTONES I've Got Myself Together, Hob HBX 2177 (Scepter)
23	12	27	THE ANGELIC GOSPEL SINGERS I'm Bound For Mt. Zion, Nashboro 7150
24	31	5	CONSOLERS Tell The Child About God, Nashboro 7158
25	35	19	SWANEE QUINTET Ups And Downs, Creed 3062 (Nashboro)
26	25	109	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
27	26	10	SENSATIONAL NIGHTINGALES The Almighty Hand, ABC/Peacock PLP-59219
28	28	5	JAMES CLEVELAND PRESENTS GREATER METROPOLITAN CHURCH OF RADIO CHOIR Savoy MG 14388
29	29	5	REVEREND C.L. FRANKLIN Satan Goes To Prayer Meeting, Jewel LPS 0106
30	23	57	SENSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209
31	30	5	WILLIAMS BROTHERS What's Wrong With People Today, ABC/Songbird 248
32	32	5	BEAUTIFUL ZION CHOIR In The Spirit, Myrrh 6521
33	NEW ENTRY		HENRY JACKSON COMPANY I've Been Changed, Myrrh MSA 6535 (Word/ABC)
34	NEW ENTRY		O'NEAL TWINS Silver Anniversary Concert, Creed 3065 (Nashboro)
35	NEW ENTRY		ST. JAMES CHOIR The Gospel According To Saint James, 20th Century/Westbound W 800

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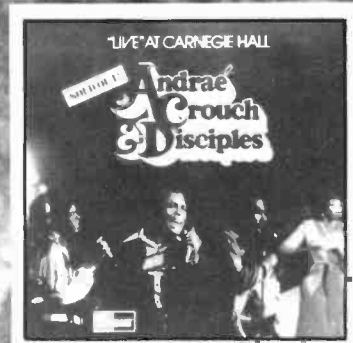


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Merry-Go-Round Spinning In High Gear As '75 Ends

• Continued from page 12

the moment is that of the role of the air personality. To some extent, automation has hurt the number of jobs available. And the growing number of all-news operations is hurting the job scene somewhat.

But, perhaps the radio field needed a shakedown anyway: perhaps it will dampen the dollared enthusiasm of the so-called ripoff broadcasting schools that abound coast to coast. As these schools are able to place fewer "students" into radio, they'll be able to bilk fewer people.

In general, there has been a slow movement back toward the personality disk jockey, but the disk jockey has less and less control of the music he plays and is responsible for more and more preparation on his show prior to going on the air. As a result, humor services have flourished the past year or so.

With the fallout of jobs because of automation—especially at those small market stations that cannot afford a full slate of personalities—and the news format, the air personality of today will be called upon to be better and better. The great air personality will reap more, the good air personality will survive, the poor air personality may end up in another business.

Broadcasters are faced with increasing government interference. A proposed rulemaking at the FCC would hold radio station licensees responsible for their own mistakes and for those of their employees in conducting contests. The general feeling is that promotions and contests are going to be impossible to conduct. Gone will be "Cash Call." gone will be promotions to boost audience ratings.

Because of the complexity of some

of the proposed rulemakings of the FCC, a typical radio station today cannot operate without a lawyer in Washington who keeps constant eye on the FCC.

Other problems, too, exist in radio. Because of fear of the FCC, because of a lack of creativity at the programming level (too many followers and not enough leaders), because of the high operating costs of a radio station, there is a lack of experimentation in programming in radio. Thus, in many markets you'll find too many rockers and an astonishing programming gap here and there.

Where is the real MOR radio station that plays Tony Bennett, Frank Sinatra, Peggy Lee? These wonderful artists aren't being played anywhere.

Where is the radio station that plays new artists? Record companies are afraid today to sign new acts because the tight playlist situation affects even small market radio stations: there's no radio station willing to play new product and if they are, it's only one or two records a week whereas the industry once produced 100-plus singles a week.

Where is the radio station that programs disco music, black MOR music, black rock music, progressive country, traditional country, or any other possible format? Like a bubblegum rock format, for instance? Though all of these formats—and others—exist and are possible (and have a few adherents), the general radio broadcaster shies away from experimenting and instead goes rock with a tighter playlist than his competitors and tries, instead of playing good new records, to play more oldies or play the hits more often or play them in a different rotation pattern or play them at 48 rpm instead of 45 rpm.

Frankly, it may not be all the fault of the program director. The pressure is enormous on him to get ratings so the station can make money. If one program director does get ratings — immediately — management has another one standing in the wings.

And the funny thing is that ratings aren't all that dependable.

And they can be "managed." Or hyped. Shaped. Controlled.

And there are programming consultants and other firms perfectly willing to tell you how to improve your ratings. Any good program director today can tell you several ways to hype ratings ... to pull people across the quarter hour, to get twice the value of one listener by "recirculating" him at a different time, to get listeners to report your call letters even beyond the reach of your station's signal.

Still, without ratings you'd have no other criteria of measuring success.

Right now, ARB is the No. 1 ratings firm.

Radio continues to progress. The competition is torrid; the broadcaster is an inventive and dedicated soul who thinks nothing of working seven days a week at the rate of every non-sleeping minute; people are constantly coming up with new ideas. A few years ago, the "goof record" was a nonentity and now it's a much-used tool of programming, whether it's really all that effective at turning people off or not (so they'll go to your competitor just as a news program comes on and turn back to you in desperation—giving you another listener in effect) is still a matter for debate.

Talent In Action

• Continued from page 18

skirt and bobby sox. Most often on the screen was the image of Lily dressed as Deirdre, a fan mag interviewer who serves as a surreal Greek chorus as she keeps reappearing to ask quintessentially dumb questions.

The TV concept is fully realized: the first thing the earliest arrivals see on the screen is a test pattern, and the last thing the audience sees as it files out is the NAB good-broadcasting seal.

The beauty of Tomlin's humor, besides the enormous creativity with which it is presented, is the depth of social criticism contained therein. Some of this comes out lightly but directly in her one skit which consists entirely of one-liners delivered while Lily lolls around on the stage floor. "Life is perverse," she says. "It can be beautiful but it won't." Or, "Try a little softer." Or, "I worry about being a success in a mediocre world."

But most of it is built into the mouths of the characters she portrays; the uptight sorority sister, the housewife whose kids play with guns and come home maimed, the telephone operator Ernestine telling a doctor whose phone is out of order to "send it over in an ambulance and maybe one of our trainees will look at it."

The most brilliant part of the evening came when Lily, now as little Edith Ann—sitting on a stool and playing with her legs as if they were a pair of calipers—takes spontaneous questions from the audience and delivers perfect retorts every time.

JACK McDONOUGH

PRELUDE MISSION MOUNTAIN WOOD BAND

Other End, New York

Prelude, two fellows and a girl from Newcastle, England, familiar in these parts through their hit "After The Gold Rush," are a group that comes off much better on records than in personal appearances. This is not to say anything against the quality of its music nor its remarkable feel for a capella harmony and timing.

It is just that it comes off a bit reserved with the audience, as if it wasn't quite sure how it would be received and wasn't quite willing to run the test.

Musically, it is fine. Such songs as "Amsterdam" from its new album and "Old Sam," both its own original material, are quite lovely. Group's rendition of Jackson Browne's "Go For A Dance" was tastefully if coolly done and "Place Your Bets," another original composition, was quite effective.

All in all, it is an interesting group which is musically and lyrically sound and pleasing to hear and only needs a little loosening up to improve its personal appearance rating.

The Mission Mountain Wood Band, a group of guys from Montana, actually carried the show. It is an extremely entertaining bluegrass-country-folk group who had the audience stomping and whistling and generally going crazy. It is difficult to believe they have yet to record.

An indication of this group's popularity is the fact that it does 180 college dates a year without a record on the market. It also receives uniformly high ratings from NEC.

The show Dec. 14 was highly pleasing in its totality, somewhat cerebral for Prelude and quite visceral for Mission Mountain.

RUDY GARCIA

MUSICA ORBIS

St. Bartholomew's Church, New York

Although this group is only five pieces, each member doubles on so many instruments that it achieves a near-symphonic sound. During its Dec. 8 performance, it used this unique talent to completely spellbind the audience with a two-part set of original material.

Vocalist-flautist Kitty Brazelton is perhaps the guiding light behind the sound, wonderfully clear as she weaves here voice and instrument around it. She has a natural stage presence that is fully brought out in the company of her other compatriots: David Clark, bass, vibes, etc.; Caille Colburn, harp, organ, etc.; Susan Gelletty, piano and organ, and Tom Stephenson, drums, cello and vibes.

Each selection seemed to flow into the next, with a brief introduction from Brazelton. Because of this rapport, the audience instantly developed a closeness to the group and its diverse music. It's sometimes folk, sometimes rock, sometime jazz, sometimes classical, but always musical.

JIM FISHEL

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY
For Week Ending 1/3/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
2	2	11	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot DOSD 2044
3	3	8	NIGHT THINGS—Ronnie Milsap, RCA APL1 1223
4	5	29	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
5	6	37	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
6	7	11	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
7	4	12	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
8	9	11	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1 1234
★9	12	10	ROCKY—Dickey Lee, RCA APL1 1243
10	11	21	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
11	8	14	WINDSONG—John Denver, RCA APL1-1183
★12	15	4	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
13	13	13	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
14	14	12	THE FIRST TIME—Freddie Hart, Capitol ST 11449
15	10	26	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
16	16	7	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
17	17	5	TOGETHER—Anne Murray, Capitol ST 11433
18	18	18	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
★19	27	3	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
20	20	4	GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.)
21	21	22	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
22	23	7	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
23	25	12	CLEARLY LOVE—Olivia Newton-John, MCA 2148
24	22	22	BEST OF—Dolly Parton, RCA APL1-1117
★25	35	3	BARBI BENTON—Barbi Benton, Playboy PB 406
26	26	6	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612
★27	34	15	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
28	30	3	WHO'S TO BLESS—Kris Kristofferson, Monument PZ 33379 (Columbia)
29	29	4	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas, ABC ABCDP 912
30	19	9	SINCE I MET YOU BABY—Freddy Fender, GRT 8005
31	31	6	HEART TO HEART—Roy Clark, ABC/Dot DOSD 2041
32	32	4	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512 G
33	33	13	DOLLY—Dolly Parton, RCA APL1-1221
34	36	5	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543 G
35	28	7	HOLY BIBLE: Old Testament—Statler Brothers, Mercury SRM-1-1051 (Phonogram)
36	43	3	SAY I DO—Ray Price, ABC/Dot DOSD-2037
37	38	12	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot DOSD 2036
38	40	13	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
39	41	22	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
40	24	9	BILLY, GET ME A WOMAN—Joe Stampley, Epic KC 33546 (Columbia)
41	42	3	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1 1222
42	44	3	HARPIN' THE BLUES—Charlie McCoy, Monument KZ 33802 (Columbia)
43	45	5	REMEMBERING ... The Greatest Hits Of Lefty Frizzell, Columbia KC 33882
44	49	2	JUST OUT OF REACH—Perry Como, RCA APL1-0863
45	46	2	FREDDY WELLER, ABC/Dot DOSD 2026
46	48	2	THE TOMMY OVERSTREET SHOW, ABC/Dot DOSD 2038
47	47	13	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
48	NEW ENTRY		MARGO SMITH, 20th Century T 490
49	50	17	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
50	NEW ENTRY		LOVE YOU'RE THE TEACHER—Linda Hargrove, Capitol ST 11463

Bubbling Under The HOT 100

- 101—WE'RE ON THE RIGHT TRACK, South Shore Commission, Wand 11291 (Scepter)
- 102—I COULD HAVE DANCED ALL NIGHT, Biddu Orchestra, Epic 8-50173 (Columbia)
- 103—THE LITTLE DRUMMER BOY, Moonlion, PIP 6513
- 104—WE GOTTA GET OUR THING TOGETHER, Dells, Mercury 73723 (Phonogram)
- 105—THIS IS WHAT YOU MEAN TO ME, Engelbert Humperdinck, Parrot 40085 (London)
- 106—TONIGHT'S THE NIGHT, S.S.O., Shadybrook 45019
- 107—BAD LUCK, The Atlanta Disco Band, Ariola America 8289 (Capitol)
- 108—GET OUTSIDE, Robert Palmer, Island 042
- 109—JUNK FOOD JUNKIE, Larry Groce, Warner Bros./Curb 8165
- 110—LOVE HURTS, Jim Capaldi, Island 045

Bubbling Under The Top LPs

- 201—10cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 202—SPLINTER, Harder To Live, Dark Horse SP 22006 (A&M)
- 203—KEITH JARRETT, Backhand, ABC/Impulse ASH 9305
- 204—DAVID ESSEX, All The Fun Of The Fair, Columbia PC 33813
- 205—WALTER CARLOS, By Request, Columbia M 32088
- 206—THE RHINESTONES, 20th Century T 489
- 207—IRON BUTTERFLY, Sun & Steel, MCA 2164
- 208—BETTY DAVIS, Nasty Girl, Island ILPS 9329
- 209—SOUTH SHORE COMMISSION, Wand WD 6100 (Scepter)
- 210—THE MYSTIC MOODS ORCHESTRA, Ero-genous, Sound Bird SB 7509

OUTLOOK FOR '76

Intl Hit Remains European Goal

• Continued from page 8

"sure-fire hits," "top-10 certainties," "guaranteed smashes" are released each week, eventually to sell only nine copies? And how long is it since the big bands were supposed to be coming back?)

These things didn't manage to happen after all, but nobody really minds. It's part of the game.

And, in any case, the business is not really as unpredictable as all that. There are, after all, some cast-iron certainties that can be determined without the aid of a crystal ball.

Costs won't diminish.

The Beatles won't play Shea Stadium.

Stan Kenton won't record Tammy Wynette's greatest hits.

Cutouts won't be cut out.

Sinatra won't take out German citizenship. Or Australian.

Music publishers probably won't try to get the 2-cent mechanical royalty reduced to 1½ cents.

And there will be 43,976 too many records released.

But to take a less frivolous squint into the new year, there are certain likely developments to be foreseen which follow logically on the patterns established in 1975.

The most significant development in Europe in 1975 was the massive erosion of national barriers that went on, proving that the music industries of most nations now have the creative energy and vitality to produce records that can break anywhere in the world.

Sweden's Harpo had a hit in Benelux with "Movie Star"; Holland's Hank The Knife & the Jets made it big in Germany; Italy's I Santo California hit the charts in France, Germany and Switzerland with "Tornero"; Sweden's Abba and Holland's George Baker Selection broke just about everywhere; France's Alain Barriere and Noelle Cordier scored in Germany; Germany's Silver Convention exploded worldwide; France's Dutch star Dave made it in Benelux with a new lyric to "Moonlight Serenade"; Belgium's Chocolate made it big in France; Ireland's Joe Dolan hit the French and Belgian charts.

And in the traditionally tough U.K. market there were breakthroughs for Holland's Teach-In and the George Baker Selection, Sweden's Abba and Sylvia, France's Gilbert Beaud, and Germany's Silver Convention and Kraftwerk.

U.K. Pirates In Major Hit

• Continued from page 8

satisfying to the BPI investigators is that, in addition to being able to seize 5,000 albums, the documentation discovered also provided valuable information about Hogg's source of supply in Germany, Holland and the U.S., as well as the U.K. shops with which he was dealing.

Appropriate industry associations in the three countries will be supplied with details of manufacturers and further action will now be taken against U.K. retailers.

This is the fourth successful bootleg-piracy prosecution conducted by the BPI this year and the organization is now satisfied that the bootleg trade has been effectively slowed, though there is still some evidence of continuing piracy, particularly in the field of soundtrack albums.

It would be naive to suppose that, having savored this sweet smell of success, Continental writers, producers and artists won't be seeking to consolidate their international penetration in 1976. Not only will the producers be spurred on by their achievements, but countries which have been inflexibly unwelcoming to foreign product for so long will become increasingly receptive to music from "unfashionable" territories.

There is now a surging mainstream of MOR music flowing through Continental Europe with sources in many different countries. It is formula music, perhaps; scarcely revolutionary—but it strikes a chord among masses of people from different cultural and sociological backgrounds, and its common language is, of necessity, English.

Although escalating costs dictate a more parsimonious attitude to release schedules, we've heard too many times before that companies are going to cut down on their productions. In fact, there will be furious competition to find the "Paloma Blanca" of 1976, and that means more releases, not less.

Following from this will be an even more desperate bottleneck in the exposure channels. State radio stations in Europe, already desperately inadequate in terms of airplay provision, will be under still greater pressure. And from this point of view the extension of local radio stations in France and the emergence of the "free" radio stations in Italy could prove to be very timely. And record companies will turn increasingly to discotheques for supplementary exposure.

It would be cheering to feel that some chronic industry problems—transshipping, penal added value tax rates and piracy—would be alleviated in 1976; but this is about as likely as universal governmental acceptance of the phonogram as a cultural item on a level with books.

Simultaneous releases and a further move (unconcerted, of course) toward a leveling out of retail prices will help ameliorate the direct imports problem—and additional help could come from a more powerful assertion of national talent and creativity—perhaps at the expense of U.K. and U.S. product.

However, it is probably unrealistic to look for any diminution in piracy, particularly in Italy where illicit manufacture of cassettes is a sturdy growth industry and where blind eyes seem to be turned on a somewhat massive scale.

Instead, the industry will have to be extremely vigilant that the pirate cassettes—some of them indistinguishable in packaging and sound quality from the legitimate article—do not spill over into other areas of Europe.

One thing is certain. There is no need to fear pirate activity in the 8-

Czech Society In B'cast Deal

PRAGUE—A draft of a new contract between the Czech Performing Rights Society, OSA, and Czechoslovak Radio and Television has been signed at last, after prolonged negotiations. The previous contract dated from 1958 and was out-of-date in several respects.

As previously, radio and television here has to pay OSA a flat fee for every licensed listener, but the

(Continued on page 36)

track cartridge field; hardly anyone will be buying even legitimate cartridges this year.

It will be a good summer for jazz in Europe once again and everybody will say that the Eurovision Song Contest is a total waste of time while busying themselves preparing for the 1977 event.

In broad terms, while the beginning of the year may be bleak and there will be a sluggish period while tentative toes are dipped into the chill economic waters, hoping for a hint of a warmer current, the music industry will, in the end, probably prove itself to be reasonably recession resistant.

And, who knows, by the time this piece comes to be written next year, the international music business could well be back to abnormal.

Polydor Signs New Pact For Soviet Disk Release

HAMBURG—Polydor International has concluded a second major exploitation deal with the Soviet Union, under which the Soviet culture agency Mezhnkiga is allowed to press a total of 135,000 albums of Polydor repertoire.

This deal is similar to a 265,000 album deal concluded in February 1975, and allows Mezhnkiga to release four different album titles, covering pop, jazz and classical repertoire. They will appear in Russia on the Melodiya label.

Pop albums in the deal are Donny Osmond's "Alone Together," and German bandleader Max Greger with "Dixieland a la Carte." Jazz choice is the Verve title "Communications," with Stan Getz and Michel Legrand, while the Russians' classi-

cal selection is the three-LP set of Bizet's opera "Carmen," conducted by Leonard Bernstein and featuring Marilyn Horne and James McCracken, with the New York Metropolitan Opera Orchestra. The opera was recorded in New York by Deutsche Grammophon.

For Polydor International the deal is yet another in a series of agreements with Eastern European countries within the past year. Apart from continued co-operation with Yugoslavia, Czechoslovakia and the German Democratic Republic, 1975 saw the first major agreements concluded with the Soviet Union and Hungary for the exploitation of Polydor International product, and with Bulgaria for the importation of finished product from Polydor's factories in Hanover, Germany.

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JANUARY 3, 1976, BILLBOARD

From The Music Capitals Of The World

LONDON

Guy Paine has succeeded Capital Radio's John Whitney as chairman of the Association of Independent Radio Contractors here, the Radio Victory managing director taking up his new role this week. . . . Sanyo latest company to launch its own brand of blank tape on the market here, with C-60 and C-90 standard low-noise cassettes in Sanyo outlets this week.

Bess Coleman has resigned as a director of Tony Barrow International and from Tony Barrow Management, after five years, but is retained as freelance this year to continue handling the Bay City Rollers. . . . Directorship of Burlington-Palace Music for Marcel Stellman, international promotion manager of Decca.

Television cop Dennis Waterman, detective in the "Sweeney" series, signed worldwide recording deal with Stephen James for DJM label. . . . Five-year deal with Rak Records for former Atlantic group Heavy Metal Kids, though Atlantic will continue to issue their product in the U.S. . . . New label Clan, aimed directly at Scottish buyers, launched by Diamond Records, producers of the Stereo Gold Award budget line for Woolworth.

Buck Owens includes Jan. 13 Royal Albert Hall concert at part of his month-long European tour. . . . Shirley MacLaine opens her world tour with her musical show at the London Palladium, Feb. 2. . . . Industry figures Tony Roberts, Dave

Bridger, Mike Mansfield and Barry Perkins joint owners in a race horse called Supersonic Mike. Mansfield being director of tv pop series "Supersonic."

Precision launching an MOR tape-only series, with radio and press promotion, called "The Night, The Music and . . ." featuring stars like Petula Clark, Des O'Connor and Sacha Distel.

Big promotion to establish Harvest Heritage label as major mid-price label following successful release of albums by Edgar Broughton and Kevin Ayers. . . . Lulu, who had a U.S. chart-topper in 1967 with "To Sir With Love," opened to mixed reviews for her performance as "Peter Pan" in the London Palladium Christmas show. . . . Frankie Laine, the Four Tops, Mama Cass and Louis Armstrong all available on budget now Music for Pleasure has picked up the Anchor/ABC-Dunhill catalog.

Christmas tv specials here included Bay City Rollers, Gilbert O'Sullivan, Shirley Bassey, Frankie Laine and Vera Lynn. . . . EMI staged its own in-house revue "Oh Little Town Of Bedlam," sub-titled "Dear Sir, Is This A Record Company?" . . . Slim Whitman arriving for tour of U.K. which starts Feb. 6 and ends March 21. . . . And a tour in February by Steve Harley and Cockney Rebel. Release of new Bob Dylan album "Desire" brought forward by several weeks to stop the importers taking big percentage of the sales.

PETER JONES

HELSINKI

Toivo Karki, one of Finland's best-known composers, has celebrated his 60th birthday. He has been writing since the early 1930s, jazz being his early love, and over the years has penned some 1,300 compositions, of which 10,000 different recordings have been made, including the album "Malande Plays Karki" by Dutch tango expert A. Malando. Karki today works full-time as Finnlevy's head of domestic pop production.

Top Finnish male singer Juice Leskinen surprised many fans by producing a book of poems, "Sonnets For The Masses," with a first printing of 6,000 copies, unique in the local pop world. . . . George McCrae (RCA) in on a surprise visit to boost further the continuing success of soul music here. . . . Gloria Gaynor (MGM) is expected in February, and she and McCrae have had many hits here.

Finnlevy now represents the Disneyland catalog, previously handled by EMI Finland, the current repertoire including Finnish versions of 50 stories, with Donald Duck still rated top-seller among the children. . . . Christmas-time television names include Glenn Miller (film), Yves Montand, Caterina Valente, Michel Legrand, Igor Stravinsky, Bee Gees, Dr. Hook, Marion and Mrs. Brown.

EMI Finland has linked with Jokerit (the Jokers), an ice-hockey team in the top division here. The EMI logo is plastered on the team's outfits and on press advertising for home

games. The idea came from EMI boss Veikko Virtanen, who represents the company at MIDEM, 1976.

The Fazer Music Club is the latest music organization to use a touring discotheque here as a promotion vehicle, and the promotion will be launched in March next year, including free visits to youth and sporting clubs and schools. This is the leading music club in Finland, the product line including posters, musical instruments, audio hardware as well as records.

KARI HELOPALTIO

VIENNA

Well known Austrian artist Efriede Ott recorded, with Gerhard Bronner, two albums for CBS, "Ramalama" and "Wo Find't Man Osterreich," and made a promotion tour through Austria. . . . CBS group Blood, Sweat and Tears give Jan. 25 concert here in the Konzerthaus. . . . And another CBS artist Manitas de Plata tours Austria with shows in Bregenz, Innsbruck, Graz, Linz, Vienna and Salzburg.

While the 1975 singles turnover in Austria diminished, and albums and cassettes all over the country showed sales increases, Ariola a&r manager Erich Krapfenbacher declared that singles were the best sellers for his company, main reason being hits by George Danzer, Penny McLean, 1 Santo California, the George Baker Selection, Udo Juergens, Frank Zander and Alain Barriere.

Four years ago, the country duo Klaus and Ferdl recorded their first album for Polydor, "Bei Uns Is Lus-

tig," and recently received a gold album for 25,000 sales of the title. At the same time the company presented them with two gold cassettes for that record and for "Heidi, Heidi Tuas No Amol," each selling more than 25,000 copies. Together with country group Kern Buam, the duo is the most successful Polydor act in Austria.

MANFRED SCHREIBER COPENHAGEN

Strong promotion here for CBS rock group Gasolin, and its fifth album "Gas 5," with concerts all over Denmark sold out a month in advance. The group, promoted here by SBA, is now bigger than the Rolling Stones at peak popularity. . . . Elizabeth Skovdam, promotion girl at Phonogram here, now working with the Scandinavian Booking Agency, specializing in MOR acts.

Producer and organist Tommy Seebach on new EMI album with instrumental versions of old-favorite songs. . . . Nils Tuxen, studio musician and former member of Savage Rose, and a noted guitarist, moving up the chart with his first solo single, "Smilin' Steel," a sampler from his upcoming Sonet album. . . . Guitarist Mogens "Django" Petersen, formerly with the Cliffters, now out with a Starbox album. . . . Grethe Ingmann made her disk debut on an album as a soloist, and without her former husband Jorgen "Apache" Ingmann, concentrating on cover versions of foreign hits like "Never Can Say Goodbye," with Danish lyrics. KNUD ORSTED



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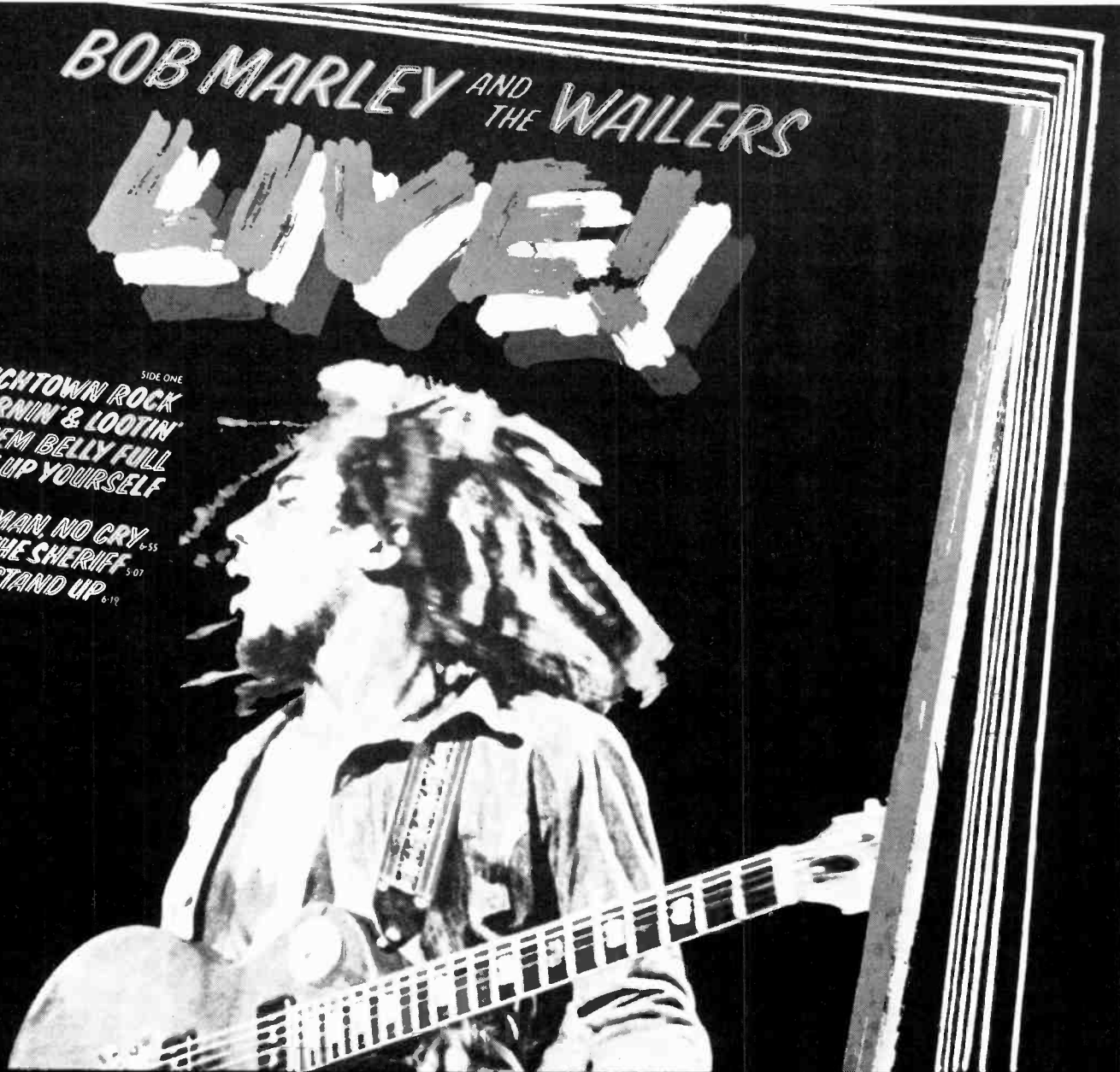
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I SHOT THE SHERIFF 5:07
GET UP, STAND UP 6:19



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GERMAN CHARTS

Electrola No. 1 In Singles; Ties With Ariola In LPs

HAMBURG—The most successful record company in Germany is EMI Electrola, according to a breakdown and analysis of the Musikmarkt charts of 1975.

The company had 76 single titles in the charts, giving a 25.4% performance. In 1974 it had only 59 titles, or 19%.

Second place in the singles "hit parade" goes to Ariola, with 57 titles and 19%, 2% down on the previous year. Third is Deutsche Grammophon Gesellschaft, with 47 titles, also 2% down on 1974.

In the album chart breakdown, Ariola tied EMI Electrola with each garnering 31 chart titles, or 17.8% of the chart activity.

Best-selling albums were "The Beatles 1962-66"; "The Beatles 1967-70"; "Serenade," Neil Diamond; "Super 20," Ariola; "Meine

Lieder," Udo Juergens; "Ball Pompos," Udo Lindenberg; "Santana's Greatest Hits"; "Oh Otto," Otto; "Rock Your Baby," George McCrae; "Can't Get Enough Of Your Love, Babe," Barry White.

Best-selling German single was "Griechischer Wein," by Udo Juergens, composed by Juergens, with lyrics by Michael Kunze, who is also writer and producer of Silver Convention. Montana's Hans R. Beierlein published the song in 10 countries.

The record industry in West Germany released 2,256 singles and 3,263 albums. More than 60% were international productions. A total of 13.25 of the singles and 5.33% of the albums were on the charts. Ariola had the most single releases, with 466, and Phonogram topped the album section with 364 LPs.

U.K. Industry Seeks To Hold Gains In New Year

• Continued from page 8

Against such strength the voice of the independent dealer is not much more than a whimper, but the trade's representative body, the Gramophone Record Retailers' Committee (GRRRC), has added its own call for improved profitability.

The reasons are not necessarily the same. Main Street U.K. has become a cut-price battleground, with the six multiple groups engaged in a bitter and seemingly unending confrontation which has seen up to \$2 dollars slashed off the price of chart albums bringing the retail selling

Shift Execs At Charisma

LONDON—In a major management re-organization at Charisma Records, Tony Stratton-Smith, though remaining managing director of the company he started six years ago, has divorced himself from the day-to-day running of activities.

Gail Coulson, until now general manager, is appointed assistant managing director.

The changes were announced by Stratton-Smith, who says he hopes to occupy a more independent role outside the Charisma office. He adds: "I'll still be involved in the music, marketing and promotion aspects of Charisma, and retain control over artist acquisition, but I think that at this stage of the company's development it is important to stand outside and see critically its workings. This will help long-term planning."

New assistant managing director Coulson has been with Charisma since the start and she, with Brian Gibbon, until now financial director but now appointed head of business affairs in the switch-round, operate jointly as the company's top management.

Coulson administers artistic affairs, with Gibbon looking after the legal and financial side.

Jerry Gilbert, until now press officer, is appointed a&r manager and European manager. Colin Richardson expands his role and becomes international manager of records and publishing. Changes in the press and promotion departments will be made soon, and Judd Lander, head of radio promotion, recently left Charisma to join Epic.

price perilously close to a nonprofit situation.

So the chains would like a better deal from the manufacturers in order to improve the profitability on discounted albums. The independent retailer, on the other hand, feels the need for more margin just to stay alive, and where the pressures become intolerable, to take the chains on at their own game.

The pressure is on the industry to give a little more at the creative level, too. As the managing director of one American company here put it, "EMI's deals on Elton John and Paul McCartney may mean the end of the record industry as we know it." What he meant was that the royalties being paid to the two artists, reportedly over 20% in both cases, may be expected to make the demands of other acts that much keener.

There's a third area, at present of no great importance, which may come to prove a problem longterm for an industry striving to maintain an acceptable level of profitability. One of the more intriguing pointers to the future which emerged in 1975 was the significant growth of the one-stop wholesaler. In one respect, their appearance at strategic points around the country could be a boon to distributors anxious to rid themselves of small-order dealers.

For the dealers themselves, faced with a heavy increase in phone calls last year, and in the region of one dozen U.K. distributors to contact twice weekly, the local one-stop may be a valuable development.

But if the growth of the one-stops brings a change in the pattern of distribution, then the increasing amount of trade being generated will once again make the manufacturers vulnerable to pressure to give away a few extra points. If those better percentages are yielded, then the way is open to a surge of rack-jobbing activity, for the time being effectively limited via the opposition of EMI and Decca to agree to deals which would give an independent jobber better terms than those offered to a record dealer.

The specter of profitless prosperity is looming. If 1976 turns out to be a good year, then it may recede and disappear altogether by the time the industry is off and running again in 1977. But for the time being, the feeling is that records in the U.K. are no longer going to generate the vast profits of the past five years.

Banner Year For Sweden

STOCKHOLM—The year 1975 is proving another record one for the Swedish record industry.

After the 1974 growth of 35 percent, the current increase is predicted as around the 25-30 percent level. Total record and tape turnover at retail level is calculated at about \$126.5 million.

Strongest sales increases are in cassette and albums.

The projection of the 1975 sales figure is based on IFPI companies, who make up 85 percent of the Swedish market, and their sales between January and November, 1975.

According to these figures, 14.9 million albums will be sold in 1975, compared with 10.8 million in 1974. The full-price album sector has the strongest increase with 11 million units sold in 1975 and 7.4 million in 1974.

But medium and low-price albums stagnated—2.2 million in 1975, from 2.1 million the previous year. Budget albums show a slight increase from 1.3 to 1.7 million.

The real sales boost, though, is projected for cassettes. For many years poor sellers in Sweden, sales suddenly jumped 50 percent from 1973—1974. And in 1975, about 2.3 million cassettes will be sold, an increase of 85 percent over the 1974 figures, 1.2 million.

However, 8-track cartridges have almost completely vanished from the Swedish market. While albums and cassettes are increasing, only single sales decrease. The 1975 figures show a 25 percent drop, down to 1.4 million units sold.

Jazz Push On By Promoter

AMSTERDAM—Dutch promoter Wim Wigt of Wageningen is planning a major invasion of American jazzmen into Europe for 1976. A young promoter and practically the only one in Europe to specialize in jazz, Wigt believes that jazz interest in Europe is burgeoning—but he feels that record companies are wrong in not sponsoring tours by jazzmen and thus giving a powerful stimulus to record sales.

He points to the impressive sales in Europe of the nine Pablo albums from the Montreux Jazz Festival, following the appearances of the Pablo package at the Montreux, Nancy and Antibes jazz festivals and at various concerts throughout Europe this summer.

Wigt is bringing over the Cedar Walton Quartet, with George Coleman, Sam Jones and Billy Higgins in January and February. The group plays two weeks at the Ronnie Scott Club in London from Jan. 12. In March, Wigt is booking dates for Catalan pianist Tete Montoliu with Danish bassist Niels Henning Orsted Pedersen, the Louis Hayes Quintet, with Woody Shaw and Junior Cook, and the Dexter Gordon Quartet with Horace Parlan.

In April, Wigt is planning to bring in the Billy Harper Sextet and the Richard Davis Quartet, to be followed in May, June and July by the Monty Alexander Trio, the Cecil Taylor Unit, the Pharoah Sanders group and the Sadao Watanabe Quintet. In August and September Wigt is promoting a tour by the Charlie Mingus group.

Japan Disk Market Down

• Continued from page 8

discounting. The same record is sold at the same price at any record shop throughout the country. This is the "beautiful" practice that makes foreign record men jealous about this market. Says Igarashi: "Personally, I feel that this practice should be preserved. The introduction of discounting will only create confusion among the record buyers."

"In addition to this, there is a technical reason why I feel records should not be discounted. In Japan, all contracts on copyright royalties are based on the retail price. The royalty payment that is made is based on the retail price which cannot be maneuvered. The wholesale price varies and it cannot be used as the base for the royalty payments," says Igarashi.

The Japanese market is becoming more and more album-oriented and the trend seems to continue for the new year. An album in Japan is sold within the range of \$6 to \$8 and it is cheap when compared with a single which is sold at \$1.70.

Igarashi sees record companies being more selective in 1976 in products they release. A few years ago, there was a year when more than 500 singers made their debut. But this figure went down to about 200 in 1975 and is expected to decrease even more in the new year.

How about international music? There are not too many officials in the industry who see international music expanding its share in Japan in 1976. International music has been losing ground to domestic music for the past few years. This is particularly true with singles. Some officials in the industry even go to an extreme saying that "it is just impossible to sell foreign singles in Japan." One of the reasons that is given for the decline of the share of the international music is the fact that the Japanese compositions have become so westernized that a Japanese listener does not have to turn to an American or English record for the sake of its sound.

About 70% of the total sales of Polydor K.K. is achieved by the domestic repertoire.

About 60% of the total sales of Toshiba-EMI comes from international music. Yoshitada Futara, manager of international repertoire

department of the company, says, "In 1975, soul music had the greatest percentage increase in sales. However, the value is still small. We had a certain success with B.T. Express. However, we mainly pushed our MOR acts and had a large success with Olivia Newton-John and Helen Reddy. In 1976, we will continue to push our MOR acts. Nevertheless, I think there will not be any one type of the international music that will outsell the others."

"No trend" may be the trend for international music in Japan in 1976.

The possible increase of cross-overs in the market is also pointed out by Hisao Hisamatsu, the popular a&r manager of RVC: "It is difficult to pinpoint what type of international music will be the most popular in Japan in 1976. It must be pointed out that international music gained some share in the market during the second half of 1975. Sales went up for MOR, soul, rock, jazz, movie themes and some even for salsa."

He feels that it will be possible to start doing some business with sales in Japan during the new year. Besides RVC, Trio, Nippon Columbia and Nippon Phonogram are handling salsa products.

It is well known that Japan is a very strong jazz market. About 1,000 new jazz records were released in Japan during 1975 and nearly half of them were re-issues of the old U.S. budget products. These budget lines are sold for \$5 per LP and are popular not only among the jazz-record buyers but also attracting buyers who were not used to buying jazz in the past. There is also a point of view among officials here that there will be a lot of jazz-rooted cross-overs in the market in 1976 along with soul and disco-rooted cross-overs.

Some officials here expect British rock to gain more popularity in the market and numerous British rock groups are expected to be touring Japan in 1976.

Nippon Phonogram is one of the companies which is most active in the field of international music. Over 60% of its total sales is in this field. Tadao Sekiguchi, general manager of international repertoire department, sees the share of international music expanding in the new year.

Ask Dealer Royalty For Play Of Music In Stores

• Continued from page 1

cess. But in the past, the PRS has waived its right to license these "performances" when they were in shops and where the purpose was limited to the demonstration of records, musical instruments, radios or television sets.

Now, the society says, the reasons for this policy are no longer supported by today's circumstances.

So, from this week, voluntary exemption ceases and the society's license will be required by all retailers on whose premises copyright music is performed, regardless of the category of goods being sold.

It also doesn't matter whether the performances are for the purpose of demonstration to prospective customers or not.

There is just one exception. Where performances are given in sound-proof booths, or through individual headphones with only one customer hearing the product, the society will waive its rights and not require a license.

Annual royalty for background or demonstration music is roughly 26

cents per square meter of the sales floor area where the music is audible to customers. The minimum charge, annually, is \$21.

So, the society says, an average small retailer will pay something less than 40 cents a week for unlimited performances.

Reasons for the society's change of heart are that the recording industry is now large and well-established and no longer needs the special support given when it was in its infancy.

Second, retailing of records, on disk or tape, and of the equipment, is now organized on a different basis. Musical goods are sold in all kinds of shops so that the Performing Right Society finds it difficult to distinguish clearly and fairly between shops where music is played for demonstration, or where the performance has a wider use, or audience.

And third, composers' incomes today are so eroded by inflation that the society can no longer justify waiving its rights in what, it says, has "become a significant volume of unlicensed performances."

Charge Content Rule Reduces Play In U.S.

• Continued from page 6

mitted to play a certain amount of Canadian content recordings.

She gives as an example a new Tom Middleton record on Columbia which she added to her playlist. "I am averaging maybe one or two letters a week on the new Tom Middleton record. The record is selling well in Ohio, by WIXY doesn't want to help us on those Canadian records. The reason is they know that we are forced to play them. It's no longer a choice."

Trombley made these remarks while speaking on a panel at the Canadian Recording Industry Assn.'s promotional seminars at the Old Mill restaurant in Toronto recently.

One hundred people in the Canadian broadcasting and record industry attended the one-day confab, which had three separate panels of experts speaking on an answering questions about AM and FM radio and record retailing.

The AM panel consisted of Trombley, Bob Wood (CHUM, Toronto), Nevin Grant (CKOC, Hamilton), Chuck Camroux (CFTR, Toronto), and Jerry Stevens (CJBK, London), with Ross Reynolds, the president of GRT, moderating.

The FM panel was made up of Sheila Connor (CKFM, Toronto), Duff Roman (CHUM-FM, Toronto), and Ron Foster (CKLW-FM, Windsor), with Stan Kulin,

president of United Artists of Canada, moderating.

Included on the record retailing panel were Sam Sniderman (Sam the Record Man), Bruce Wilson (A&A), Gord Edward (Handleman), and Taylor Campbell (Pindoff), with George Struth, the managing director of Quality Records Ltd., moderating.

Demo Studio In Works At CBS

TORONTO—Columbia Records of Canada Ltd. is in the technical design stages of establishing an 8-track demonstration studio at its head office complex in Don Mills, a Toronto suburb.

The studio, as conceived, will provide an economical yet creatively stimulating environment for artists to do preproduction work on their records.

Bob Gallo, head of English a&r for the company, has been charged with supervision of the project, which will include a stage, VTR color equipment, professional development specialists, and stage lighting equipment.

The facility is expected to be ready by February and will be available for use only by CBS artists.

likely to be affected more by Bill 22 than the record industry. A brief has been presented to the Quebec government by the audio group of the Electronic Marketing Institute of Canada. A guide to the audio industry in Canada to the regulations in Bill 22 that apply to them is available from the Quebec Ministry of Communications for \$2.50. The book is entitled *Vocabulaire de l'Electroacoustique, de l'Acoustique, et des Applications Connexes*.

Disk Pacts For Award Winners

NORTH BAY—The presentations for the Northern Ontario Radio Assn. Festival Awards were staged here recently, and were seen and heard live over the CBC radio and television networks.

Tapes from almost 3,000 entries were auditioned and judged over a 10-month period before the eventual winners were chosen.

Eleven finalists performed, of which four were picked. The winners received recording contracts with Acquarius Records in Montreal.

The winners were Peppertree, a pop group from North Bay; classical artist Bill Rudiak, of Elliot Lake; country singer Gord Brose, of North Bay; and folk singer John MacDonald, also of North Bay.

Judges for the contest were Capitol recording artist Sylvia Tyson; Pat Pearce, of the Canadian Radio and Television Commission; Terry Flood, president of Acquarius Records; and Richard Coulter, of the CBC.

The contest was established by NORA in conjunction with the CBC to expose some of the talent that exists in the northern areas of Ontario.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	BOHEMIAN RHAPSODY	*Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)
2	3	I BELIEVE IN FATHER CHRISTMAS	*Greg Lake (Manticore)—Manticore
3	2	THE TRAIL OF THE LONESOME PINE	—Laurel & Hardy (United Artists)—(Francis Day & Hunter)
4	18	IT'S GONNA BE A COLD COLD CHRISTMAS	*Dana (GTO)—Tic Toc/Cookaway (Geoff Stephens)
5	6	LET'S TWIST AGAIN/THE TWIST	—Chubby Checker (London)—Carlin
6	5	HAPPY TO BE ON AN ISLAND IN THE SUN	—Demis Roussos (Philips)—EMI (George (Patsilas)
7	4	YOU SEXY THING	—Hot Chocolate—Chocolate/RAK (Mickie Most)
8	7	NA NA IS THE SADDEST WORD	—Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
9	8	GOLDEN YEARS	—*David Bowie (RCA)—Bewlay/EMI/Chrysalis/Mainman (David Bowie)
10	11	RENTA SANTA	—Chris Hill (Philips)—Various (Chris Hill/John Staines)
11	10	SHOW ME YOU'RE A WOMAN	—*Mud (Private Stock)—Utopia/DJM (P. Wainman)
12	13	CAN I TAKE YOU HOME LITTLE GIRL	—*Drovers (Bell)—Cookaway/Barry Mason (R. Greenaway)
13	15	WIDE EYED AND LEGLESS	—*Andy Fairweather Low (A&M)—Rondor (Glyn Johns)
14	17	CHRISTMAS IN DREADLAND/COME OUTSIDE	—*Judge Dread (Cactus)—Alted/Warner Bros./Southern (Alted Prod.)
15	12	MONEY HONEY	—*Bay City Rollers (Bell)—Bay City Music/Carlin (Phil Wainman)
16	21	IF I COULD	—*David Essex (CBS)—April/Rock On (Jeff Wayne)
17	19	ART FOR ART'S SAKE	—*10c.c. (Mercury)—St. Annes (10c.c.)
18	20	GLASS OF CHAMPAGNE	—Sailor (Epic)—Chappell/Morris (J. Asser)
19	9	ALL AROUND MY HAT	—*Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Mike Batt)
20	27	MAKE A DAFT NOISE FOR CHRISTMAS	—*Goodies (Bradley's)—Oddssocks/ATV (Miki Antony)
21	24	(THINK OF ME) WHEREVER YOU ARE	—*Ken Dodd (EMI)—Leeds (Nick Ingman)
22	42	IN DULCE JUBILO/ON HORSEBACK	—*Mike Oldfield (Virgin)—Virgin (Mike Oldfield) (Bach/Murray/Oldfield)
23	28	ITCHYCOO PARK	—*Small Faces (Immediate)—United Artists (Steven Marriott/Ronnie Lane)
24	14	THIS OLD HEART OF MINE	—*Rod Stewart (Riva)—Jobete London (Tom Dowd)
25	23	IN FOR A PENNY	—*Slade (Polydor)—Barn (Slade) Ltd. (Chas Chandler)
26	29	DO THE BUS STOP	—Fatback Band (Polydor)—Clita (Fatback Band)
27	16	FIRST IMPRESSIONS	—Impressions (Curtom)—(Ed Townsend)
28	31	IMAGINE	—*John Lennon (Apple)—Northern (John Lennon)
29	32	MAMA MIA	—Abba (Epic)—Bocu
30	33	KING OF THE COPS	—*Billy Howard (Penny Farthing)—Burlington (Billy Howard)
31	22	SKY HIGH	—Jigsaw (Splash)—Leeds (Chas Peate)
32	30	GREEN GREEN GRASS OF HOME	—Elvis Presley (RCA)—Burlington
33	26	LOVE HURTS	—*Jim Capaldi (Island)—Acuff-Rose (Steve Smith)
34	41	LET'S WOMBLE TO THE PARTY TONIGHT	—*Wombles (CBS)—April/Batt Song (Mike Batt)
35	—	GET IT TOGETHER	—*Crispy & Co. (Creole)
36	47	I BELIEVE I'M GONNA LOVE YOU	—Frank Sinatra (Reprise)—Campbell Connolly (Snuff Garrett)
37	50	SANTA CLAUS IS COMIN TO TOWN	—Carpenters (A&M)—Francis Day & Hunter (Jack Daugherty)
38	25	WHY DID YOU DO IT	—*Stretch (Anchor)—Fleetwood (Hot Wax Prod.)
39	35	D.I.V.O.R.C.E.	—*Billy Connolly (Polydor)—London Tree (Phil Coulter)
40	—	BOTH ENDS BURNING	—*Roxy Music (Island)
41	49	WHITE CHRISTMAS	—Freddie Starr (Thunderbird)—Irving Berlin/Chappells (Mick Green)
42	34	FLY ROBIN FLY	—Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly/Jupiter)
43	—	LET THE MUSIC PLAY	—Barry White (20th Century)
44	44	GAMBLIN' BARROOM BLUES	—*Sensational Alex Harvey Band (Vertigo)—Southern (D. Batchelor)

45	45	ALRIGHT BABY	—*Stevenson's Rocket (Magnet)—Magnet/Screen Gems-Columbia (P. Shelley/P. Waterman)
46	—	MIDNIGHT RIDER	—Paul Davidson (Tropical)
47	43	MILKYWAY	—*Sheer Elegance (Pye)—Grade & Lynton/ATV (H. Watkins)
48	37	DANCE OF THE CUCKOOS	—*Band Of The Black Watch (Spark)—Leber/Southern (Barry Kingston)
49	—	THE RUGGED CROSS	—Ethna Campbell (Philips)
50	48	DREAMS OF YOU	—*Ralph McTell (Warner Bros.)—Misty River/Essex (S. Allen)

BRITAIN

(Courtesy: Music Week)
LPs

This Week	Last Week	Title	Artist
1	2	A NIGHT AT THE OPERA	—Queen (EMI)
2	1	40 GREATEST HITS	—Perry Como (K-Tel)
3	6	MAKE THE PARTY LAST	—James Last (Polydor)
4	8	24 ORIGINAL HITS	—Drifters (Atlantic)
5	3	40 GOLDEN GREATS	—Jim Reeves (Arcade)
6	4	WOULDN'T YOU LIKE IT	—Bay City Rollers (Bell)
7	5	20 SONGS OF JOY	—Nigel Brooks Singers (K-Tel)
8	7	FAVOURITES	—Peters & Lee (Philips)
9	16	OMMADAWN	—Mike Oldfield (Virgin)
10	10	ATLANTIC CROSSING	—Rod Stewart (Warner Bros.)
11	15	ALL AROUND MY HAT	—Steeleye Span (Chrysalis)
12	13	GREATEST HITS OF WALT DISNEY	—Various Artists (Ronco)
13	14	SHAVED FISH	—John Lennon/Plastic Ono Band (Apple)
14	17	ALL THE FUN OF THE FAIR	—David Essex (CBS)
15	19	ROLLED GOLD	—Rolling Stones (Decca)
16	12	GET RIGHT INTAE HIM	—Billy Connolly (Polydor)
17	9	DISCO HITS '75	—Various Artists (Arcade)
18	22	THE BEST OF THE STYLISTICS	—Stylistics (Avco)
19	20	GREATEST HITS	—Barry White (20th Century)
20	18	ELVIS PRESLEY'S 40 GREATEST HITS	—Arcade
21	43	THE TOP 20 FROM YOUR HUNDRED BEST TUNES	—Various Artists (Decca)
22	33	MOTOWN GOLD	—Various Artists (Tamil Motown)
23	11	40 SUPER GREATS	—Various Artists (K-Tel)
24	27	THE VERY BEST OF ROGER WHITTAKER	—Roger Whittaker (Columbia)
25	—	FISH OUT OF WATER	—Chris Squire (Atlantic)
26	26	ALL TIME PARTY HITS	—Various Artists (Warwick)
27	41	TUBULAR BELLS	—Mike Oldfield (Virgin)
28	28	ONE OF THESE NIGHTS	—Eagles (Asylum)
29	32	THE SINGLES 1969-1973	—Carpenters (A&M)
30	35	SIMON & GARFUNKEL'S GREATEST HITS	—Simon & Garfunkel (CBS)
31	—	BREAKAWAY	—Art Garfunkel (CBS)
32	34	YOU ARE BEAUTIFUL	—Stylistics (Avco)
33	31	WE ALL HAD DOCTORS PAPERS	—Max Boyce (EMI)
34	23	CRISIS? WHAT CRISIS?	—Supertramp (A&M)
35	37	BEDTIME STORIES	—Judge Dread (Cactus)
36	21	SUPERSONIC	—Various Artists (Stallion)
37	—	USE YOUR IMAGINATION	—Mud (Private Stock)
38	44	LIVE	—Bob Marley & the Wailers (Island)
39	36	SIREN	—Roxy Music (Island)
40	—	STILL CRAZY AFTER ALL THESE YEARS	—Paul Simon (ABC)
41	24	WISH YOU WERE HERE	—Pink Floyd (Harvest)
42	40	RICOCHE	—Tangerine Dream (Virgin)
43	—	THE LAST RECORD ALBUM	—Little Feat (Warner Bros.)
44	—	ZUMA	—Neil Young (Reprise)
45	—	A CHRISTMAS GIFT	—Various Artists (Ronco)
46	38	THE NEW GOODIES LP	—Bradley's
47	—	HORIZON	—Carpenters (A&M)
48	48	THE GOLDEN YEARS	—Gracie Fields (Warwick)
49	39	DARK SIDE OF THE MOON	—Pink Floyd (Harvest)
50	—	STRINGS OF SCOTLAND	—Various Artists (Philips)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
SINGLES

1	SENTIMENTAL	—*Hiromi Iwasaki (Victor)—(NTV)
2	ORETACHI NO TABI	—*Masatoshi Nakamura (Columbia)—(NTV)

3	ICHIGO HAKUSHO O MOUICHIDO	—*Ban Ban (CBS/Sony)—JCM, Young Japan
4	MEMAI	—*Kei Ogura (Polydor)—(Nichion, Kitty)
5	ANO HI NI KAERITAL	—*Yumi Arai (Express)—(Alfa)
6	KATAMUITA MICHISHIRUBE	—*Akira Fuse (King)—(Watanabe)
7	YURETERU WATASHI	—*Junko Sakurada (Victor)—(Sun)
8	AOZORA, HITORIKIRI	—*Yosui Inoue (For Life)—(Nakayoshi Group)
9	NAKANOSHIMA BLUES	—Hiroshi Uchiyama & Cool Five (RCA)—(Uchiyama)
10	GUZU	—*Naoko Ken (Canyon)—(Nichion)
11	UTSUKUSHII AINO KAKERA	—*Goro Noguchi (Polydor)—(Fuji, N.P.)
12	IMAWA MOU DAREMO	—*Alice (Express)—(JCM, OBC, Mirika)
13	TOKI NO SUGIYUKU MAMANI	—*Kenji Sawada (Polydor)—(Watanabe)
14	NAGORI YUKI	—*Iruka (Crown)—(CMP)
15	AERUKAMO SHIRENAI	—*Hiromi Goh (CBS/Sony)—(Standard)
16	OMOKAGE	—*Yuri Shimazaki (Columbia)—(Nichion)
17	CYCLAMEN NO KAORI	—*Akira Fuse (King)—(Watanabe)
18	ANATANI TSUKUSHIMASU	—*Aki Yashiro (Teichiku)—(JCM)
19	SASAYAKA NA YOKUBOU	—*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
20	FUYUNO HI NO KAERIMICHI	—*Agnes Chang (Warner)—(Warner)

ISRAEL

(Courtesy Israel Broadcasting Authority)
As Of 12/14/75
SINGLES

This Week	Last Week	Title	Artist
1	NIGHTS ON BROADWAY	—Bee Gees (RSO)	
2	BLUE GUITAR	—Justin Hayward & John Lodge (Threshold)	
3	VENUS AND MARS ROCK SHOW	—Wings (Capitol)	
4	I'M ON FIRE	—5000 Volts (Philips)	
5	FLY, ROBIN, FLY	—Silver Convention (Midland International)	
6	SOS	—Abba (Polar)	
7	LOVE HURTS	—Jim Capaldi (Island)	
8	HAVE A CIGAR	—Pink Floyd (Columbia)	
9	ISLAND GIRL	—Elton John (DJM)	
10	LOVE IS THE DRUG	—Roxy Music (Island)	
11	I AIN'T LYIN'	—George McCrae (RCA)	
12	HEAT WAVE	—Linda Ronstadt (Asylum)	
13	LETTING GO	—Wings (Capitol)	
14	NEW YORK GROOVE	—Hello (Bell)	
15	DO IT ANYWAY YOU WANNA	—People's Choice (PIR)	
16	MIRACLES	—Jefferson Starship (Grunt)	
17	L'L'LU'CY	—Mud (Philips)	
18	THIS OLD HEART OF MINE	—Rod Stewart (Riva)	
19	WHAT A DIFFERENCE A DAY MAKES	—Esther Philips (Kudu)	
20	WHY DID YOU DO IT	—Stretch (Anchor)	

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin

This Week	Last Week	Title	Artist
1	LADY BUMP	—*Penny McLean (Jupiter/Ariola)—Meridian-Siegel/Butterfly	
2	DOLANNES-MELODIE	—Jean-Claude Boreilly (Telefunken)—Prisma/Budde	
3	I'M ON FIRE	—5000 Volts (Epic)—Intersong	
4	TORNERO	—Santo California (Ariola)—Sugar Music	
5	SAILING	—Rod Stewart (Warner)—Melodie der Welt	
6	MORNING SKY	—George Baker Selection (Warner)—MUZ	
7	WENN DU DENKST, DU DENKST, ETC.	—Juliane Werding (Hansa/Ariola)—Intro	
8	TU T'EN VAS	—Alain Barriere, Noelle Cordier (Ariola)—Montana	
9	DER ZAR UND DAS MAEDCHEN	—*Mireille Mathieu (Ariola)—Siegel/Abilene	
10	S.O.S.	—Abba (Polydor)—Schacht	
11	DON'T PLAY YOUR ROCK 'N' ROLL TO ME	—Smokie (RAK/EMI)—Melodie der Welt	
12	WART AUF MICH	—*Michael Holm (Ariola)—Sugar Music	
13	MOVIESTAR	—Harpo (EMI)—Melodie der Welt	
14	NEW YORK GROOVE	—Hello (Bell/EMI)—Melodie der Welt	
15	STAN THE GUNMAN	—Hank The Knife & The Jets (EMI)—Intersong LPs	
1	SUPER 20	—Super Neu—Various Artists (Ariola)	
2	DEUTSCHES GOLD	—Various Artists (K-Tel)	
3	TREFFPUNKT HERZ	—Various Artists (Ariola)	
4	POP EXPLOSION	—Various Artists (K-Tel)	
5	SEINE 40 GROSSEN ERFOLGE	—Elvis Presley (Arcade)	
6	WIM THOELKE PRESENTIERT: DER GROSS PREISS	—Various Artists (Ariola)	
7	20 VOLKSLIEDER HITS	—Various Artists (Arcade)	
8	20 POLYSTAR HITS	—Various Artists (Phonogram)	
9	SUPER 20 INTERNATIONAL	—Various Artists (Ariola)	
10	MEIN GOTT WALTHER	—Mike Krueger (Philips)	

Deadline Passed

French Text Rules Fixed

QUEBEC CITY—Late November was the last opportunity for the music and audio industries in Canada to make their submissions to the Quebec government regarding the highly controversial labeling and advertising provisions of Bill 22, a piece of legislation designed to make French the official language in Quebec.

The regulations as they stand require that all promotional and advertising material be written in French as well as in another language, and that "the French text stands out or at least figures no less prominently than any version in the other language."

The government has given companies a two-year leeway for the distribution of existing material, but after that, fines of up to \$5,000 could be levied for failure to meet the new regulations.

English-language materials may only be distributed if requested in writing by customers.

The audio industry in Canada is

Czech Society

• Continued from page 33

radio rate for each listener is now raised by some 50% and the television rate by 55%.

By way of compensation, the contractual limit of the maximum quantity of music which can be used in radio or tv programs, as set out in the earlier contract, is now abandoned. The 1958 deal set this limit at 500,000 minutes a year, but since 1969 this has been regularly "over-drawn" and subsequent negotiations for over-limit music always gave rise to disputes and complicated negotiations.

In view of the higher basic fee paid for each listener, radio and television authorities will now be free to use as much music as they require.

Latin Labels Will Confer On N.Y. Station Policies

• Continued from page 4

According to the most recent rating surveys, the Spanish-language audience in the New York metropolitan area accounts for nearly 10% of the general market, or somewhat less than 2 million persons. These are widely dispersed throughout the area, evidencing a substantial demographic change during the past decade. Although the traditionally Hispanic neighborhoods are still there, there has been a major influx of Hispanics to places such as Queens, Long Island, Northern New Jersey, Rockland and Westchester counties.

Also, while the dominant ethnic group among New York area Hispanics is still Puerto Rican, there has been an enormous increase in the number of Cubans, Dominicans and South Americans, all of whom now account for more than 50% of the Hispanic community in this area.

"The programming concepts employed by the three existing stations just don't take into consideration the demographic changes," the record exec says. "There is no Latin Top 40 station which takes into account the heavily youth-weighted nature of the audience. Even the census figures tell us that the mean age of the Hispanic community is below 18.

"There is no station which reflects

Business At L.A. Club Rises 40%

By JEAN WILLIAMS

LOS ANGELES—Since inflation hit the country, business has increased 40% at the Pasta House here, according to its manager Bob Gutierrez.

The 26-year-old nightclub/restaurant has within it the "Pasta House Foxy Ladies," a group of 20 females who once a month sponsor a benefit at the club with proceeds going to charity organizations.

"This is one reason for our business increase," explains Gutierrez. The club's policy of booking Latin/jazz acts is another inducement.

"Once each month we bring in a nationally known artist," he says.

"During these engagements we change from \$7-\$10 cover fee per couple," he continues. "At other times, we hire local talent and charge \$3 a couple."

The cover charge is on weekends only.

Acts such as Willie Bobo, Joe Bataan, Cal Tjader, El Chicano, Tito Puente and Mongo Santamaria have performed in the 350-seat Pasta House.

Although the club hosts a relatively small dance floor, Gutierrez does not credit it with bringing in customers. He explains the place is predominantly Latin music oriented, but it caters to a mixed audience coming from areas as far as 50 miles away.

Gutierrez notes most of his customers have been made aware of the Pasta House through its advertisements. Radio stations KWKW and KALI, both in Los Angeles, in addition to local newspapers are its prime avenues of reaching the public.

Since the club's boom in business which started at the end of 1973, it has increased its staff from 28 to more than 40 persons.

the musical tastes and consciousness of the recently arrived South Americans. In short, in the most cosmopolitan Hispanic city in the world we find that New York is way behind the rest of the Latino population in terms of music."

Nelson Lavergne, program director for station WADO, which rates consistently high in the survey reports, does not believe it is necessary to program with an eye towards what is being played in other parts of the world or even other U.S. cities with large Spanish-speaking communities.

"I choose all the music we play on this station and I try to maintain a typical Latin sound. I really couldn't care less what the record companies think because I'm not in business to sell records. That's their problem. All I know is that we have been very successful with our format according to the ratings and there doesn't seem to be any need to change. We don't play the modern salsa or 'baladas' because they don't fit into our programming format. But we do play recently recorded product just so long as it fits our sound."

The record execs are quick to take exception to Lavergne's concept. "How can he say that he's playing the typical Latin sound when he doesn't play hardly anything that is being played in the major Latin capitals of the world? He has made an arbitrary decision to eliminate whole segments of music from program consideration, music which is at the top of the charts in places like Buenos Aires, Bogota, Madrid, Caracas and all the other capitals.

"It would seem to us that what is being played there day in and day out is a typical Latin sound and certainly merits as much consideration as the old-type music he plays. At least, if he were to bill his station as an 'oldies only' operation with a cut-off date at least a year old like they do on American radio, then the people would know what they were getting."

Mike Casano, music director for WHOM, has a different programming approach. He sets up three "playlists," one for early mornings which includes modern "baladas," one for the rest of daytime and evening hours which is more heavily oriented towards salsa and a late-night list which is about evenly distributed between the two.

"Mike, at least, is trying to do a job; however, he maintains such a large playlist that there is no real chance for a song to become a hit on the basis of play on his station. They are barely repeated if all during a 24-hour period," the record company group spokesman says.

"I just try to give everyone a chance," says Casano. "I try to play the best music available no matter what label it comes on. Sure we'd like to take credit for making a song into a hit, but we have to move slowly in terms of building up our record library, which was in a disastrous state when I took over. And we have to program changes bit by bit. However, I have no doubt we'll get it all together and be the top station in New York real soon."

The third station, WBNX, programs all salsa during its Spanish-language hours, but therein lies the rub. Offering from both a bad signal and a situation where it shares broadcast time with a religious station emitting on the same frequency from New Jersey, the station has a hard time holding its Hispanic audience and it shows in the ratings. In

'GET DANCIN' PUTS HIM OVER

Rock Rockin' 'Em Below Border

By MARV FISHER

MEXICO CITY—Monti Rock III has literally bounced around from pillar to post in all parts of the U.S. for more than a decade, but it was only a little over a year ago that he started to gain some recognition for his showmanship flare. Not directly because of his gyrations on stage, but due to one song, "Get Dancin'," which started him struttin' in the limelight in many places. And one of the biggest impacts happened to be right here in Mexico.

In March of 1975, general director Luis Baxton of Polydor, decided it was time for the label to generate a campaign for "bumpin' music." Among more than a dozen entries in that package was a Chelsea item called "Disco Tex & The Sex-O-Lettes." Baston recalls, "Nobody knew what reaction any of them would have at the time, but we just sent them all into the market." The rest was history for the "Disco Tex" entry.

"I guess when you drive hard," notes Rock III, "things vibrate strong enough for making it all happen." After two solid personal appearances in Mexico and riding the charts for eight solid months, it was all that the performer and his group needed to become a big international favorite for the fading year. Polydor commemorated the success for him with a special trophy for his single, as well as his album.

"I attribute it to something more than what is on wax," adds Rock III. "I give it 1,000% energy in the studio and on stage, and when you incorporate all of it right up front it happens." The entire "Disco Tex" show now involves 14 persons, a bundle of costumes and success stories on three continents. "I've always advocated putting the bump with the beep, and that's what entertains. There really should be more of it in this business today," he says.

Rock III claims there was entirely too much money spent on his first album (estimated in the neighborhood of \$125,000). "I'm looking to cut the next one in February or March in London at a much lower figure." Of course, he doesn't have 100% objection to what Wes Farrell did in putting him on the map. "But if I'm to absorb half of the costs off the top I'd like to do it my way the next time around." He also plans to use a few of his own compositions on his next disk cutting session.

Besides some booming success at Las Versalles of the Del Prado Hotel, Rock III and company hit such an out-of-the-way place as Reynosa, on the South Texas border, as well as Acapulco. In fact, he is scheduled to return to the International Hyatt-Regency for New Year's Eve at a hiked salary many times over what he was getting when struggling in Las Vegas and Los Angeles just a few short years ago.

In addition, it has entered into contacts with representatives of other local ethnic groups and broadcasts programs in Greek, Italian and other languages.

"Undoubtedly, the three stations make money, says the record exec who asked not to be identified until after the first meeting takes place with the ad agencies. "But we really believe that they could be making more money and giving better service to the community if they were to change their programming concepts to include the total Hispanic audience."

Manager Sandy Orell of Queens Booking says, "I can remember in 1964 when I was a landlord of a building in the Bronx, he couldn't even pay his rent." But his understanding of the showman—and going along with him at the time—has been a rewarding experience few enjoy. Besides a return to Mexico sometime in the not-too-distant future for another extended run, Rock III has bookings which extend through most of 1976 in Europe, South America and the U.S.

From Puerto Rican stock, Rock III's making sure he "bones up" on his Spanish for such junkets into Latin American lands. "The first time we appeared in this country, I was a little rusty with the language. But my mother made sure on this second time around that I had a better pronunciation, more command of the language in garnering a rap-

port with the public." And even though it was in a staccato dialect, he did have that extra language dimension which most English-speaking acts lack when they appear here.

Perhaps the only thing which was missing in his recent stay in Mexico was a grand appearance at the National Auditorium. A government permit was too late in coming, consequently his great dream of catering to the masses in general fell by the wayside. However, the records still sell, so does his television popularity via a couple of shows which have been aired via Channel 13.

"If it has been a matter of 'luck' then I admit it. But if I am to sustain the good fortunes of life then I will have to sustain the momentum it has given me," he concludes. At the last wave of his cape on stage, Rock III appears to have plenty of that.

Billboard SPECIAL SURVEY For Week Ending 1/3/76

Billboard Hot Latin LPs

Special Survey

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IN LOS ANGELES			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	8	CELIA & JOHNNY Tremendo Cache. Vaya XVS-37
2	JUAN GABRIEL Canta Sus Exitos, DKL1-3305	9	LOS BABYS Un Viejo Amor, Peerless 1849
3	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	10	SALSOUL ORQ. Salsoul Orquestra, SZS-5501
4	CAMILO SESTO Camilo Sesto Pronto Pts 1011	11	CORTIJO Bochinche, CLP Coco 117
5	LOS FREDDYS Aquel Amor, Peerless 1021	12	BARRETTO Barretto, Fania XSLP-00486
6	FREDDIE FENDER Before The Next Teardrop Falls, ABC 2020	13	MONGO SANTAMARIA Afro-Indio, Vaya XVS-38
7	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2.400	14	ROSENDA BERNAL A La Edad De 14 Anos, Latin International 5036
		15	TORO Latin Hustle, Coco CLP-106

IN TEXAS			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	FREDDY FENDER Wasted Days & Wasted Nights, SF 2001	8	COSTA AZUL En Accion, NV 307
2	XAVIER PASSOS Viva Matamoros TRG 01	9	SUNNY Y SUNLINERS Carinosamente, Keyloc 3021
3	FREDDY FENDER She Thinks I Still Care, ARV 1030	10	TORTILLA FACTORY Tortilla Factory, II, FL 4063
4	ANGELICA MARIA My Most Recent Hits Instrumental, Sonido Internacional SI-8015	11	KING CLAVE Corazon Lloro, Orfeon 38024
5	LATIN BREED U.S.A. GC 115	12	LITTLE JOE Y LATINAIRES Manana, Freddie 1030
6	VICENTE FERNANDEZ El Idolade De Mexico, Caytronics 1420	13	MIKE LAURE Mariposas Locas, DM 1666
7	YOLANDA DEL RIO Se Me Olvido Otra Vez, DKL1-3293	14	MEXICAN REVOLUTION Quiero Una Cita, GC 116
		15	LOS KASINOS Triunfadores, UN 1003


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Singles

C.W. McCall's "Convoy" on MGM; disk is his first gold single.
 Captain & Tennille's "The Way I Want To Touch You" on A&M; disk is their second gold single.
 Bay City Roller's "Saturday Night" on Arista; disk is its first gold single.
 Staple Singers' "Let's Do It Again" on Curtom; disk is the group's second gold single.
 Neil Sedaka's "Bad Blood" on Rocket; disk is his first gold single.
 Silver Convention's "Fly, Robin, Fly" on Midland International; disk is the group's first gold single.

Albums

"Helen Reddy's Greatest Hits" on Capitol; disk is her sixth gold album.
 America's "History—America's Greatest Hits" on Warner Bros.; disk is the group's fifth gold album.
 Bee Gees' "Main Course" on RSO; disk is its second gold album.
 Bachman-Turner Overdrive's "Head On" on Mercury; disk is its fourth gold album.
 Rod Stewart's "Atlantic Crossing" on Warner Bros.; disk is his first gold album.
 "The Best Of Carly Simon" on Asylum; disk is her fourth gold album.
 Neil Sedaka's "The Hungry Years" on Rocket; disk is his second gold album.

Profits Up 25%

Continued from page 9
 Larry Weiss. In addition, a Paul Williams tune—"Even Better Than I Know Myself"—won the Tokyo Song Festival last July.
 This next year should also be a winner, believes Eiseman, who has just signed writers such as Peter Hoorelbeke, Tom Baird, and Cecilio and Kapon whose Columbia Records single "Good Night And Good Morning" was recently released.

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Recycled Jackets Grab Labels' Eyes

Continued from page 1
 pitulate—Warner Bros., A&M and Alshire Records are said to be in the forefront of conservation-conscious companies, while CBS is on a 50-50 basis—and more jacket and sleeve manufacturers commit or compromise, depending on the level of their environment consciousness, there are those who, for diverse reasons, would have the record companies continue the exclusive use of virgin fibers.

The arguments for and against widespread use of recycled fibers in the manufacture of record jackets are numerous. Floyd Glinert, vice president, marketing, Shorewood Packaging Co., argues that only a certain amount of recycling can be done before downgrading of the material develops.

He further argues that, by and large, recycled fibers are porous and unstable, and could easily warp the records they are used in protecting.

Clarifying his firm's position, Glinert says, "It is not that we at Shorewood are not vitally interested in ecology, but we do think it would be a step backward to sacrifice the quality and stability of the jacket, especially when the paper industry is among the most ecologically minded in this country, and has an active reforestation program."

A key executive at Ivy Hill Lithographers agrees that the paper industry has been very ecology conscious, but takes issue with Glinert's argument that recycled paper produces a porous and unstable jacket.

Ivy Hill claims to be among the first in the industry to push the concept of recycled products to the record companies, and takes credit for being able to influence Warner Bros. and A&M to switch to recycled sleeves as many as five years ago.

The Ivy Hill executive thinks that recycled paper is generally more expensive than virgin paper, but not expensive enough to make any noticeable difference on the retail product. He also contends that there are some minor problems in working with the recycled product, but he sees no reason why any of this should deter more widespread use of recycled fibers.

Ivy Hill uses recycled products "wherever feasible" and feel that even though response by record companies to this type of material has been favorable, a greater awareness on the part of artists could help play an important role in helping to convince those labels that continue to resist moving ahead with the times.

One of the greatest advocates of recycled jackets is Long-Island, N.Y.-based Modern Album. Alarmed at the appetite of album jackets for virgin trees—the figure is reported at 18 fully-grown trees for every 10,000 jackets—Modern has restructured its operation to produce products made exclusively from recycled paper, according to Rollie Froehlie, vice president of the company.

Modern has also appointed a man to sell the recycling concept to both record labels and their artists, and is also writing individual letters pleading for their recognition of the virtues of recycled products.

Modern is also backing a bill now

before Congress which advocates a tax on all unrecycled products, and contends that at least half of all the nation's waste is recycleable.

Through its efforts, Modern has been able to win the independent Alshire Record label to switch its packing to recycled products, and according to Froehlie the label also carries an ecology symbol and message on all its jackets which reads, "For ecology reasons more than 70% of this album is made from recycled products."

Froehlie, who contends that more than 40,000 tons of virgin fibers are used in record jackets alone every year, feels that the nation's uncertain economy, and the recent energy crunch played a very important role in helping to raise the conservation consciousness of the people. "Thanks to the energy and economy crises, we are today making more inroads in our efforts to sell recycled products than ever before," says Froehlie.

Like Ivy Hill, Modern Album officials also deny that the use of recycled products reduces the quality and/or stability of album jackets; but they confess that some products work better when mixed with some virgin fibers.

Eric Kaltman, vice president, Queen Lithographers, doubts that any packing products produced for the record industry are of 100% recycled fibers. He says that his own firm uses a combination of virgin and recycled products, and stresses that because of the increasing sophistication among paper manufacturers "we will never run out of trees."

Crossovers To Increase In New Year?

Continued from page 1
 pop artists making an attempt at cutting a disco hit.

While the list of releases keeps growing, there are also a large number of legitimate superstars. Most of the established acts have continued to be successful, and several new artists or "comeback" artists show signs of longevity. And while last year the categorization between album and single artists seemed to be breaking down, those categorizations seem to be building up again at this time.

Part of this is certainly a result of the disco explosion. Where the industry seemed to be reaching a point last year that found a good quality single generally meaning a good quality LP in the making, the disco sound has allowed an act to come up with a "formula" smash and never be heard from again. In this area of music at least, the sound is all important.

What can be expected in 1976? As with last year, it is unlikely that any major trends (along the lines of a Presley, Beatles or Stones) will hit. The disco market exploded last year, but many see this growth as primarily a reflection of the dissatisfaction of many record buyers with the increasingly tight radio playlists.

Consumers are going elsewhere to hear new music and the discos are indeed providing a good outlet. And it should be mentioned that many disco records are fine productions by excellent artists.

While disco may be a formula style music, creative producers, arrangers, writers and artists are making quality product from that formula. But as for one major artist taking the musical world by storm, this does not seem likely.

Bruce Springsteen is close, but he still has not stirred consumers like a Presley, Beatles or Stones.

Still, look for disco material to

continue to do well. Artists like Frankie Valli, David Bowie, the Spinners, the O'Jays, the Isley Bros., the Bee Gees, Earth, Wind & Fire, the Average White Band, Van McCoy, War, the Ohio Players and others are capable of using the disco format to strike gold—but they are also capable of hitting the mass market in other ways. It appears there should be some decline this year of the "everybody cut a disco record" syndrome, as the majority of these investments simply do not pay off in the end.

Watch for the "back to basics" movement to continue. Artists such as the Rolling Stones, the Who and Led Zeppelin barnstormed across the country in record-breaking fashion in 1975, and while these artists are at the top of the heap, they are still doing good, solid basic rock for the most part.

The music is refined, but it remains rock. Many of the country crossover artists use deceptively simple formats, and bands such as Grand Funk, Aerosmith, Alice Cooper, Z.Z. Top, Chicago, Queen, Wings and Elton John continue to hit it big with material that is sophisticated but basic.

In country crossover, Freddy Fender, Willie Nelson and Jessi Colter made the biggest pop inroads, both with LPs and singles, but artists such as Waylon Jennings, Narvel Felts, Billy "Crash" Craddock, Conway Twitty, Mickey Gilley, T.G. Sheppard, Charlie Rich and Ronnie Milsap also hit the pop listings. Look for this trend to continue, especially with the increased concert and tv exposure afforded most of these artists.

As for artists hitting it big without a hit single (at least a top 20 effort), one only has to look at the likes of Aerosmith, Z.Z. Top, Dave Mason, Yes, Fleetwood Mac and others who sell enormous quantities of albums

and fill major halls regularly without the benefit of consistent major hits. At the same time, artists such as McCartney, Elton John, Bad Company, Alice Cooper, Bachman-Turner Overdrive, the Doobie Brothers, the Stones, the various ex-Beatles, the Who and a few others seem to appeal to everyone.

The MOR orientation of many of this year's top records is an obvious one, with the Captain & Tennille, Glen Campbell, Neil Sedaka, Frankie Valli, B.J. Thomas, Helen Reddy, Olivia Newton-John, Janis Ian, Freddy Fender, America, Barry Manilow and Stevie Wonder and the Carpenters as powerful on the MOR charts as they are on any of the others.

Watch for certain groups to enjoy reggae hits during the year, most likely Bob Marley & the Wailers and Toots & the Maytalls. With these artists, however, it is not the reggae gimmick but simply good music that will put them across.

As for the "comeback" artists that hit big this year, Valli, Sedaka and Anka all look as if they are solidly entrenched.

Female vocalists should continue to gain in stature and strength, with names like Helen Reddy, Olivia Newton-John, Emmylou Harris, Linda Ronstadt, Judy Collins, Joan Baez, Jessi Colter, Gladys Knight and Carole King all established stars.

Soul music should continue to grow as a pop force, as production and content of black music continues to melt directly into the pop mainstream.

Perhaps the greatest trend this year, as it has been every year for the past half decade, is the end of categories. This is a slow movement and one not immediately noticeable, but it may well be the one with the greatest significance for pop music.

Jukebox Programming

Jukeboxes Look Bright

Continued from page 6

with a slight increase in locations, but adds a note of caution that the economy is not ready for an expansive boom.

Walter Kovalick, Seeburg president, predicts a firm domestic market and strong foreign market in Japan and Europe for next year.

Seeburg has been moving toward independent distribution in the last year while keeping some factory distributors. "The independent distributor is the crux of the business," Kovalick says.

While the economy has affected overhead costs for operators, Joe Barton, president of Rowe International, points out that profits have not declined, proving the theory that a lot of people held about the jukebox industry but had not proved, that it is a depression proof industry. "Manufacturer's costs have increased, and lead times on materials are still a problem. We are doing everything we can to hold the price of the jukebox stable, and prices will only be increased if material costs increase," he says.

Barton describes the jukebox as "the only instrument capable of getting the hit tune to the ultimate consumer the fastest way, through the seven inch disk."

Barton predicts that increase in the cost of play from 2/25-cents to 1/25-cents will be more wisely used in 1976, following a trend started this year.

"Operators as well as distributors have become more professional in sound installations, service to customers, and in business practices in general."

The growth of the games industry in the last two years is not considered a threat to the jukebox, but an adjunct compatible with music.

"Games are cyclical, while music is stable. But if the music profit is marginal, the box should be pulled out of the location, or a new commission rate should be arranged," Barton suggests.

Rowe has more company owned distributorships this year than a few years ago, but "our preference is to find well financed and professionally run independents. Only when this is not available to us do we think of company owned distributors."

Rock-Ola has no factory owned branches, believing that a man running his own business has the strongest incentive to make profit and avoid losses.

The increase in play price is seen as a move for 1976 by Ted Nichols, president of the MOA. "Operators tend to be older than the people playing jukeboxes, and their thinking is hampered by remembering nickel play. We are just not in line with inflation thinking."

Nichols warns that the royalty fight now waging in Congress could be the "straw that breaks the camel's back. If the price of fees goes up, a lot of locations will dispense with music," he warns.

For his own firm, Automatic Vending Service in Fremont, Neb., Nichols is aiming for 1/25-cent play or a guarantee, or both, in 1976.

Analysis of business operations, education on the Occupation Safety & Health Act, attendance at state meetings where invited, and information on games tournaments will be stressed by the organization during 1976, Nichols states.

Billboard HOT 100

* Chart Bound

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TENTH AVENUE FREEZE-OUT—Bruce Springsteen (Columbia 3-10274)

SEE TOP SINGLE PICKS REVIEWS, page 45

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	13	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter Arista 0149	34	50	3	50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270	68	74	3	THE HOMECOMING—Hagood Hardy (Peter Anastasioff), H. Hardy, Capitol 4156
2	6	8	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157	35	42	6	HURRICANE (Part 1)—Bob Dylan (Don DeVito), B. Dylan, J. Levy, Columbia 3-10245	69	79	6	FOR A DANCER—Prelude (Mickey Sweeney, Prelude), J. Browne, Pye 71045 (ATV)
3	5	10	THEME FROM "MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377	36	43	5	LET IT SHINE/HE AIN'T HEAVY... HE'S MY BROTHER—Olivia Newton-John (John Farrar), L. Hargrove/B. Russell, B. Scott, MCA 40495	70	80	4	YESTERDAY'S HERO—John Paul Young (Vanda, Young), Vanda, Young, Ariola America 7607 (Capitol)
4	4	8	LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram)	37	40	8	LET'S LIVE TOGETHER—Road Apples (David Kershenbaum), F. Finnerty, Polydor 14285	71	81	2	BREAKAWAY—Art Garfunkel (Richard Perry), B. Gallagher, G. Lyle, Columbia 3-10273
5	1	11	LET'S DO IT AGAIN—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0109 (Warner Bros.)	38	28	9	FULL OF FIRE—Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2300 (London)	72	82	2	SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381
6	7	5	CONVOY—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, MGM 14839	39	31	15	THE WAY I WANT TO TOUCH YOU—Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725	73	NEW ENTRY	2	BACK TO THE ISLAND—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40483 (MCA)
7	8	8	FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157	40	45	6	SQUEEZE BOX—Who (Glyn Johns), P. Townshend, MCA 40475	74	85	2	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168
8	3	11	THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015	41	47	6	PALOMA BLANCA—George Baker Selection (Hans Bouwens), J. Bouwens, Warner Bros. 8115	75	76	5	SOUL TRAIN "75"—Soul Train Gang (Don Cornelius, Dick Griffey), D. Griffey, D. Cornelius, Soul Train 10400 (RCA)
9	10	10	I LOVE MUSIC (Part 1)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia)	42	11	12	OUR DAY WILL COME—Frankie Valli (Hank Medress, Dave Appell), V. Hilliard, M. Garson, Private Stock 45043	76	86	2	I CHEAT THE HANGMAN—Doobie Brothers (Ted Templeton), P. Simmons, Warner Bros. 8161
10	9	13	FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levay, S. Prager, Midland International 10339 (RCA)	43	52	5	DOWN TO THE LINE—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73724 (Phonogram)	77	87	2	THE WHITE KNIGHT—Cledus Maggard (Leslie Advertising Agency), J. Huguley, Mercury 73751 (Phonogram)
11	15	5	LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, D. Summer, Oasis 401 (Casablanca)	44	53	4	GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441	78	88	3	DON'T CRY JONI—Conway Twitty (Not Listed), C. Twitty, MCA 40407
12	14	8	TIMES OF YOUR LIFE—Paul Anka (Bob Skaft for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737	45	29	12	MY LITTLE TOWN—Simon & Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone), P. Simon, Columbia 3-10230	79	89	2	LOVE IS THE DRUG—Roxy Music (Chris Thomas), Ferry, Mackay, Atco 7042
13	17	9	WALK AWAY FROM LOVE—David Ruffin (Van McCoy), C. Kippis, Motown 1376	46	46	6	WOMAN TONIGHT—America (George Martin), Peck, Warner Bros. 8157	80	NEW ENTRY	2	LADY BUMP—Penny McLean (Michael Kunze), F. Levay, S. Prager, Atlantic 7038
14	16	9	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4155	47	38	12	FIRE ON THE MOUNTAIN—Marshall Tucker Band (Paul Hornsby), G. McCorkle, Capricorn 0244 (Warner Bros.)	81	NEW ENTRY	2	BOHEMIAN RHAPSODY—Queen (Roy Thomas), Mercury, Elektra 45297
15	19	7	SING A SONG—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251	48	48	7	THIS OLD MAN—Purple Reign (Mike Natale), Not Listed, Private Stock 45052	82	NEW ENTRY	2	SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149
16	20	10	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic)	49	39	10	VOLARE—Al Martino (Mike Curb), Modugno, Migliacci, Parish, Capitol 4134	83	83	6	ART FOR ART'S SAKE—10 cc (10 cc), G. Gouldman, F. Stewart, Mercury 73725 (Phonogram)
17	21	8	ROCK AND ROLL ALL NIGHT (Live Version)—Kiss (Eddie Kramer), P. Stanley, G. Simmons, Casablanca 850	50	57	4	SLOW RIDE—Foghat (Nick Jameson), D. Pevolett, Bearsville 0306 (Warner Bros.)	84	NEW ENTRY	2	THAT'S WHY I LOVE YOU—Andrew Gold (Charles Poltkin), A. Gold, G. Garfin, Asylum 45286
18	23	5	FLY AWAY—John Denver (Milton Okun), J. Denver, RCA 10517	51	54	4	PLAY ON LOVE—Jefferson Starship (Jefferson Starship, Larry Cox), G. Slick, P. Sears, Grunt 10456 (RCA)	85	NEW ENTRY	2	ONLY SIXTEEN—Dr. Hook (Ron Haffkne), S. Cooke, Capitol 4171
19	12	19	SKY HIGH—Jigsaw (Chas Peate), O. Dyer, C. Scott, Chelsea 3022	52	55	5	FREE RIDE—Tavares (Dennis Lambert, Brian Potter), D. Hartman, Capitol 4184	86	94	3	AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Rooster Prod.), H.R. Smith, ABC 12142
20	24	8	EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729	53	60	8	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzan, ABC 12135	87	NEW ENTRY	2	CHAIN GANG MEDLEY—Jim Croce (Terry Cashman, Tommy Weller), S. Cooke, Butler, Carter, Mayfield, J. Lieber, M. Stoller, Lifesong 45001
21	13	14	NIGHTS ON BROADWAY—Bee Gees (Ari! Mardin), B. R. & M. Gibb, RSO 515 (Atlantic)	54	18	8	THE LAST GAME OF THE SEASON (A Blind Man in The Bleachers)—David Geddes (Paul Vance), S. Whipple, Big Tree 16052 (Atlantic)	88	92	5	FUNKY WEEKEND—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4661
22	26	11	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54262 (Motown)	55	62	3	TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293	89	93	5	EVERY BEAT OF MY HEART—Crown Heights Affair (Freida Merangis, Britt Britton), F. Merangis, B. Britton, De-Lite 1575 (PIP)
23	27	9	OVER MY HEAD—Fleetwood Mac (Fleetwood Mac, Keith Olsen), McVie, Reprise 1339 (Warner Bros.)	56	65	3	ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165	90	90	4	HOLLYWOOD HOT—Eleventh Hour (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2215
24	25	8	FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. (Isley Bros.), E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T-Neck 2259 (Epic/Columbia)	57	66	4	DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM)	91	91	6	THE ZIP—MFSB (Kenneth Gamble, Leon Huff, Jack Faith), K. Gamble, L. Huff, Philadelphia International 3578 (Epic/Columbia)
25	41	7	LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671	58	63	4	CHRISTMAS FOR COWBOYS—John Denver (Milton Okun), S. Weisberg, RCA 10464	92	68	13	HAPPY—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tamla 54263 (Motown)
26	30	9	WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Dan Hamilton, Joe Frank Croallo, Alan Dennison), D. Hamilton, A. Hamilton, Playboy 6054	59	64	4	INSEPARABLE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4193	93	95	3	MAKE LOVE TO YOUR MIND—Bill Withers (Bill Withers, Larry Nash), B. Withers, Columbia 3-10255
27	36	7	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (Kenneth Gamble, Leon Huff), J. Whitehead, G. McFadden, V. Carstarphen, Philadelphia International 3579 (Epic/Columbia)	60	70	2	LET THE MUSIC PLAY—Barry White (Barry White), B. White, 20th Century 2265	94	100	6	BREAKFAST FOR TWO—Country Joe McDonald (Jim Stern), J. McDonald, Fantasy 758
28	34	4	BREAKING UP IS HARD TO DO—Neil Sedaka (Neil Sedaka, Robert Appere), M. Sedaka, H. Greenfield, Rocket 40500 (MCA)	61	71	3	TRACKS OF MY TEARS—Lind Ronstadt (Peter Asher), W. Robinson, M. Tarplin, W. Moore, Asylum 45295	95	99	3	I BELIEVE IN FATHER CHRISTMAS—Greg Lake (Greg Lake, Pete Sinfield), G. Lake, P. Sinfield, Atlantic 3305
29	35	8	BABY FACE—The Wing & A Prayer Five & Drum Corps (Harold Wheeler), B. Davis, H. Akst, Wing An A Prayer 103 (Atlantic)	62	67	4	EASY AS PIE—Billy "Crash" Craddock (Ron Chancey), R. Bourke, J. Wilson, G. Dobbins, ABC/Dot 17584	96	96	4	BLUE GUITAR—Justin Hayward & John Lodge (10 C.C., Tony Clarke), J. Hayward, Threshold 67021 (London)
30	37	5	SOMEWHERE IN THE NIGHT—Helen Reddy (Joe Wissert), R. Kerr, W. Jennings, Capitol 4192	63	73	2	FANNY (Be Tender With My Love)—Bee Gees (Ari! Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic)	97	59	20	WHO LOVES YOU—Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122
31	22	9	PART TIME LOVE—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), D. Gates, Buddah 513	64	56	29	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	98	NEW ENTRY	2	DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167
32	32	13	ISLAND GIRL—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40461	65	61	7	GOING DOWN SLOWLY—Pointer Sisters (David Robinson & Friends), A. Toussaint, ABC/Blue Thumb 268	99	NEW ENTRY	2	VALENTINE LOVE—Norman Connors (Skip Drinkwater), M. Henderson, Buddah 499
33	33	6	SCHOOL BOY CRUSH—Average White Band (AWB) (Ari! Mardin), White, Stuart, Ferrone, Gorrie, Atlantic 3304	66	58	5	THE BLIND MAN IN THE BLEACHERS—Kenny Starr (Snuffy Miller), S. Whipple, MCA 40474	100	NEW ENTRY	2	DAY DREAMER—C.C. & Company (Mike Theodore, Dennis Coffey), T. Dempsey, 20th Century/Westbound 5016

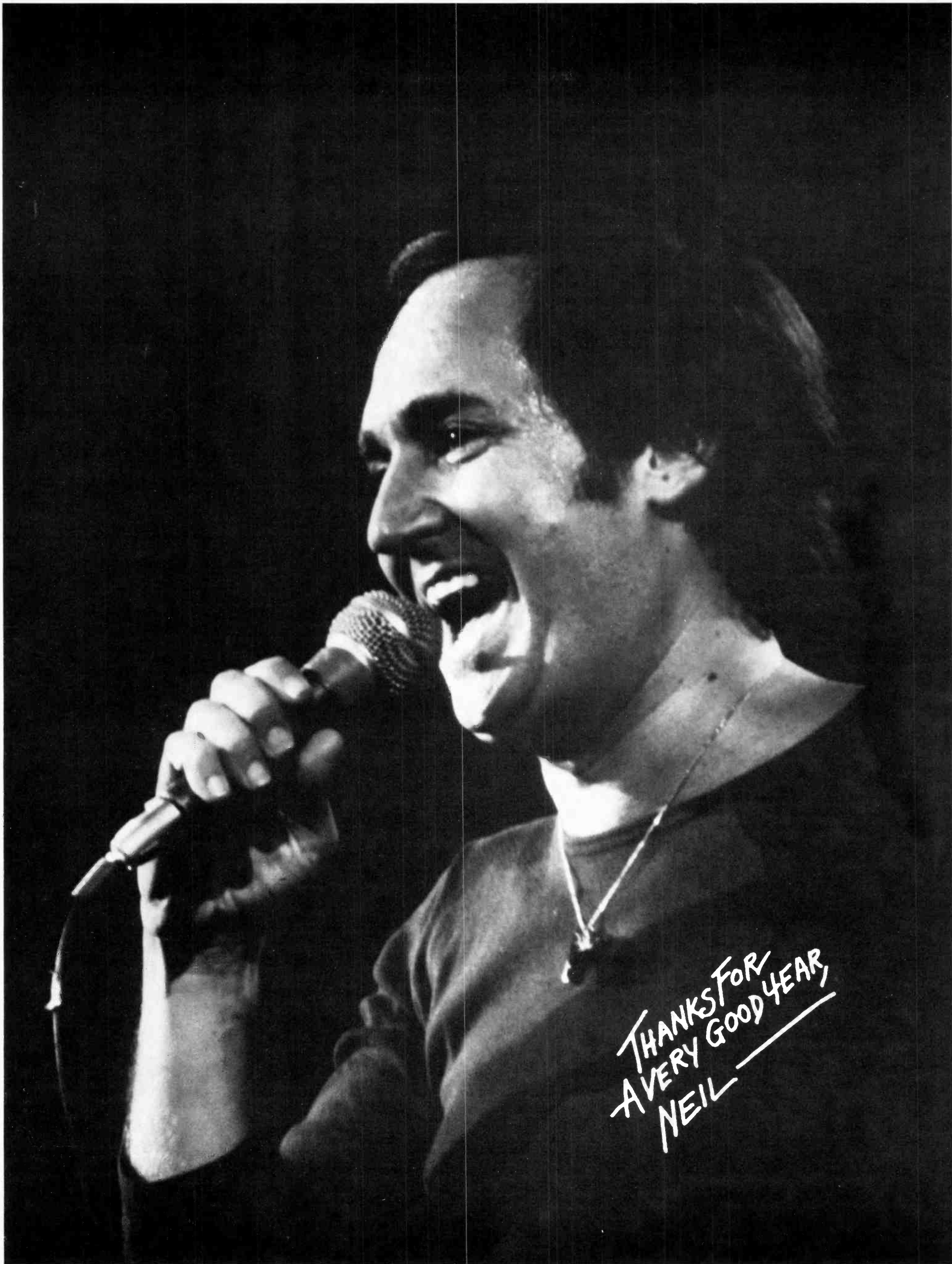
★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

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HOT 100 A-Z - (Publisher - Licensee)

All By Myself (C.A.M.-U.S.A. BMI)	56	Conroy (American Gramophone)	64	The Homecoming (ATV, BMI)	68	Let It Shine/He Ain't Heavy... He's My Brother (Window, BMI)	36	My Little Town (Paul Simon, BMI)	45	Squeeze Box (Tower Tunes, BMI)	40	Valentine Love (Electrocord, ASCAP)	99
Amazing Grace (Used To Be Her Favorite Song) (Fourth Floor, ASCAP)	86	Country Boy You Got Your Feet In L.A. (ABC/Dunhill/One Of A Kind, BMI)	14	Hurricane (Ram's Horn, ASCAP)	35	Let's Do It Again (Warner-Bros., BMI)	37	Nights On Broadway (Casseroles, BMI)	45	Sweet Love (Jobete/Commodores, ASCAP)	21	Volare (Robbins/S.D.R.M., ASCAP)	49
Art For Art's Sake (Man-Ken, BMI)	86	Fire On The Mountain (No Exit, BMI)	34	I Believe In Father Christmas (Manticore, PRS)	95	Let's Live Together (Landers, ASCAP)	37	Only Sixteen (Kags, BMI)	81	Our Day Will Come (Almo/Sharnier, ASCAP)	25	Wake Up Everybody (Part 1) (Mighty Three, BMI)	27
Baby Face (Warner Bros., ASCAP)	29	Fly Away (Cherry Lane, ASCAP)	47	I Cheat The Hangman (Lansdowne/Warner Bros., ASCAP)	76	Love Is The Drug (TRO-Cheshire, BMI)	79	Over My Head (McFleet, BMI)	42	Part Time Love (Kipahulu, ASCAP)	31	Walk Away From Love (Charles Kippis, BMI)	13
Back To The Island (Skyhill, BMI)	73	Fly, Robin, Fly (Mdsong, ASCAP)	7	I Love Music (Part 1) (Mighty Three, BMI)	9	Paloma Blanca (Warner Bros., ASCAP)	41	Over My Head (McFleet, BMI)	42	Part Time Love (Kipahulu, ASCAP)	31	The Way I Want To Touch You (Moonlight And Magnolias, BMI)	39
The Blind Man In The Bleachers (Tree, BMI)	67	Full Of Fire (Jec/AI Green, BMI)	38	Love Machine (Part 1) (Jobete/Grimore, ASCAP)	22	Play On Love (Ronin/Alien, BMI)	51	Part Time Love (Kipahulu, ASCAP)	31	That's The Way I Like It (Sherlyn, BMI)	12	The Way I Want To Touch You (Moonlight And Magnolias, BMI)	39
Bohemian Rhapsody (B. Feldman/As. Trident, ASCAP)	81	Going Down Slowly (Warner-Tamerlane/Marsaint, BMI)	65	Love Or Leave (Mighty Three, BMI)	66	Rock And Roll All Night (Café Americana/Rock Steady, ASCAP)	17	Rock And Roll All Night (Café Americana/Rock Steady, ASCAP)	17	That's Why I Love You (Luckyu, BMI/Hors' Disper, ASCAP)	84	Who Loves You (Seasons/Jobete, ASCAP)	97
Breakfast For Two (Alkatraz Corner, BMI)	94	Golden Years (Bewlay Bros./Chrysalis/Mainman, ASCAP)	44	Love Or Leave (Mighty Three, BMI)	66	School Boy Crush (Average, BMI)	13	School Boy Crush (Average, BMI)	13	Theme From "S.W.A.T." (Spellgold, BMI)	53	Winners And Losers (Spiffire, BMI)	26
Breakaway (Almo/Caledonian, ASCAP)	71	Happy Jobete, ASCAP/Stone Diamond, BMI)	20	Love Or Leave (Mighty Three, BMI)	66	Sing A Song (Sagfire, BMI)	15	Sing A Song (Sagfire, BMI)	15	The White Knight (Unichappell, BMI)	19	Yesterday's Hero (Marks, BMI)	46
Breakin' Up Is Hard To Do (Screen Gems-Columbia, BMI)	28	Hollywood Hot (Heart's Delight, BMI)	90	Love Or Leave (Mighty Three, BMI)	66	Sky High (Duchess, BMI)	50	Sky High (Duchess, BMI)	50	The White Knight (Unichappell, BMI)	19	You Sexy Thing (Finchley, ASCAP)	16
Chain Gang Medley (Kags/Conrad, BMI/Unichappell, ASCAP)	87	Let The Music Play (Sa-Vette/January, BMI)	60	Love Or Leave (Mighty Three, BMI)	66	Slow Ride (Knee Trembler, ASCAP)	3	Slow Ride (Knee Trembler, ASCAP)	3	Who Loves You (Seasons/Jobete, ASCAP)	77	Yesterday's Hero (Marks, BMI)	46
Christmas For Cowboys (Cherry Lane, ASCAP)	58	Let The Music Play (Sa-Vette/January, BMI)	60	Love Or Leave (Mighty Three, BMI)	66	Soul Train '75 (Spectrum VII, ASCAP)	93	Soul Train '75 (Spectrum VII, ASCAP)	93	Who Loves You (Seasons/Jobete, ASCAP)	77	Yesterday's Hero (Marks, BMI)	46

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

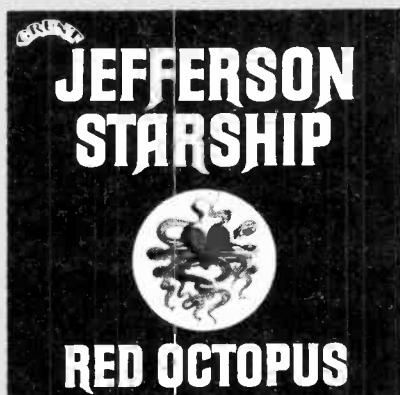


THANKS FOR
A VERY GOOD YEAR,
NEIL

David Freiberg, Marty Balin, John Barbata,
Grace Slick, Paul Kantner, Pete Sears, Craig Chaquico

THANK YOU

For making our album platinum, as well as No. 1 an
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*Billboard 9/6, 9/27, 11/1, 11/29

"Red Octopus" includes the two hit singles "Miracles" and "Play On Love"

Larry Cox, Co-Producer

Bill Thompson, Manager

TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL										
106	102	28	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98			137	90	8	TODD RUNDGREN'S UTOPIA Another Live Bearsville BR 6961 (Warner Bros.)	6.98		7.97		7.97		169	171	6	SPARKS Indiscreet Island ILPS 9345	6.98		7.98		7.98
107	109	80	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95			138	151	5	KRIS KRISTOFFERSON Who's To Bless And Who's To Blame Monument PZ 33379 (Epic/Columbia)	6.98		7.98		7.98		170	177	7	ROBERT PALMER Pressure Drop Island ILPS 9372	6.98		7.98		7.98
108	103	24	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98			139	134	12	DAVE MASON Split Coconut Columbia PC 33698	6.98	7.98	7.98	7.98	7.98		171	NEW ENTRY	NEW ENTRY	REDD FOX You Gotta Wash Your Ass Atlantic SD 18157	6.98		7.97		7.97
109	71	9	OZARK MOUNTAIN DAREDEVILS The Car Over The Lake Album A&M SP 4549	6.98		7.98		7.98			140	146	40	AMERICA Hearts Warner Bros BS 2852	6.98	7.98	7.97	8.57	7.97		172	NEW ENTRY	NEW ENTRY	DARYL HALL & JOHN OATES RCA APL1 1144	6.98		7.95		7.95
110	78	12	GLADYS KNIGHT & THE PIPS 2nd Anniversary Buddah BDS 5639	6.98		7.95		7.95			141	117	6	HOT TUNA Yellow Fever Grunt BFL1-1238 (RCA)	6.98	7.98	7.95	7.98	7.95		173	178	36	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97
111	131	2	STEPHEN STILLS Live Atlantic SD 18156	6.98		7.97		7.97			142	152	4	HAMILTON, JOE FRANK & REYNOLDS Fallin' In Love Playboy PB 407	6.98		7.98		7.98		174	174	22	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97
112	8	8	ERIC CARMEN Arista AL 4057	6.98		7.98		7.98			143	154	7	PRELUDE Owl Creek Incident Pye 12120	6.98		7.98		7.98		175	182	6	JIMMY JAMES & THE VAGABONDS You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV)	6.98				
113	13	13	OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98		7.98		7.98			144	155	4	KENNY RANKIN Inside Little David LD 1009 (Atlantic)	6.98		7.97		7.97		176	184	38	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot DSD 2020	6.98		7.95		7.95
114	125	4	FRANKIE VALLI Our Day Will Come Private Stock PS 2006	6.98		7.98		7.98			145	139	12	JEFFERSON STARSHIP Dragon Fly Grunt BFL1-0717 (RCA)	6.98	7.98	7.95	7.98	7.95		177	180	24	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98
115	115	59	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98			146	147	8	RON BANKS & THE DRAMATICS Drama V ABC ABCD 916	6.98		7.95		7.95		178	188	2	ACE Time For Another Anchor ANCL 2013 (ABC)	6.98		7.95		7.95
116	99	9	STYLISTICS You Are Beautiful Avco AV 69010	6.98		7.98		7.98			147	158	5	DIONNE WARWICKE Track Of The Cat Warner Bros BS 2893	6.98		7.98		7.98		179	130	9	SLY STONE High On You Epic PE 33835 (Columbia)	6.98	7.98	7.98	7.98	7.98
117	119	14	RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	6.98		7.98		7.98			148	150	5	DICKIE GOODMAN Mr. Jaws & Other Fables Cash CR 6000 (Private Stock)	6.98		7.98		7.98		180	185	22	ROGER DALTRY Ride A Rock Horse MCA 2147	6.98		7.98		7.98
118	110	17	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97			149	149	7	HISTORY OF BRITISH ROCK VOLUME III Sire SASH 3712-2 (ABC)	7.98		8.95		8.95		181	191	3	PERRY COMO Just Out Of Reach RCA APL1-0863	6.98		7.95		7.95
119	129	31	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98			150	160	5	FLEETWOOD MAC IN CHICAGO Sire SASH 3715-2 (ABC)	7.98		8.95		8.95		182	194	2	THE BOBBY VINTON SHOW ABC ABCD 924	6.98		7.95		7.95
120	124	23	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98			151	162	4	PAUL WILLIAMS Ordinary Fool A&M SP 4550	6.98		7.98		7.98		183	195	2	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95
121	127	12	BLACK OAK ARKANSAS X Rated MCA 2155	6.98		7.98		7.98			152	163	4	KRAFTWERK Radio-Activity Capitol ST 11457	6.98		7.98		7.98		184	197	2	BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98
122	132	7	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98			153	157	5	ANNE MURRAY Together Capitol ST 11433	6.98		7.98		7.98		185	196	2	THE VERY BEST OF RAY STEVENS Barnaby BR 6018 (Janus)	6.94		7.95		7.95
123	126	6	RORY GALLAGHER Against The Grain Chrysalis CHR 1098 (Warner Bros.)	6.98		7.97		7.97			154	165	3	FRANKIE VALLI Gold Private Stock PS 2001	6.98		7.98		7.98		186	186	248	CAROLE KING Tapestry Dede SP 77009 (A&M)	6.98		7.98	7.98	7.98
124	128	10	COUNTRY JOE McDONALD Paradise With An Ocean View Fantasy F 9495	6.98		7.98		7.98			155	166	3	JOHN DENVER Denver Gift Box RCA APL2-1263	7.98		8.95		8.95		187	187	123	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98
125	135	3	TOM SCOTT New York Connection Dede SP 77033 (A&M)	6.98		7.98		7.98			156	156	3	MARLO THOMAS & FRIENDS Free To Be... You And Me Arista AL 4003	6.98		7.98		7.98		188	161	8	QUICKSILVER MESSENGER SERVICE Solid Silver Capitol ST 11462	6.98		7.98		7.98
126	118	15	RONNIE LAWS Pressure Sensitive Blue Note BN LA452-G	6.98		7.98		7.98			157	148	27	WAR Why Can't We Be Friends? United Artists UA-1A44-G	6.98		7.98		7.98		189	189	24	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98
127	137	5	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98			158	111	8	BACK STREET CRAWLER The Band Played On A&M SP 4511	6.98		7.97		7.97		190	121	14	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEP 2017 (P.I.P.)	6.98		7.95		7.95
128	140	5	CHUCK MANGIONE Encore Mercury SRM-1-1050 (Phonogram)	6.98		7.98		7.98			159	113	38	SMOKEY ROBINSON A Quiet Storm Tami 16-337 S1 (Motown)	6.98		7.98		7.98		191	193	36	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98
129	104	10	STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493	6.98		7.98		7.98			160	170	3	MIKE OLDFIELD Omnadawn Virgin PZ 33913 (Epic/Columbia)	6.98		7.98		7.98		192	192	3	TOOTS & THE MAYTALS Funky Kingston Island ILPS 9330	6.98		7.98		7.98
130	141	9	JOHNNY MATHIS Feelings Columbia PC 33887	6.98		7.98		7.98			161	176	2	KANSAS Masque Kirshner PZ 33805 (Epic/Columbia)	6.98		7.98		7.98		193	198	44	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98	13.95	13.95		
131	142	5	DAN HILL 20th Century T 500	6.98		7.98		7.98			162	172	3	ANGEL Casablanca NBLP 7021	6.98		7.98		7.98		194	200	2	THREADS OF GLORY 200 Years Of America In Words & Music London GSP 14000	29.92				
132	143	3	OHIO PLAYERS Rattlesnake 20th Century/Westbound W 211	6.98		7.98		7.98			163	173	3	TOMMY BOLIN Teaser Nemperor NE 436 (Atlantic)	6.98		7.97		7.97		195	153	7	SAVOY BROWN FEATURING KIM SIMMONDS Wire Fire London PS 659	6.98		7.98		7.98
133	136	14	DAN FOGELBERG Captured Angel Epic PE 33499 (CBS)	6.98	7.98	7.98	7.98	7.98			164	164	6	TOM WAITS Nighthawks At The Diner Asylum 7E-2008	7.98		8.97		8.97		196	NEW ENTRY	NEW ENTRY	BEVERLY SILLS The Music Of Victor Herbert Angel S 37160 (Capitol)	6.98		7.98		7.98
134	138	12	LONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL1-1196 (RCA)	6.98		7.95		7.95			165	175	3	THE OSMONDS AROUND THE WORLD LIVE IN CONCERT Koolob M318 5012 (MGM)	6.98		7.98		7.98		197	199	5	PETE WINGFIELD Breakfast Special Island ILPS 9333	6.98		7.98		7.98
135	144	13	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97			166	145	20	QUINCY JONES Mellow Madness A&M SP 4526	6.98	7.98	7.98	7.98	7.98		198	NEW ENTRY	NEW ENTRY	MCCOY TYNER Trident Milestone 9063 (Fantasy)	6.98		7.98		7.98
136	120	23	GRAHAM CENTRAL STATION Ain't No 'Bout A Doubt It Warner Bros. BS 2876	6.98	7.98	7.97	8.97	7.97			167	167	4	HUDSON BROTHERS Ba-Fa Rocket PIG 2169 (MCA)	6.98		7.98		7.98		199	190	5	STEELEYE SPAN All Around My Hat Chrysalis CHR 1091 (Warner Bros.)	6.98		7.97		7.97
				6.98	7.98	7.97	8.97	7.97			168	169	4	MAIN INGREDIENT Shame On The World RCA APL1-1003	6.98		7.95		7.95		200	NEW ENTRY	NEW ENTRY	HAGOOD HARDY The Homecoming Capitol ST 11468	6.98		7.98		7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	178	Commodores	33	Dan Hill	131	Barry Manilow	19, 120	Helen Reddy	8, 92	Rod Stewart	77
Aerosmith	56	Perry Como	181	History, British Rock	149	Chuck Mangione	68, 128	Smokey Robinson	159	Steve Stills	111
Morris Albert	93	Rita Coolidge	87	Hot Chocolate	98	Linda Ronstadt	173	Manhattan Transfer	53	Sly Stone	179
Allman Brothers Band	58	Jim Croce	85	Hot Tuna	141	Marshall Tucker Band	118	Roxy Music	70	Barbra Streisand	25
Angel	162	David Crosby / Graham Nash	36	John Denver	190	Dave Mason	139	David Ruffin	44	Stylistics	116
Paul Anka	64	Crown Heights Affair	190	Deep Purple	180	Johnny Mathis	130	Rufus	22	Styx	102
America	3, 140	Roger Daltrey	47	Earth, Wind & Fire	27	Harold Melvin & Blue Notes	32	Todd Rundgren	137	Donna Summer	23
Back Street Crawler	158	Electric Light Orchestra	17	Eagles	2, 49	MFSB	42	Leon Russell	191	Sweet	108
Bachman-Turner	97	Fleetwood Mac	6, 14, 99, 107, 155, 193	Earth, Wind & Fire	27	Miracles	39	Salsoul Orchestra	86	Supertramp	66
Joan Baez	65	Dan Fogelberg	43, 150	Electric Light Orchestra	17	Joni Mitchell	4	Savoy Brown	195	Temptations	45
Band	40	Foghat	133	Elton John	29, 115, 119	Michael Murphy	51	Tom Scott	125	Marlo Thomas	156
Ron Banks	146	Four Seasons	54, 63	Quincy Jones	166	Anne Murray	153	Seals & Crofts	11	Threads Of Glory	194
Bay City Rollers											

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/3/76

Number of LPs reviewed this week **11** Last week **20**

Spotlight



Country

HANK WILLIAMS, JR.—Hank Williams, Jr. & Friends, MGM M3G-5009. This could be the most important effort in the career of the multi-talented Hank, Jr., as he moves once and for all from behind his father's shadow. Recorded in Muscle Shoals, Nashville, and Macon, this LP draws the best from each city: freshness from Muscle Shoals, professionalism from Nashville, and southern rock base from Macon. Hank's friends include Charlie Daniels of the CDB, Toy Caldwell of the Marshall Tucker Band, and Chuck Leavell of the Allman Brothers. Hank has finally quit writing and singing as he's expected to, and is writing and singing as only he can. The results are tremendous: his best LP yet. Credit Dick Glasser with a great producing job.

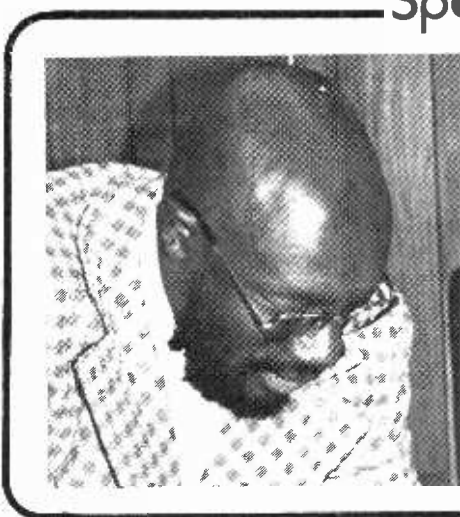
Best cuts: "Losin' You," "Can't You See," "Montana Song," "Clovis, New Mexico," "Living Proof."

Dealers: The son of a country music legend finally decides to pursue his own style, resulting in his best album yet. This includes his present chart single "Stoned At The Jukebox."

JOHNNY RODRIGUEZ—Love Put A Song In My Heart, Mercury SRM-1 1057. Mellow at an early age, Johnny comes up with a varied selection of songs, produced by Jerry Kennedy, and written by such cleffers as Bob McDill, Wayland Holyfield, Larry Gatlin, Cindy Walker, Billy Joe Shaver, Ben Peters, Paul Anka, Marcia Routh, Tom T. Hall, Gerry Goffin, and Carole King, not to mention a pair by Rodriguez himself. A low-key enjoyable album that broadens Johnny's horizon from country into pop with excellent vocal and instrumental backup.

Best cuts: "It Took Us All Night Long To Say Goodbye," "I Couldn't Be Me Without You," "Will You Love Me Tomorrow?"

Dealers: Johnny's audience grows with each LP and single, including "Love Put A Song In My Heart" which is on this album. Stock it, sell it.



ISAAC HAYES MOVEMENT—Disco Connection, Hot Buttered Soul ABCD 923 (ABC). The last week of 1975 brings what can't miss being one of the monster instrumental albums of the coming year: plus one of the ultimate statements of the entire disco movement. However the only things overtly disco about the LP are its title, the four to six-minute length of all eight cuts and the fact that you can dance to them. Hayes not only avoids all the cliches of the White-McCoy disco instrumental imitators he comes up with something totally different from his "Shaft" sound. But each cut is a gem and the album is simply some of Hayes' finest and most commercial music ever. The maestro is back at peak form.

Best cuts: "Disco Connection," "Disco Shuffle," "Aruba," "First Day Of Forever," "Choppers"

Dealers: This could herald one of Hayes' biggest years yet.



Soul

JAMES BROWN—Hot, Polydor PD 6059. The Minister Of New New Super Heavy Funk managed to squeeze in one more album before the end of 1975. What is there new to say about the impossible-to-miss a churning, funky soul-vauch of a James Brown record? The man is indefatigable and never misses with his vast following. The title cut is one of Brown's catchiest recent singles contenders and the material is somewhat more varied than one might expect. There's an unusual emphasis on ballads of both traditional and Barry styles.

Best cuts: "Hot," "Future Shock," "Woman," "Try Me."

Dealers: One of the few artists whose audience automatically comes to the store for checking out new product every few months.

recommended

THE FATBACK BAND—Raising Hell, Event EV 6905 (Polydor). Except for flashing mirrored lights and a couple of hundred other people in your living room, listening to this album is just about the same as spending 40 minutes in a disco. The set is paced like a disco DJ sequence with hotter and rarer numbers interspersed with more relaxing Van McCoyish mid tempo ballads. Overall a very sleek and pleasant package.

Best cuts: "Do The Bus Stop," "Spanish Hustle," "Party Time."

ROY AYERS UBIQUITY—Mystic Voyage, Polydor PD-6057. Still another jazzman ventures across the border into disco funk. Vibist-keyboardist Ayers has always been a jazz soul hybrid. But now with lots of vocals, songs like "Disco King" and lyrics like "Doo doo watcha wanna do," Ayers manages elegantly to bring a jazzy instrumental sophistication to a more soul-funk style. **Best cuts:** "Disco King," "Spirit of Doo Do," "Mystic Voyage."

THE ATLANTA DISCO BAND—Bad Luck, Ariola America ST 50004 (Capitol). The Atlantans run through a set of predictable instrumental disco riffs and hit all the notes right. But there's more energetic treatments of this sort of thing available and nothing particularly new herein. **Best cuts:** "Bad Luck," "Do What You Feel."

BOHANNON—Dakar DK 76917 (Brunswick). One side is mid-tempo, one side is slow disco ballads. It's mostly instrumental and there's nothing special about Bohannon's latest treatment of standard disco themes. The slow side, in particular, seems a bit more drawn-out than warranted. **Best cuts:** "Bohannon's Beat," "Bohannon Walk."



Classical

recommended

MOZART: DIVERTIMENTI (Vols. I, II & III)—N.Y. Philomusica Chamber Ens., Vox SVBX 5104/5/6. These recordings, produced over a period of several years, offer a "complete" survey of Mozart's occasional music. For price, performance and recorded sound, the three 3 record VoxBoxes represent an outstanding buy. Musicians include some of the New York area's finest, and their readings combine the best elements of solo and ensemble playing. Historical notes and thematic references are provided in the informative booklets.

GIULIANI: GUITAR CONCERTO IN A; RODRIGO: CONCIERTO MADRIGAL—Pepe & Angel Romero, guitars/Academy of St. Martin-in-the-Fields (Marriner), Philips 6500 918. Pepe is one of the most brilliant guitarists active today, and his performance of the popular Giuliani Concerto immediately vaults to a position at or near the top of the several versions available. He's joined in the Rodrigo by brother Angel in a first disking of the Rodrigo, another in the familiar style of the composer that has attracted legions of fans. Due for excellent sales.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/3/76

Number of singles reviewed this week **66** Last week **54**

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Pop

BRUCE SPRINGSTEEN—Tenth Avenue Freeze-Out (3:11); producers: Bruce Springsteen, Jon Landau & Mike Appel; writer: Bruce Springsteen; publisher: Laurel Canyon, ASCAP, Columbia 3-10274. Perhaps even more accessible than Springsteen's "Born To Run" breakthrough and with a noticeably smoother vocal than usual for this powerful artist. The booming rock instrumental track is relatively relaxed at first and then builds to a crescendo behind Springsteen's trademark enigmatic lyrics.



Soul

CLYDIE KING—Punish Me (2:30); producers: Joe Long & Bobby Adcock; writers: D. Carter-F. Briggs; publishers: Col-soul/East-Memphis, BMI, UK 2801 (Phonogram). The respected queen of L.A. studio singers, King has had many a producer take a flyer on releasing her as a solo artist. But an unbelievable streak of bad luck or whatever has kept her talent from breaking through. This disk is just too good to stop.



Country

SUE RICHARDS—Sweet Sensuous Feelings (2:48); producer: Milton Blackford; writers: A. Aldridge & H. Aldridge; publisher: Al Cartee, BMI, ABC/Dot DOA-17600. Sue continues her bid to become one of the top lady stars of country music. Fresh off a chart zoomer "Tower of Strength," Sue returns to the airwaves and sales racks with a convincingly-sung Aldrich & Aldrich song produced to perfection by Milton Blackford.

TOM T. HALL—Faster Horses (The Cowboy And The Poet) (2:51); producer: Jerry Kennedy; writer: Tom T. Hall; publisher: Hallnote, BMI, Mercury 73755. Another Tom T. Kentucky ballad from the state of fast women and pretty horses. A jazzy arrangement varies the pace of Tom's earlier efforts and will race him to the chart again.

MARILYN SELLARS—The Door I Used To Close (2:41); producer: Clarence Selman; writers: Dallas Frazier & Earl Montgomery; publisher: Acuff-Rose/Altam, BMI, Mega MR-1242. A powerful song that builds to a strong climax is the vehicle for Marilyn's new outing. This Frazier-Montgomery tune, produced by Clarence Selman and arranged by maestro Bergen White, is a Sellars winner.

MELBA MONTGOMERY—Love Was The Wind (2:30); producer: Pete Drake; writer: Michael Clark; publisher: Window, BMI, Elektra E-45296-A. A subtly-produced gem for Miss Melba—a rising queen of country music. A tribute to love, this ballad by Michael Clark gives Melba a great chance to display her ample talents.

PATSY SLEDD—The Cowboy And The Lady (3:45); producer: Hilltop Productions; writer: Peggy Russell; publisher: Clancy, BMI, Nega MR 1244. This unlikely tune is given a good ride by Patsy. A nice piece of material rendered effectively by Patsy, this could boost her back onto the country chart.

recommended

BILL NASH—Honky Tonk Bar Room Blues (2:26); producer: Jefferson Lee; writers: Bill Nash & W.S. Trancey; publisher: Act I, BMI, Casino C-CF-106-1.

SANDY LYNN—You Cast My Love Aside (2:37); producer: Frank Hagedorn & Bill Davis; writer: C. Kelly; publisher: Vislyn, BMI, Hummingbird, IRDA-16A.

SUSAN RAYE—Honey Toast And Sunshine (2:22); producer: Jim Shaw; writer: John Schweers; publisher: Chess, ASCAP, Capitol P 4197.



First Time Around

BUCK FINLEY—Try Me (2:45); producer: Jerry Crutchfield; writer: Barbara Fairchild; publisher: Dutchess, BMI, Wheel 101. Very smooth and pretty ballad by a soft-voiced new comer who delivers a convincingly pleasing offer to a prospective lover.

Billboard's Recommended LPs

pop

AEROSMITH—Dream On (3:25); producer: Adrian Barber; writer: S. Tyler; publishers: Frank Connolly/Daksel, BMI, Columbia 3-10278.

soul

FOUR TOPS—Mama You're All Right With Me (2:59); producers: Steve Barri & Lawrence Payton Jr.; writers: D. Lambert B. Potter; publishers: ABC/Dunhill & One Of A Kind, BMI, ABC 12155.

CHI-LITES—The Devil Is Doing His Work (3:28); producers: Eugene Record & Quinton Joseph; writers: Eugene Record-Quinton Joseph; publisher: Julio-Brian, BMI, Brunswick 55525.

B.B. KING—When I'm Wrong (3:36); producer: B.B. King; writer: B.B. King; publishers: ABC/Dunhill/King Guitar, BMI, ABC 12158.

BOBBY MOORE—Try To Hold On (2:50); producer: George Tobin; writers: Harold Beatty-Sharlene Tobin; publishers: High Sierra/Famous, ASCAP, Scepter 12417.

LOWELL FULSON—Do You Love Me (3:40); producer: Butch Parker; writer: Lowell Fulson; publishers: ATV/Lowell Fulson, BMI, Granite 533.

THE MASQUERADERS—(Call Me) The Traveling Man (3:49); producer: Isaac Hayes; writers: O. Deloney-L. Westley-D. Sanders-R. Wright-S. Hutchinson; publisher: Incense, BMI, Hot Buttered Soul 12157 (ABC).

4 Tops Sue ABC Label

LOS ANGELES—The Four Tops, Levi Stubbs, Renaldo Benson, Abdul Fakir and Lawrence Payton, are suing ABC Records and ABC-Dunhill Music, seeking cumulative damages of more than \$4 million and rescission of their contracts with the defendants.

The Superior Court suit alleges the defendants failed to comply with provisions of the record pact. It's charged that ABC failed to release two LPs and four singles yearly; account properly; allow regular inspection of the books; spend \$5,000 yearly for promotion at the direction of the plaintiffs and also issued orders to halt promotion on the group's albums. Contracts filed indicate the group was getting a 16% of wholesale royalty on records and

split publishing with the defendant music firm.

The Tops also claim they were promised lucrative producing deals which never were lived up to.

Blue Notes And Melvin Resume

PHILADELPHIA—Harold Melvin and the Blue Notes are together again following a brief split which occurred earlier this month.

According to a source close to Philadelphia International Records, for which the group records, its differences have been resolved and it anticipates performing and recording together soon.

Effects Of Rack Discount

• Continued from page 4

differential. Racks point out that department and discount retail chains require broader inventories of catalogue in an increasing number of repertoire classifications. That means tying up more dollars and the merchandise moves out more slowly when a record-tape retailer nearby is underselling by more than 50 cents.

No one has yet been notified of the actual changes coming in wholesale pricing. But it's expected that the rackjobber will receive the lowest price, while chain retailers and one-stops may be placed in the same or differently graduated price categories. It would be logical to assume that the independent retailer would be charged the highest price.

Depending on the differential between a one-stop and an independent dealer, there is a good chance that more small retailers would join the ranks of dealers buying from one-stops. Even if there is a price difference of hypothetically 15 to 30 cents between one-stop and indie dealer, the small dealer economizes greatly in shipping, ordering and billing reconciliation by buying from a nearby one-stop.

Sam Billis of City One-Stop, Los Angeles, is one of several such major businesses now going heavily after accessory business to become the complete supplier to retailers (Billboard, Dec. 20).

Price continues a strong factor in determining where the consumer will buy his recorded music and accessories. Random surveys done by retailers glutting the Westwood and Torrance suburban areas of Los Angeles reveal record buyers shop the

entire area before making purchases. Shoppers come from 30 and 50 and, even up to 100 miles, to both areas seeking bargain buys in the adjacent competing discount retailers.

Employee incentive for peak in-store promotion of their stores concerns both chain record-tape retailers and department and discount chain retailers. WEA Corp. has set a fast pace in taking its labels' merchandising campaigns right into the local stores. Labels and branch record distribution entities are blueprinting more and more in-store promotion programs for 1976.

National store chains seem more reluctant about widening the geographical perimeter they cover. Tom Anderson, who now oversees the Pacific Stereo and Discount Record chains for CBS, is not alone in pondering consolidation of his stores.

Retail advertising executives are finding that labels' advertising allowances, often the difference between profit and loss, are most readily available in an area where a chain has numerous stores which can be tagged and sell the plugged product. Delivery from central warehouses quickens when a chain is centered in a smaller area. And with the instantaneous play that comes from proved hitmakers' new albums, customers want the product now.

Prospects for 1976 disclose no substantial gain volume-wise, but industry leaders feel profitability overall will increase. And that bottom line black figure is far more trustworthy to future growth than an explosively skyrocketing volume.

Hong Kong Piracy On Rise

• Continued from page 6

fines and even jail sentences the problem could be solved within six months.

It was just recently that the government passed a new copyright ordinance under which first-time offenders (manufacturers and/or retailers) face possible jail sentences.

Grab Tapes In N.Y. Gift Shop

NEW YORK—Takas Andreas, doing business as Ellinkon Gifts, 713 Eighth Ave. here, was allowed to plead guilty to a reduced charge and was fined \$500 after being charged in Criminal Court with violating the state's General Business Law in possessing a counterfeit trademark, and possession of a forged instrument, a violation of the Penal Code.

This case resulted from the discovery by Chris Peters Jr., and other employees of Peters International here, of counterfeit Greek recordings in Andreas' store last June. Police seized the tapes and arrested Andreas.

AFTRA & SAG Binder On the Way

NEW YORK—Negotiations between AFTRA and the Screen Actors Guild, and agencies and sponsors for a new tv commercials contract have reached the point where AFTRA and SAG negotiators are prepared to present a package to their respective governing boards.

There will be no agreement with either union covering television commercials until agreement between AFTRA and the agencies and sponsors is reached in radio, according to an AFTRA spokesman.

Bank Album

• Continued from page 4

whereby the bank can recoup the investment and the ownership and operation of Stax can be turned over to responsible black leadership.

"We feel that if Stax were to fail or if the company were acquired by out-of-town interests it would be impossible for the remaining music industry to support the black artists who live and work here. And the effect on black business could be disastrous nationwide."

Matthews says he has discussed the album idea with "several internationally known black artists" and is nearing the contract signing phase for the album, which would have a bicentennial theme.

Matthews says album proceeds would help finance a foundation whose first task would be to commission a monument in the Beale St. redevelopment area honoring King.

Matthews says he had already discussed a possible site for the monument with Memphis Housing Authority, owners of the property. Matthews says he had also discussed design of the monument with several artists, although nothing is definite yet.

Governor Will Sign N.J. Bill

• Continued from page 4

meeting with a number of industry figures called to clarify its provisions. But at week's end the law had not yet been signed and his signature must be affixed by Dec. 31 or, in effect, suffer a pocket veto.

The law would make the unauthorized duplication of recordings a misdemeanor, with penalties for violators up to two years imprisonment and/or \$3,000 in fines.

Present at the meeting with the governor were Hal Davis, president of the AFM; Irwin Segelstein, president of CBS Records; Joe Martin, president of Apex-Martin Record Sales; and Barry Slotnick RIAA attorney.

The bill has been a focal point of efforts by dealers in authorized tapes to stem its passage. Once it is signed by the governor, New Jersey will become the 37th state to have antipiracy legislation on its books.

Blue Note Jazz

• Continued from page 6

the label was Earl Klugh, one-time acoustic guitarist in the George Benson group who was responsible for the jazz-classical sound heard on many on Benson's records several years back.

Butler also believes that the voice is beginning to return to the forefront of jazz.

"We are trying to have an across-the-board base, so that people can't typecast us as they did in the past as a funky jazz or be-bop label," he states. "To carry out this balanced plan we are releasing a series of classic reissues, as well as experimental albums by Alphonse Mouzon, Ronnie Laws, Chico Hamilton, Bobbi Humphrey, and many others.

"Most of my artists are trying to touch base with a variety of styles, and that's why all of them talk concept and direction with their producers before going into the studio, so that no time or money is wasted."

C'right Revision Effects

• Continued from page 4

copyright scene by the end of 1976. The Senate five-man copyrights subcommittee, 10 years on the revision bill, will lose all but Sen. Quentin Burdick (who is up for reelection this year).

Senators Scott, Hart and Fong are retiring. Subcommittee chairman Sen. John L. McClellan has declared he'll devote full time to his appropriations committee the day the copyright revision bill passes Congress.

Fortunately for the House, Rep. Robert W. Kastenmeier, whose copyright expertise is unique in Congress, will pilot the revision through it last year. The original concerned and dedicated subcommittee members that framed the House-passed bill in 1967 are long gone. Members of Kastenmeier's present subcommittee have given sparse attendance to hearings over the past months, and face tough markup sessions ahead.

Considering its future impact on both statutory and (indirectly) negotiated royalty rates, the tribunal has been given surprisingly little attention by music and recording and some other copyright-based industries. Yet decisions by the tribunal cannot be appealed in court. Suit can be brought only if some type of corruption or pressure or fraud by a member of a panel has allegedly influenced the royalty decision.

The film producers object strongly to the insulation of tribunal rate decision from court appeal. MPPA's Jack Valenti has urged that the bill be changed to permit court

review. The Copyright Office agrees that this would be "fairer."

The only ones who have vociferously opposed the whole tribunal idea are the jukebox and cable tv people. They want only Congress to establish and review their compulsory licensing rates under the new law.

In contrast, the Public Broadcasting systems want the tribunal to set as well as review rates for their use of nondramatic music and literary materials, now that their present nonprofit exemption will end. They have persistently refused to agree to any negotiated blanket rate proposed by music licensors.

The Mathias amendment, inserted by the Senate judiciary committee over Senator McClellan's strenuous objections, would have the Tribunal set the rate for public broadcasters, as well as review it, in this one instance. The effective date of the bill (subject to change) is Jan. 1, 1977 and the first Tribunal rate review starts Jan. 1, 1980. This will require a fast rate-setting for the public broadcasters, to be ready for the first review date.

In whatever form the Senate bill S. 22 emerges from its floor vote, it will have a strong influence on the final shape of the revision. Some modest changes can be expected to come out of House markup sessions soon to begin.

But if history repeats, any drastic changes will more than likely come from high-pressure lobbying by such groups as the broadcasters, who killed record performance royalty in 1974 senate vote, or cable tv and jukebox operators who nearly scuttled the 1967 House-passed bill.

Consumer Complaints Drop

• Continued from page 1

plaint types January through September 1975, delays in delivery heads the list with 24%. This is followed by credit/billing, 18.9%; product quality/performance, 15.8%; unsatisfactory repair, 10.7%; unsatisfactory service, 8.2%; selling misrepresentation, 7.7%; refunds promised, but not given, 5.6%; advertising practices, 5.1%; guarantee/warranty, 3.0%; and discontinued business, 1.3%.

For all of 1974, music/record store complaints represented 3,384 or 0.7% of the over-all total of 481,941. This is an increase from 2,828 or 0.5% of the 435,935 complaints by all types of businesses in 1973. In the matter of settlements for 1974, music/record stores ranked sixth, with 84.3%.

Regarding tv/radio/phono shops, 4,669 complaints, or 1.5% of the total were reported in the nine-month period of 1975. Of this amount 72.3% were settled. In the similar period of 1974, complaints against this type of business was 5,106 or 1.4% of the 372,954 over-all reported. Settlements were 72.6%.

Unsatisfactory repair led the list in the complaint type in the tv/radio/phono category from January through September of 1975 with 34.2%; product quality followed with 18.3%; delay in delivery was 11.9%; unsatisfactory service, 7.5%; advertising practices, 7.1%; credit/billing, 6.0%; refunds promised, not given, 4.9%; guarantee/warranty, 4.6%; selling misrepresentation, 4.6%; and discontinued business, 0.9%.

Complaints against tv/radio/phono shops in 1974 were down from the previous year, 7,128 to 6,622. Settlements stayed about the same, 72.0% in 1973; 72.3% in 1974.

31 Gold Records For CBS Group

• Continued from page 6

golds in 1975, or four LP certifications and three single awards. Custom labels also accounted for seven golds, with five certified albums and two certified singles.

Notably, 20 different artists lent their talents to the group's year-end tally.

Columbia artists garnering gold disk were Aerosmith (3), Earth, Wind & Fire (3), Chicago (2), Barbra Streisand (1), Bob Dylan (1), Ramsey Lewis (1), Janis Joplin (1), Janis Ian (1), Pink Floyd (1), Bruce Springsteen (1), Billy Joel (1), Paul Simon (1) and Art Garfunkel (1).

On the Epic side were Labelle (2), Minnie Riperton (2), Michael Murphy (2) and Jeff Beck (1). Custom acts winning certifications were the Philadelphia International's the O'Jays (3), T-Neck's the Isley Brothers (2), PIR's Harold Melvin & the Blue Notes (1) and TSOP's People's Choice (1).

Nonesuch Classics Boost Gross 35%

LOS ANGELES—Elektra/Asylum and its Nonesuch classical records operation racked up 35% higher grosses than 1974 this year.

In only its second full calendar year of operation of E/A, the Warner Communication-owned label won nine RIAA gold albums, of which six were actually released in 1975.

Mel Posner, E/A's president calls

the company's 1975 success tied to continuation of its selective release policy which maximizes effective support for all product. Thus 88.8 of all E/A pop and rock albums got on the charts in 1975.

Although E/A released nationally only two albums monthly during the year's first quarter, all of these LPs made the charts.

4 Men In Midwest Accused As Pirates

CHICAGO—Copyright infringement and conspiracy charges have been filed against four men here for the unauthorized duplication and sales of tapes.

The indictments stem from local police and FBI raids in both Niles, Mich., and Elk Grove Village, Ill., last February that resulted in the seizure of 40,000 tapes, 13 sets of master and slave copying devices, plastic sealing machines and other equipment.

Named in 32 counts for copyright

infringement are Andrew Moore, a/k/a Andy Kelly, of Niles, and Benjamin I. Neihart, a/k/a Irv Benjamin, of Del Ray Beach, Fla. Defendants Lowell B. Greenwood of Prospect, Ky., and Lynn Mitchell of Gary, Ind., are charged with 20 counts of copyright infringement. All four are also charged with one count of conspiracy.

It's alleged that beginning on or about December 1974, and continuing to on or about Feb. 6, 1975 the defendants conspired to illegally duplicate and sell tape recordings through real and fictitious businesses in the names of A & G distributors, Kelly Plastics and World Wide Tapes, among others.

According to the criminal information filed in federal court, the foursome had rented industrial space in Elk Wood and had made arrangements for telephone and mail-order sales. Actual duplicating is charged to have taken place during January and February in 1975.

It's also charged that copies of illegal tapes were acquired by an Elk Grove Village policeman from said defendants.

The investigation was headed by U.S. Attorney Samuel Skinner.

13 Industry Ad Pages In N.Y. Times

NEW YORK—The last-minute rush for recorded product and audio equipment at Christmastime was never more evident than as it appeared in the Dec. 21 (Sunday) edition of The New York Times. More than 13 pages of advertisements appeared in that section, including a seven-page consecutive spread by Sam Goody.

Korvette had a two-page spread featuring a variety of LPs and labels at reduced prices. In addition, they offered "the four best sellers" at \$2.99 per LP. In this group were Helen Reddy's "Greatest Hits," American's "Greatest Hits," Cat Stevens' "Numbers," and Joni Mitchell's "The Hissing of Summer Lawns."

Featured in the extensive Goody's spread were assorted LPs, audio equipment and tape. The Goody section included a special "bonus coupon" which entitled the buyer to purchase any \$6.98 list LP at \$3.87, and a \$7.98 list tape at \$4.97.

Dolphin Agency In Suit Against Eddy

LOS ANGELES—Dolphin Artists Ltd., known as Danny O'Donovan Productions here until September 1976, is suing Duane Eddy and his production firm in Superior Court. Plaintiff claims \$58,511 was paid out for the defendant, who reimbursed only \$38,990, leaving an unpaid balance of \$19,521.

Combo Files FTC Beef

LOS ANGELES—One of the rare reversions to the FTC's Trade Practice Rules for the Phonograph Industry occurred last week when legal counsel for the Ohio Players complained to the FTC over an alleged rule violation.

Chicago attorney Dick Shelton lodged a formal protest with the FTC over a November released Ohio Players album, "Rattlesnake," on Westbound, distributed by 20th Century Records. Shelton points out that the LP was advertised as "New From Westbound," yet three of the bands were previously released.

Further, Shelton claims that the compositions, "Hustle Bird," "Hollywood Hump" and "She Locked It" contain none of the performances of his clients, Clarence Satchell, James Williams, LeRoy Bonner, Marshall Jones, Ralph Middlebrooks, Marvin Pierce and Willie Beck of the Players.

The cuts, "Gone Forever" and "What It Is" are alleged to be "doctored-up" incomplete music tracks released as finished compositions. The songs, "What It Is" and "Rooster Foot" were composed by Walter Morrison and Gregory Webster, Shelton states, while the label carries L. Crane and B. Bain as composers.

The fair practices code for the record industry was set up by the FTC in October 1964, after a concerted campaign by the now-defunct Assn. of Record Manufacturers and Distributors of America, the forerunner of NARM.

2 Arista Singles Reign Atop Charts

NEW YORK—Arista Records begins the New Year on the right foot chart-wise with two of its records holding down the top two spots on this week's singles charts: The Bay City Rollers' "Saturday Night" and Barry Manilow's "I Write The Songs."

Sales of the two records during the past two weeks have topped one million units, according to a label spokesman. The Rollers' No. 1 record is the second top spot single in the company's history—the first being Manilow's "Mandy."

Inside Track

One major firm is reported close to a new response to rackjobber pleas for preferential pricing. But not by lowering the rack price. Instead, the label is said to be planning to set a new and higher price level for super retailers, thus giving the racks a bit more maneuvering room in the competitive arena.

Expect mighty managers Jerry Weintraub and Irv Azoff to pull off breakthrough 1976 coups with one of their superstars and one of their mid-rank artists via the company they formed last year for occasional affiliated efforts. . . . Rod Stewart left the Faces after years of denials of same. His February Far East concerts were cancelled but a June 26 Wembley Stadium date will showcase Rod's new band. Stewart left Faces because lead guitarist Ron Wood "seems to be permanently on loan to the Rolling Stones" according to manager Billy Gaff.

The managing director of EMI Records in London, Gerry M. Oord, graciously states that he is not "boss" of Capitol's Bhaskar Menon, as itemed here Dec. 13. "We are," Oord advises, "separately responsible for the successful operation of our respective companies to our respective boards of directors."

Is Bill Gallagher returning to the record wars when an important indie label buys out a fellow indie soon? . . . Louis F. Sippel, 85, father of John, Billboard's marketing editor, passed away Dec. 23 at his home in Fond du Lac, Wis.

Is ABC Records ready to announce a major change in its promotional department nationally? . . . Will a major executive leave Phonodisc to assume the post formerly held by Lou Sebok at ABC Records—national branch distribution?

Ronnie Van Zant, lead singer of Lynyrd Skynyrd, was arrested for the fifth time in 1975 when police busted him in Hampton Roads, Va., following the group's Dec. 19 concert. . . . Booker T. is scheduled to produce the upcoming LP by the Memphis Horns.

A Different World—the Hits Of 1951

• Continued from page 11

material performed by his top pop artists. In 1951, for instance, Miller scored with Tony Bennett's version of Hank Williams' "Cold, Cold Heart." Miller had Rosemary Clooney record Williams' "Half As Much" and Jo Stafford record Williams' "Jambalaya." Miller himself recorded Williams' "Kaw-Liga."

The Columbia executive's connections in the country field were solid indeed, and chief of these was Fred Rose, the ASCAP songwriter who had penned "Red Hot Mama" for Sophie Tucker in his pop days. Rose fell in love with country music and joined Roy Acuff in the Nashville publishing firm of Acuff-Rose. One day in 1948, as Fred and his son Wesley were playing ping pong, Audrey Williams brought in her husband Hank and asked the Roses to listen to her husband's songs. She had met him while he was playing with a medicine show in Alabama.

Fred Rose signed Williams to a writer's contract and placed him on MGM Records, where president Frank Walker thoroughly appreciated the young artist's gifts. On New Year's Day, 1953, Williams died at the age of 29, leaving behind a song catalog many consider the jewel of the country field.

Mitch Miller dipped into that catalog often for country material.

Indie Executives Well-Rounded

The competent record man of 25 years ago was often skilled in every facet of the business. This was especially true among the independent labels, many of which operated with limited finances and personnel. An executive of an indie label might handle the a&r function during periods when he was not busy with distribution or disk jockey promotion. Such an executive might even write songs to fill out a recording session. Such a man could be Ahmet Ertegun of Atlantic Records.

Thus it is that students of the 1950s often come across the name "Nugetre"—which is Ertegun spelled backwards. A bit of research indicates that "Nugetre" in 1951 wrote "Fool, Fool, Fool" and "Don't

Film composer George Duning has been named a vice president of ASCAP. . . . Famous' Toby Mamis will open up his PR firm's new headquarters in Los Angeles, Thursday (1).

Alcot Convalescent Home in Los Angeles, because of a Nov. 1 Billboard article, has not only received numerous records and letters but was also presented with a complete stereo system by an anonymous donor. . . . Billboard Talent Editor Nat Freedland eloped to Las Vegas with Norma Harms, Playboy Records a&r coordinator.

David Bowie will be on "Soul Train" Saturday (3) in a rare tv appearance. . . . Gladys Knight will make a film acting debut starring as the wife of an Alaskan bush pilot in "Pipe Dreams" this year.

Tony Bennett was honored by a California Legislature resolution saluting his long singing career and "I Left My Heart In San Francisco" in particular. . . . Country Joe & the Fish decided to make their reunion permanent.

The Eagles embark this month on their first Australia-New Zealand-Japan-Hawaii tour. . . . Frankie Valli is recovering in Century City Hospital from his ear operation and should be performing again in March. . . . Hildegard will be playing a 40-day cruise in the South Seas on a Norwegian-America liner later this month.

Henry Mancini is set to perform with four symphony orchestras this year. His Jan. 16 Edmonton date will be videotaped for a syndicated tv special and the Feb. 2 London concert will be followed by an album with the orchestra. . . . Is Elton John stepping out of his high-riser platform shoes? He picked up four pairs of health-eel Roots shoes on a recent visit to Toronto as well as ordering a custom-made glitter version.

ICPR Public Relations moved its New York office to a new Madison Ave. location. . . . The La Paloma Theater in Encinitas, a beach village down San Diego way, hosted a Jerry Garcia Band show.

You Know I Love You," recorded by the Clovers; and, with pianist Van Walls, "Chains of Love," recorded by Joe Turner. In 1952 "Nugetre" wrote "Hey, Miss Fannie," "Middle Of The Night" and "Tin-A-Ling" for the Clovers, and in 1953 "Wild, Wild Young Man" for Ruth Brown. Ertegun also wrote material for Ray Charles, the Drifters and others.

As rhythm and blues joined the pop mainstream and as the rock idiom spawned rock artists and groups of many types, the influence of Ahmet Ertegun assumed its proper perspective. He was a pioneer with a range extending from basic blues to the music of The Rolling Stones and other best-selling acts. His knowledge of early blues songs and lines can only be called profound.

Another such key figure in the Atlantic operation was Jerry Wexler, who lately left the company but retained a consultancy post.

Wexler brought to Atlantic an extensive blues knowledge and a feeling for the marketplace. He was a complete record man, handling a&r assignments, riding herd on distributors and supervising promotion among the jockeys. He brought to the label unknown performers such as Solomon Burke, turned them into big money earners and he produced great records with artists who were mediocre sellers with other labels. An example of the latter was Aretha Franklin. She left Columbia to join Atlantic and quickly became a top artist. A Columbia executive asked Wexler how he did it and received the answer: We took her back to church. The remark is an allusion to Aretha's training in gospel music. Like so many black artists who became big pop sellers, she had the true "church sound."

Wexler's tenure with the company coincided with Atlantic's rise to major status.

Two more men were of major historical importance in the changing music business of a quarter century ago. They were the brothers Leonard and Phil Chess. The Chess Records catalog is considered a national

treasure by many, and its continuing influence is a tribute to the validity of the basic blues.

The immigrant Chess brothers came to America in 1920 and settled on Chicago's South Side. From this vantage point they tapped the true Southern blues. They toured the Southland's Mississippi delta country and the deep piney woods. And they also found many Southern bluesmen in Chicago, for the Illinois Central railroad had carried many of these artists North, hopefully to a better way of life. Some found their way to the Chess studios on Michigan Ave. As the decade continued and merged into the 1960s, Chess artists such as Muddy Waters, Bo Diddley and Chuck Berry found themselves the darlings of white pop audiences on the college circuit and at such great music emporiums as Carnegie Hall.

Other colorful personalities played an important role during the transition period. Space precludes mentioning all. But we have touched upon the careers of enough so that the reader might picture and understand the period and its people. The century's midpoint was a time of promise. The period carried the seeds of the future, a future which was to be fulfilled by record men of vision and artists of talent and creativity.

These men were not to be denied despite hostile critics and a hostile music establishment. They were not to be denied because they had an all-powerful ally: the kid with the price of a single record in his pocket.

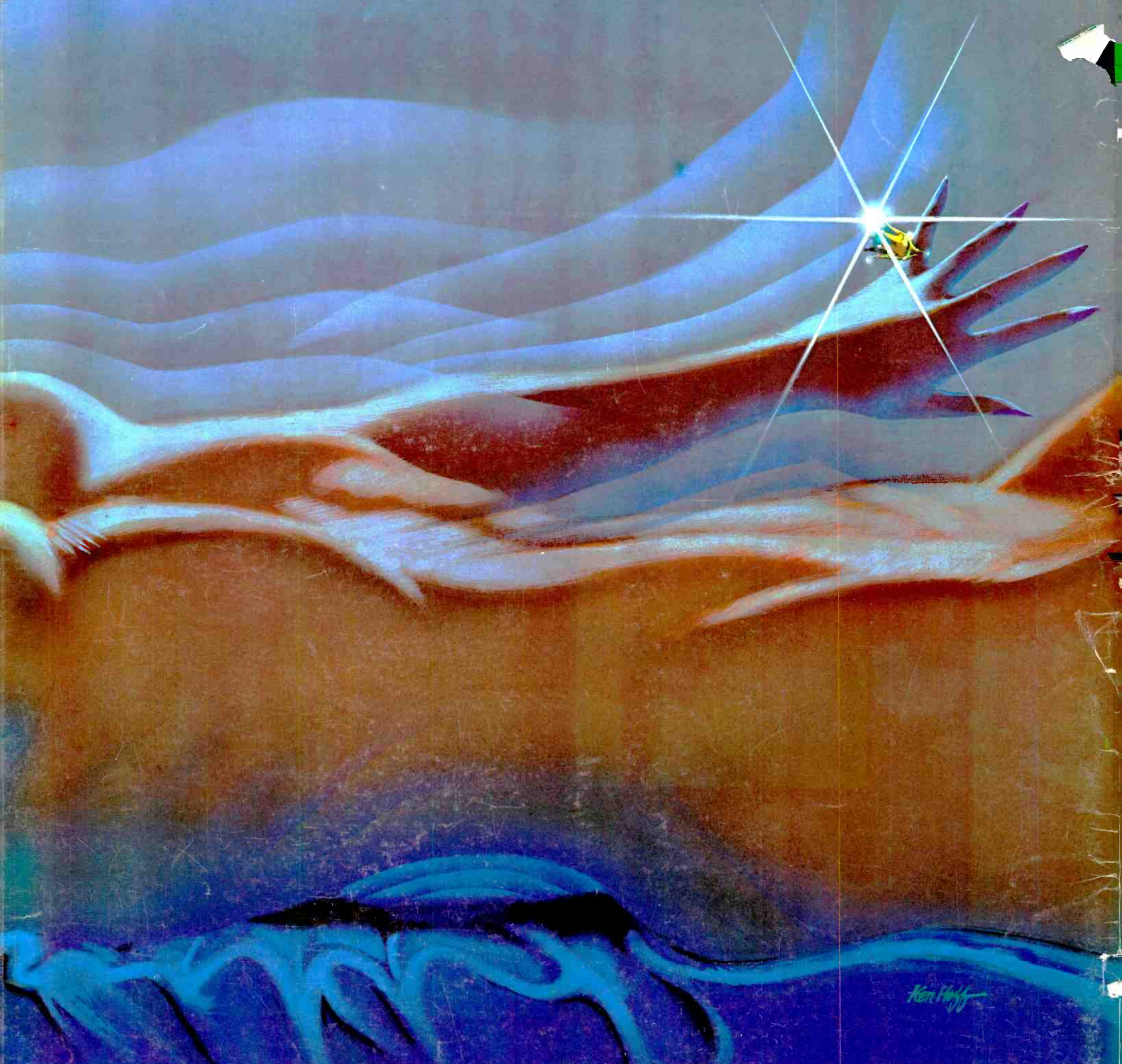
'Show Stoppers' Set Due Release By Ziv

LOS ANGELES—Ziv International is releasing a five-album set of songs titled "Show Stoppers."

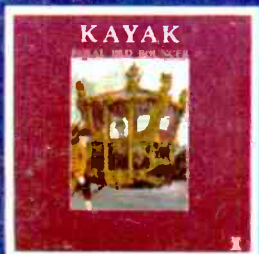
The package includes 50 recordings of songs which were introduced on Broadway, with most of the tracks performed by the artists who performed them in the original stage musicals.

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