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## PVC Controls May Up Price Of Records

By STEPHEN TRAIMAN

NEW YORK—Imminent formalization of stringent new controls on vinyl chloride emission levels by the Environmental Protection Administration (EPA) is expected to bring more pricing pressure from suppliers of polyvinyl chloride on the record industry.

The new regulations, to be announced at a Tuesday (16) press conference in Washington, are aimed at cutting emissions of the cancer-causing chemical by 90% at about 40 factories in the U.S., including facilities of Tenneco, Borden and Hooker that are major suppliers of PVC resins and pellets to disk manufacturers.

Although the new controls are still subject to a public hearing within 30 days, and will not take effect until 90 days after official adoption (sometime next spring), temporary regulations in effect for more than a year already have galvanized action by most PVC suppliers.

The EPA predicts the controls will

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## Intl Disco Chain Set By 2001 Firm

By ANNE DUSTON

CHICAGO—AL-NADWA International, a joint corporation formed by 2001 Clubs of Columbus, Ohio, and a group of Middle East investors, plan to develop 2001 discos throughout the world.

Representing the investors is Dr. Wael Tawan, who has an extensive background in international relations as director of the Technical Assistance Program for the U.N., a representative of the Food & Agricultural Organization of UNESCO to the Syrian government, and academic advisor, Defense Language Institute of the Dept. of the Army, Washington, D.C.

The first club to open under the new corporation with Tom Jayson as president of 2001, will be near the Univ. of Rome, Italy, in April. Clubs

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## RESTRUCTURING IN WORK Lower Rack Price Seen From MCA; Is CBS Next?

By JOHN SIPPET

LOS ANGELES—A breakthrough in the drive by rackjobbers to obtain functional discounts to provide them with broader profit margins appeared imminent when MCA Records' Rick Frio, vice president of marketing, confirmed that his label is working toward a restructuring of price at various industry levels.

Frio says it is too early to divulge details of MCA's restructuring, however. Announcement of such a price change would come early in 1976. Frio says, "We've got it down to a point where legally and morally we are okay. Now we are waiting for proper computerization of these prices."

"I told rackjobbers in San Francisco at the NARM conference (Billboard, Oct. 4) that we were on the case. And we were studying the problem long before that."

(Continued on page 55)

## CTI To Sever Motown Tie; To Go Indie Distrib Route

By JIM FISHEL

NEW YORK—After months of reported disenchantment with Motown's handling of its product, CTI Records has moved to cut the affiliation and set up an independent distribution web.

Motown, however, denies that a split is imminent and stresses that its contract with CTI remains in force and runs through June 1978.

However, it has been learned that CTI is planning to release eight new, front-line LPs through indie distributors by the end of the year. New releases by George Benson, Hank Crawford, Esther Phillips, Grover Washington Jr. and Hubert Laws, among others, are planned to

(Continued on page 10)

## Peters Moves To Thwart Pirating

By RUDY GARCIA

NEW YORK—Peters International has sent a stern warning to its customers threatening to take legal action against any retailer caught selling pirated or counterfeit tapes and/or records of product for which Peters holds exclusive distribution rights in the U.S.

In a memo dated Dec. 2, Peters warns of possible criminal prosecution and civil suits where applicable, putting its nearly 4,000 retailers on notice.

"We are going to do our best to

(Continued on page 55)



Kayak, the hot new group that's setting Holland's musical windmill's ablaze, has hit America with a Billboard Top Album Pick and Record World Album Pick, "Royal Bed Bouncer" (JXS 7023). So listen up. Bounce Kayak through your speakers. Just released, on Janus Records. (Advertisement)

## Integration Concert Enigma

By JEAN WILLIAMS

LOS ANGELES—Not being able to draw integrated audiences to r&b concerts is a major problem, report soul concert promoters Quentin Perry and Dick Griffey. Perry operates in the East and Griffey deals mainly in the West.

Perry, who also hosts soul concerts in the Midwest, says that Kansas City, Denver, Oklahoma City, Omaha and other Midwest cities are the only areas where he can depend on drawing an integrated audience to an r&b concert.

He explains that in the Midwest,

he packages crossover black acts, but he says that an act can have a hit record via radio channels which has crossed into the pop arena and still not be a crossover concert act.

Perry contends that in areas such as Washington, D.C., Atlanta, New York, Baltimore and other Eastern cities, whites tend not to choose to attend r&b concerts where there will be a large contingent of black concert goers.

Griffey says that in Los Angeles, he finds a similar situation, adding:

(Continued on page 29)

## O'seas Show Sites Lacking

By PETER JONES

LONDON—In the U.S. there are at least 40 venues with a capacity for rock concert audiences of more than 10,000. But in the U.K., the biggest venue is an 8,500-seater that is normally used as a swimming pool.

That is one point to emerge in a

roundup of the problems facing rock promoters through Europe today. Lack of venues comes out top. Lack of money among fans is another—they've become so selective as the general European economy plumm-

(Continued on page 23)



Into the last half of the 70's, Tommy Bolin is fast on his way to becoming a rock'n'roll legend. On his debut album, "TEASER," on Nemperor Records, Bolin's guitar mastery, songwriting strength, and production prowess team-up to make an eclectic album with mass appeal as well as artistic integrity. With the genres of rock, jazz, blues, and Latin rhythms blended by Bolin's guitar and vocal work, "TEASER" boasts something for every radio programmer and record buyer. Through his early work with Billy Cobham and the James Gang, now with his addition as the lead guitarist of Deep Purple, and a brilliant debut album on Nemperor, Tommy Bolin is in the vanguard of pop music's new leaders. (Advertisement)

(Advertisement)

England has a lot more to offer than just tea.

# HOT CHOCOLATE

Their new hit album on Big Tree Records.



# THE FIRST INTERNATIONAL DISCO FORUM



January 20-23, 1976  
Roosevelt Hotel — New York City

## MARKETING DISCO PRODUCT—HOW IS IT DIFFERENT???

### THE AGENDA

#### TUESDAY, JANUARY 20

10 am-6 pm REGISTRATION  
The evening is free to visit New York discos

#### WEDNESDAY, JANUARY 21

9 am-10 am CONTINENTAL BREAKFAST  
10 am-11 am PLENARY SESSION  
"Disco Power—Myth or Reality?"  
Keynote Speaker: **David Glew, Atlantic Records, New York**

11 am-11:15 am COFFEE BREAK  
11:15 am-12 noon PLENARY SESSION  
Return to same session for panel discussion and questions from the floor

12:15 pm-1:30 pm LUNCH  
1:30 pm-2:30 pm CONCURRENT SESSIONS  
(1) "The Disco/Radio Connection"  
**Neil McIntyre, WPIX—Chairman**  
**Mike Wilson, "Disco Party TV Show," Atlanta**  
(2) "Opening A New Discotheque"  
**Stephen Cowan, The City, San Francisco—Chairman**  
**Bob Lodi, Design Circuits, New York**

12 noon-6 pm EXHIBITS OPEN  
6 pm-8 pm DISCO ENTERTAINMENT

#### THURSDAY, JANUARY 22

9 am-10 am CONTINENTAL BREAKFAST  
10 am-11 am CONCURRENT SESSIONS  
(3) "Disco Programming"  
(4) "Disco Franchising"  
**John Felizzi, Emerson's—Chairman**  
**Michael O'Hara, Steak & Brew, Washington**

11 am-11:15 am COFFEE BREAK  
11:15 am-12:15 pm CONCURRENT SESSIONS  
(5) "Discos on Wheels"  
**Norman Dolph, Stoy, Inc., New York—Chairman**  
**Jane Brinton, Aristocrat, Los Angeles**  
(6) "Marketing Special Disco Product"  
**Florence Greenberg, Scepter Records**  
**Chuck Gregory, SalSoul Records**  
**Dickie Kline, Atlantic Records**

12:15 pm-1:30 pm LUNCH  
1:30 pm-2:30 pm CONCURRENT SESSIONS  
(7) "The World of Disco Equipment & Accessories"  
**Mike Klasco, GLI, New York**  
(8) "How To Produce A Disco Hit"  
**Bob Crewe, Clockwork Orange, Los Angeles—Chairman**  
**Tom Moulton, New York**  
**Kenny Cayre, SalSoul Records**

12 noon-6 pm EXHIBITS OPEN  
6 pm-8 pm DISCO ENTERTAINMENT

#### FRIDAY, JANUARY 23

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

### THE DISCO '76 ADVISORY COMMITTEE:

*Hardware/Video Manufacturers:*  
Jim Parks, Technics  
*Lighting, Sound, Accessories:*  
Vincent Finnegan, Meteor Lighting  
Mike Klasco, GLI  
*Disco Deejays:*  
Tom Moulton, New York  
*Disco Owners/Operators:*  
John Felizzi, Emerson's Ltd.  
*Franchising/Hotel Discos:*  
Tom Jayson, 2001 Clubs, Chicago  
*Radio/TV:*  
Neil McIntyre, WPIX, New York  
*Promoters:*  
Richard Nader, Disco Dance, New York  
*Producers:*  
Bob Crewe, Clockwork Orange  
*Advisory Committee Chairman:*  
Bill Wardlow, Billboard Magazine

**REGISTER BEFORE DECEMBER 15 AND SAVE!**

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

#### INTERNATIONAL DISCO FORUM

Attn: Diane Kirkland, 9000 Sunset Boulevard, #1200/Los Angeles, California 90069

Please register me for Billboard's International Disco Forum at the Roosevelt Hotel, Jan. 20-23, 1976. I am enclosing a check or money order in the amount of:

\$180 (special early-bird rate)  \$200 (after December 15)  \$100 special college/military rate /disco deejays  
(You can CHARGE your registration if you wish):

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Company Affiliation \_\_\_\_\_

Address \_\_\_\_\_ Phone \_\_\_\_\_

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

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

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

# General News

## STEINBERG PREDICTS

# 30% Growth Seen For U.S. Polygram

By ANNE DUSTON

CHICAGO—Irwin Steinberg, president of the Polygram Group, Phonogram/Mercury and Polydor, projected a 30% growth for 1976 for the combined companies at a sales and promotion meeting here at the Ritz-Carlton Hotel.

The growth will be achieved by developing three new acts a year with "unique sound" and the selective use of sophisticated marketing tools such as electronic data processing, Steinberg said.

The meeting kicked off the new December releases with an audio/visual presentation under the banner, "Phonogram Olympics Of Sound." Highlighted were the new Bachman-Turner Overdrive album and promotion campaign, the first release by Mercury of U.K. Records, "Butterfly Ball," by Roger Glover and Guests, and the debut album of the newly signed Australian group Skyhooks.

A special Mercury TV show being produced by Don Kirshner for early 1976 showing will fea-

ture BTO, Ohio layers, Johnny Rodriguez and McC, and introduce new acts Hammerstein and Coke Escovido, with a cartoon film of "Butterfly Ball." Kirshner will include a history of the company, founded 30 years ago.

Steinberg, in suggesting that the conglomerate operation of which Polygram is a part, will become the largest record combine in the world, cites Billboard figures which place Polygram in fourth position in singles, eighth in LPs, and eighth in combined totals for the three quarters of 1975. A full 44% of Mercury singles appeared on charts, he asserted.

The functions of the distributing arm, Phonodisc, will play an important part in the growth figure, he said. The possibility of opening a fourth depot is being studied. Indicating its effectiveness, he referred to 150,000 BTO tapes of "Four Wheel Drive" that have been moved by the company since June, surpass-

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# 'Woodstock' Disco Gala In New York

By RADCLIFFE JOE

NEW YORK—Thousands of revellers who throng Times Square to welcome in the New Year in the traditional fashion will this year be bombarded by an air-drop of invitations to a 12-hour marathon New Year's eve disco party at the N.Y. Coliseum.

The air-drop is part of a \$30,000 promotional campaign that includes print and broadcast advertising to support what is being billed as "The Woodstock of Disco Parties."

The show, underwritten by a consortium of black entrepreneurs headed by Benjamin Sallee, will feature such top disco acts as the Ohio Players, Gloria Gaynor, the Crown Heights Affair, Ecstasy, Passion & Pain, Trammpos, Eddie Palmieri and First Choice.

Also being featured are a number of disco DJs including Eddie Rivera, Ron Plummer and Dagger, as well

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# Joe Smith Shifted From WB To Chair At Elektra/Asylum

By NAT FREEDLAND

LOS ANGELES—Elektra/Asylum will remain a small, highly selective, pop/rock label, reports Joe Smith, its new chairman, following the sudden shifting of Smith over to E/A from Warner Bros. Records where he had been its president.

Smith, in affirming that E/A will remain in the same mold as that patterned by its founder Jac Holzman and more recently by David Geffen, now elevated to the board of Warner

Bros. as vice chairman (see Executive Turntable), says:

"I do intend to have E/A reflect my own personality and my ways of doing things." Smith is leaving as president of Warner Bros. after 14 years with the company, to head another of the three labels owned by Warner Communications.

As predicated in Inside Track Nov. 29, Geffen exits the helm of E/A to pursue a movie-making career with Warner Bros. films.

Because the shifts of Smith and Geffen came about abruptly Dec. 9, WB Records does not yet have a fully-detailed plan for shifting Smith's responsibilities.

"The general idea is that my work area, which mainly dealt with artists and custom labels, will be divided among the Warner vice presidents," says Smith. "There may be some shifts until they ultimately find the best arrangement."

In an opening move to re-define WB record authority, chairman Mo Ostin has taken back for himself the second title of president.

But as Smith points out, "It would be physically impossible for Mo, or anybody else, to carry both his full workload and mine. The biggest dif-

(Continued on page 66)

## PIRATE SHIP BACK ON AIR

By PETER JONES

LONDON—Despite a Home Office raid on Radio Caroline, the noted off-shore pirate radio station, and subsequent difficulties resulting from a severe gale in the North Sea, the radio ship has resumed broadcasting.

Three disk jockeys and the ship's captain were arrested when the ship, the Mi Amigo, drifted into British territorial waters.

A tug arrived from Spain to tow the ship out of territorial waters and the broadcasts resumed.

The three disk jockeys were due to appear in court last week.

A spokesman of the Radio Regulatory Dept. of the Home Office emphasized that he was "ever hopeful" of stopping the broadcasts from the radio ship.

## Deadlines Move Up For Next 2 Issues

LOS ANGELES—Editorial and advertising deadlines for the weeks of Dec. 22 and 29 will be moved up one day in order to accommodate special publishing schedules because of the holidays, Christmas and New Year's fall on consecutive Thursdays during these two weeks.

The magazine will revert back to a normal publishing schedule the week of Jan. 5.

## FIGHT ILLEGAL DUPLICATION

# MPA Pushing Fair Use Of Music Plea

By IS HOROWITZ

NEW YORK—With major national music educator associations already on record against the illegal duplication of printed music, the Music Publishers' Assn. is mapping a stepup in its drive to convince state and regional groups to conform to fair use standards.

Don Malin, chairman of MPA's educational contacts committee, says the campaign will reach full momentum shortly after the first of the year. The goal is to have more state groups pass and observe resolutions similar to those adopted by the Music Educators National Conference (MENC) and only recently by the National Music Teachers National Assn. (MTNA).

These resolutions bar the duplication of copyrighted music in auditions and competitions. An example is the MENC ruling that "copyright law shall be observed and that im-

proper and unauthorized use of music and other printed materials protected under that law shall be prohibited in all conference activities. . . ." MENC program participants who violate the policy are subject to suspension.

Malin, a veteran publishing executive now with Belwin-Mills, reports that about 25% of the state MENC chapters have already adopted policies against unauthorized print duplication. His hope is that many more can be brought into the fold during 1976. Much work remains to be done in the case of MTNA state and regional groups, he adds. Latter association is composed of private music teachers.

A special part of the MPA drive will be aimed at student MENC chapters in major universities and music schools, Malin declares. Some 15,000 students belong to these

chapters and about 4,000 are graduated each year to assume teaching posts.

In letters and meetings with educator groups, MPA representatives stress the long-term benefits of copyright observance. "We try to impress upon these organizations the importance to them of a continuous flow of new music," says Malin. "If the illegal use of music continues to grow, and royalties to creators diminish, there is a danger that writers will reduce their output and all will suffer."

On the legislative front, the MPA will continue to resist attempts to weaken fair use standards as written into the copyright revision bill now being considered by Congress. "We're satisfied with the proposed law," says Malin. "It's not ideal, but we can live with it."

# Stax Publishing Winery Sold To a Bank For \$3 Million

By ELTON WHISENHUNT

MEMPHIS—Union Planters National Bank bought the assets of East Memphis Music Co., the main subsidiary of Stax Records, for \$3 million at an auction Dec. 5 on the Courthouse steps held under heavy police guard because of physical threats.

Police, undercover agents and plainclothes detectives surrounded the crowd gathered at the Courthouse at high noon as James A. Cook, Union Planters National Bank vice president, submitted the only bid.

Police said later a militant black group had made threats of reprisal because they were angered at the bank foreclosing on Stax.

After the traditional auctioneer's

"going, going, gone," sounded, police rushed Cook and James S. Cox, attorney for the bank, into the Courthouse and out a side door to an unmarked police car to drive them back to the bank.

The main asset of East Memphis Music is 3,500 copyrights said to be valued at millions. The bank took the foreclosure action because East Memphis Music had defaulted on a \$3 million loan.

East Memphis Music was incorporated in 1957 as a holding company for copyrights on songs written and recorded by artists under contract to Stax. Stax's chairman and sole stockholder is Al Bell, who was indicted in September by a fed-

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## ITALIAN PRODUCT

# RCA & Peters In Import Agreement

NEW YORK—Peters International expects its Italian import disk business, now about 15% of total volume, to increase substantially from its new agreement with RCA Records International to manufacture and distribute product of RCA Italy in the U.S. and Canada.

Under the agreement, announced jointly by Robert Summer, division vice president, RCA International, and Chris Peters, president of Peters, the latter will distribute all product, manufacturing some and importing the rest.

"Our objective is to take the line and really promote it like a label should, merchandising appropriate Italian product to our ethnic and other retail outlets," notes Jim Bailey, Peters vice president and general manager, involved in the negotiations as was Joe Vias, RCA In-

ternational director planning and administration.

Not only will Peters have access to the top RCA Italy artists, but also

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# Labels Bag Generous Pay-Off On 'Greatest Hits' Sets

By BOB KIRSCH

LOS ANGELES—The unusually high number of greatest hits sets released during the year's last quarter (Billboard Nov. 15), appears to be paying off for many label executives, with 16 of these packages racking on the Top LPs & Tape charts this week and 14 of these showing stars.

Reasons offered a month ago by leading labels for the large quantities of greatest hits sets, including a means of exciting the

somewhat soft economy and a realization that such LPs do not damage catalog sales, also seem to be on target, with six of the artists represented with charted "best of" LPs and consumer excitement reflected in the charts.

Heading the greatest hits parade is Chicago, with its "Chicago IX Chicago's Greatest Hits" at No. 1 for the second straight week. America's "History—America's Greatest Hits"

is close behind at a starred three, while Seals & Crofts' "Greatest Hits" is at a starred 15 and Helen Reddy's "Greatest Hits" is at a starred 16.

Other packages doing well on the charts include "The Best Of Carly Simon" at a starred 27, Ringo Starr's "Blast From Your Past" at a starred 48, Gordon Lightfoot's double "Gord's Gold" at a starred 50, the

"Spinners Live" at a starred 76, the Allman Brothers' "The Road Goes On Forever," another double set, at a starred 79, the "Four Seasons Story" at a starred 84 and Paul Anka's "Times Of Your Life" at a starred 85.

Also starred on the charts are the "History Of British Rock Volume III" at 159, Dickie Goodman's "Mr.

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DECEMBER 20, 1975, BILLBOARD

# 1976 a Booming Year For Concerts—Forest

## Promoter Says Tours On Upbeat

By NAT FREEDLAND

LOS ANGELES—Look for 1976 to go down as the greatest concert year in history. That is the prediction of promoter David Forest, whose Fun Productions here has just wrapped up seven Cat Stevens dates and two David Bowie shows to start off his own 1976 in booming style.

"I expect the bicentennial year to be filled with incredible superstar tours of stadiums and arenas, according to current indications behind the scene," says Forest, a 10-year music industry veteran although he is only 27. "I think Streisand will be touring, the Moody Blues will get back together for at least a tour, the Rolling Stones and Bob Dylan will go back on the road next year and Paul McCartney is coming with Wings."

Forest sees his own rapid but hard-won rise in concert promotion as reflecting the solid health of the business. Started only two years ago, Fun has expanded from specializing in California secondary markets like Fresno, Sacramento and Bakersfield to its first stadium concerts coming this summer.

In August at the 65,000-capacity Anaheim Stadium, Forest will present ZZ Top and in September he will bring in Aerosmith, which sold out its first Forum date Dec. 5 for Fun.

"We had groups like ZZ Top, Bachman-Turner Overdrive and Kiss in places like Fresno and at the Santa Monica Civic Auditorium on their way up in 1974," says Forest. "Now it's starting to pay off big. For example, we have Kiss in five cities

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### ORDINANCE THROWN OUT

## Ticket Scalping To Continue In Vegas

By HANDORD SEARL

LAS VEGAS—After two months of debating and amending, the Clark County Commission has thrown out a proposed ticket scalping ordinance which would have made the practice illegal at local rock concerts as well as Strip Showrooms.

The seven-member commission voted 4-3 to kill the ordinance sparked by commissioner David Canter who warned the county-elected officials would be creating another "victimless crime" to drain the police department reserves.

"It is an indefensible interference on the liberty of the citizens who are affected by it," says Canter.

The creation of the ordinance was prompted by controversial ticket sales for the Oct. 2 debut of rock superstar Elton John at the Las Vegas Convention Center. About 2,560 tickets or 25% of the total 7,200 tickets were held back for the band, vips, local promotion and paying guests, according to promoter Mike Kelly of Rawhide Productions.

As a result, only 4,500 tickets, at \$9 each, went on sales and were gone in 45 minutes, many to organized scalping teams which in turn sold the tickets to the public at prices from \$25-\$100 each.

The proposed ordinance would have made it unlawful for private citizens to sell tickets to an event at a public place such as the Convention Center for more than the listed price. Licensed ticket outlets would only be allowed to charge 20% more than the listed price.

"A ticket agent could sell it for

120% but a person who buys it can't sell it for one dime more than he paid without committing a crime," continued Canter.

As originally written, the ordinance applied to all commercial entertainment ventures and not just events conducted at public places. Commissioner Tom Wiesner authored the change, saying it was not acceptable to control private enterprise and competitive ticket prices.

That original ordinance was tabled by commissioners and may possibly be resurrected at a latter date for still another vote.

## KKK LASHED BY DANIELS ON SONG USE

NASHVILLE—Artist Charlie Daniels has lashed out at the Ku Klux Klan for using one of his songs as background music for radio commercials—without his permission.

"I'm damn proud of the South, but I sure as hell am not proud of the Ku Klux Klan," Daniels says after learning of the unauthorized use of his song "The South's Gonna Do It Again." The song is an ode to the new South and such Southern rock bands as the Allman Brothers, Marshall Tucker Band and Barefoot Jerry.

"I wrote the song about the land I love and my brothers. It was not written to promote hate groups."

Klan officials used the song to help promote rallies in Louisiana. A KKK official confirmed the group was trying to establish a new image, but would refrain from using any more Daniels songs in the future.

## Phonogram Converting To Remote Processing System

CHICAGO—Phonodisc, the distribution arm of the Polygram Group, will introduce a remote Electronic Data Processing system in 1976 to provide highly detailed and instantaneous marketing data to Phonogram/Mercury and Polydor Records.

The innovation is part of the restructuring and improving of the distribution arm that began April 1 with the selection of David O'Connell as president.

The restructuring also involved changing from a regional concept to a branch concept, and six warehouses have been consolidated into

three main depots serving 11 branches throughout the country. The depots are in Union, N.J., Indianapolis and Sun Valley, Calif. A fourth depot is under consideration.

"The first avenue of coordination is at the branch, and the refinements employed in this system, while costing more money in air shipments as a trade-off for the cost of maintaining additional facilities, is resulting in better control through less layers of communication, and increased services, such as ad revenues to a particular area," O'Connell remarked during a national sales meeting here.

## Executive Turntable



SMITH



HARLAN



MENDELSONH



SHAND

Joe Smith moves from president of Warner Bros. Records, with whom he started 14 years ago as national promotion chief, to chairman of the board and chief executive officer of Elektra/Asylum Records. Mo Ostin assumes the WB Records presidency as well as remaining chairman of the board. Smith replaces David Geffen, who resigned the post to become vice chairman of Warner Bros. Inc. Geffen will also serve as advisor to the Warner Communication Record Group. . . . Herb Mendelsohn to president from vice president, marketing, and R.A. Harlan, vice president, operations, to executive vice president, a new position at ABC Record and Tape Sales. Mendelsohn replaces Mike Mallardi now corporate treasurer, ABC Inc.

\* \* \*

Harry Losk, veteran marketing executive with Handleman, Lieberman and the now defunct Transcon, returns to the industry with Phonogram/Mercury, replacing Jules Abramson as national sales manager. Abramson was elevated to senior vice president and director of marketing. . . . Mac Hardy, for a quarter-century boss of production at Capitol's various pressing plants, retires at 65 at year's end. He was for two decades at the Scranton plant. . . . The a&r slot at Prodigal Records, Detroit, has been discontinued and Jack Ashford has left the label.

\* \* \*

Ron Kramer has been elected vice president and general manager of Capitol Records' Beechwood/Glenwood Music firms, effective Jan. 1. He moves from Dick James Music, where he was West Coast head and directed creative affairs. . . . Hal Yoergler has been elevated to director of creative activities at ABC Music. He was formerly West Coast professional manager. . . . Former Tree Publishing staff writer, Randy Wallace, has moved from Nashville to Los Angeles to join the professional staff at UA Music. . . . John Appollo, formerly in insurance, is new in the general licensing department of BMI, Los Angeles. . . . Sonny Gordon joins Spooone and Cooga Music as professional manager from Josco Music. . . . Dewayne Orender has joined Young/Deaton Publication as general manager of its publishing firms.

\* \* \*

David Woodward has been named national promotion director for International Record Distributing Assn., Nashville. . . . Carl Walters, music director and head DJ, and Steve Cowan, manager, DJ and promo chief, have left the Woods, Fairfax, Calif., disco, to become indie promoters. . . . Jim David joins the Burt Bacharach-Hal David ASCAP firms at their new L.A. quarters from Landers-Roberts, where he was in publishing. Kathy Carey also joins from Richard Perry's office.

\* \* \*

At Chappell Music, Frank Military joins the firm as vice president, creative. Since 1970, Military was co-president, Circus Maximus, which was sold recently. Phil Mahfouz, formerly director of copyright, becomes vice president, administration. . . . Roy Dee promoted to executive producer, country music, RCA, Nashville. . . . Annie Shand named general manager of the new Virgin Records offices in New York. She was international manager for the label. . . . Jud Phillips joins Phonogram/Mercury as director, East Coast a&r, replacing Charlie Fach, upped to general manager and executive vice president. . . . C. Charles Smith elected an executive president at the Handleman Company. He joined the firm in May 1974 as vice president, finance, and was subsequently named treasurer.

\* \* \*

Stu Fine moves from RCA publicity writer to manager, East Coast a&r, Arista Records. . . . Cleveland's Ed Strait moves to New York as national label coordinator for Nempor Records. . . . Richard Meixner named manager of customer service for the Viewlex companies. . . . Lei Lott appointed executive assistant and director of artist relations at WMOT Records. . . . Steve Feld joins Morton Wax public relations, New York.

Sharyl Story, who left her own independent consulting firm to join Hitachi (Continued on page 17)

### RUNNING BATTLE

## Shelter Sues Leon Russell, Says He's An Exclusive Act

LOS ANGELES—Another piece in the legal jigsaw puzzle developing over Shelter Records has appeared in Superior Court here.

Shelter has filed suit against Claude Russell Bridges, aka Leon Russell and Scissor Tail Inc., asking the court to declare valid contracts between plaintiff and defendants

which make Russell an exclusive artist of Shelter.

A February 1972 Shelter-Scissor Tail pact provides that Russell do two LPs annually, in return for which Dennis Cordell Lavarack of the label agreed to a 10% of 90% of suggested retail list royalty.

(Continued on page 17)

## Taiwan Labels Ignore Antipiracy Laws

By RADCLIFFE JOE

NEW YORK—Ever heard of Jen Sheng, Yung Feng, Iant and First Records? Well, neither have CBS, RCA, Avco and Elektra/Asylum Records. Yet many of their key artists, including John Denver, Bruce Springsteen, Art Garfunkel, Paul Simon, the Who, Jefferson Starship, Pink Floyd and Linda Ronstadt are appearing on these labels in Taiwan and other off-shore islands.

The labels with the strange-sounding names are controlled by unauthorized music duplicators based in the Republic of China. They account for the sale of a staggering 500,000 albums by American and European acts each month in Taiwan alone. Sources close to the Taiwan market hesitate to even speculate on the combined monthly sales figures to the Chinese domestic and export markets.

That record piracy continues to flourish in Taiwan despite recent revisions of the island's antipiracy laws, rests largely with the fact that with the exception of Decca and Deutsche Grammophon, no foreign label has either a licensee or a pressing plant in Taiwan.

(Continued on page 66)

## Musicor Catalog To Springboard Intl

NEW YORK—Inking of a Springboard International deal to acquire rights to Musicor Records' catalog is expected this week.

Masters by such artists as Gene Pitney, George Jones, Melba Montgomery and the Platters, among others, are involved in the transaction.

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# Two ways to play “Fifty Ways To Leave Your Lover.”

3-10270

1. From the album...the way stations have been playing it for weeks... even Top-40 stations that don't usually program album tracks.

2. From the new single. Rush-released for obvious reasons.

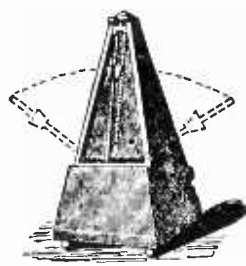
From Paul Simon's gold album "Still Crazy After All These Years," on Columbia Records and Tapes. Few albums have ever been so rich with good music.



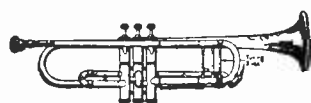
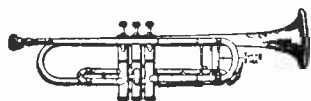
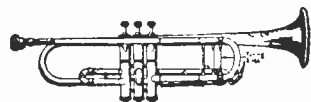
Produced by Paul Simon and Phil Ramone



# Here's how Tower got so tall.



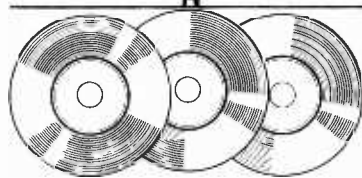
**THE RHYTHM.** That Oakland stroke. The backbeat born on the East Bay streets. Fresher than Philly. Hotter than New York. And Tower of Power hold the patent.



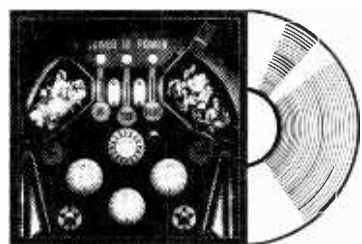
**THE HORNS.** So tight and sweet they've recorded with Elton John, Santana, Graham Central Station, Little Feat, Commander Cody, Rufus, Van Morrison, Jose Feliciano, Grace Slick and Paul Kantner, Bill Wyman and Papa John Creach, and played on stage with Rod Stewart/Faces.



**THE SINGING.** Hubert Tubbs, the Flash from Frankston, Texas, is the very soul of smoothness — and the very smoothness of soul.



**THE SINGLES.** Like "So Very Hard to Go," "You're Still a Young Man" and "What Is Hip?"



**THE ALBUMS.** Of which the latest and greatest is *In the Slot* (BS 2880), including "Treat Me Like Your Man" and "Drop It in the Slot."

Get up with it, get down one time, get out on the floor and work out with  
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# Every single major market in the continental United States is behind the "Masque."

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Kansas all the way, with a new  
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their first two giants, "Kansas"  
and "Song for America."

**Kansas' "Masque." An  
undisguised smash on  
Kirshner Records and Tapes.**

# Nobody's Hissing Mitchell In Boston

By NAT FREEDLAND

LOS ANGELES—A massive campaign by Elektra/Asylum and WEA's Boston branch for Joni Mitchell's new "The Hissing Of Summer Lawns" has sparked sales of 82,980 albums throughout New England in three weeks.

The Harvard Co-Op alone ordered 1,500 Mitchell LPs for its Harvard Square store, reportedly its biggest single new album order in history, and has since reordered another 750 units.

The campaign consisted of lottery giveaways of stereo equipment,

"Hissing..." albums and posters via the three Harvard Co-Op outlets and the four Tech Hifi stereo stores. Special advertising supplements in the Boston Phoenix newspaper heralded the lottery and reduced-price sales of a wide line of Elektra/Asylum product.

Lou Maglia, E/A Northeast regional sales manager, and Ellen Durst, WEA Boston marketing coordinator, confirm that the 82,980 "Hissing..." albums represent the largest initial orders for any LP ever handled by the branch.

# Motown Singles Sell 1.500 Mil In Last 4 Weeks

LOS ANGELES—Motown is in the midst of one of its most successful singles sales periods in recent years, having sold some 1.500 million units in the past four weeks, according to Barney Ales, executive vice president of the label, and Mike Luska, vice president of sales.

Luska says the label sold in excess of 650,000 singles in the week of Dec. 8, with more than half the sales attributed to Diana Ross' "Theme From Mahogany (Do You Know Where You're Going To)," "Walk Away From Love" from David Ruffin and "Love Machine" by the Miracles.

Other chart singles showing strong sales include Willie Hutch's "Love Power" and Eddie Kendricks' "Happy."

Luska says much of the label's current singles success comes from the recent expansion and realignment of the promotion and sales staffs, with more emphasis being placed on strong soul artists crossing into pop.

He also points out that Motown remains sensitive to the singles market, adding that the label made its initial industry impact in this manner.

The label has also recently acquired distribution of the Detroit-based Prodigal Records, which Luska feels will offer another strong singles base. Gordon Prince is vice president and general manager of Prodigal.

# CTI And Motown Divorced

• Continued from page 1

be moved through a network of indie distributors that CTI has already established.

CTI went to Motown in 1974 after folding its own company-owned branches for financial reasons.

Although CTI refused comment on the split, it is known that Creed Taylor, label president, was unhappy over his lack of autonomy, in which he felt he was relegated to the position of little more than a record producer since the distribution pact.

Another sore point, it is said, was Motown's cutback in advertising, coming at a time when CTI was very hot on the charts.

During the more than one year that Motown has handled the CTI line, that also includes Kudu and Salvation, CTI was active on the charts with several artists including Washington, Laws, Benson and Ms. Phillips.

# Sonny And Cher Have No Plans For Disks—Yet

LOS ANGELES—Sonny & Cher's professional reunion apparently does not yet extend from their CBS-TV variety series to records, according to Warner Bros. spokesmen.

Cher is under contract to WB for records while Sonny is currently unaffiliated. However, Warner is presently unaware of Cher's next recording plans or what producer she intends to work with.

However, with the first new Sonny & Cher segment due to air Feb. 1, Cher and her ex-husband are both likely to be too busy to enter the recording studio—either solo or as a duo—for some four or five months. And Cher's last string of hits, produced by Snuff Garrett for MCA several years ago, were cut without Sonny.

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# Cap Plants To Press All WB Product

LOS ANGELES—Capitol Records and the labels of Warner Communications have entered into an agreement under which Capitol will manufacture disks for Warner Bros. Records and prerecorded tapes for WB, Elektra/Asylum and Atlantic, effective July 1, 1976.

Columbia Record Productions, a division of CBS, has been manufac-

turing disks for Warner Bros. for more than 15 years, with Warners probably its largest custom client. CRP will continue to handle disk production for Elektra/Asylum and Monarch, CRP and several other plants will continue to handle disks for Atlantic. Tape production for Elektra/Asylum moves from CRP to

(Continued on page 66)

# New Christmas Selections

This is a compilation of new Christmas items as provided by manufacturers. This list is run as a buying and stocking guide.

## ALBUMS

- AN ADAPTATION OF DICKENS' CHRISTMAS CAROL—The Walt Disney Players, Disneyland 3811
- BLESS THIS HOUSE—Gladys Knight & the Pips, Buddah BDS 5651
- CHRISTMAS WITH JOHN FAHEY, VOL. II—John Fahey, Takoma C-1045
- ROCKY MOUNTAIN CHRISTMAS—John Denver, RCA APL1-1201

## SINGLES

- A BABY JUST LIKE YOU/CHRISTMAS MEM'RIES—Frank Sinatra, Reprise RPS 1342
- AN OLD FASHIONED CHRISTMAS (Daddy's Home)—Linda Bennett, Mercury 73750
- A SING ALONG CHRISTMAS SONG—The Country Cavaliers & Children's Christmas Choir, Country Showcase America 158
- AWAY IN A MANGER—Colonel Doug Bogie, ABC 12148
- BLACK CHRISTMAS—Don Smith, V J International 1224
- CHRISTMAS AIN'T CHRISTMAS NEW YEARS AIN'T NEW YEARS WITHOUT THE ONE YOU LOVE—The O'Jays, Philadelphia Int'l. 3581
- CHRISTMAS CAROL—The Daniel Santacruz Ensemble, EMI P-4194
- CHRISTMAS FOR COWBOYS—John Denver, RCA PB-10464
- CHRISTMAS PRAYER—Hollywood Cliff, KDDY 9037
- DEBBIE'S LAST CHRISTMAS—Kristine Carol, Rocky Coast 19754
- DISCO BELLS—Walter Murphy Orchestra, Major
- FATHER, FATHER—Kool & the Gang, De-Lite 1577
- HAPPY HOLIDAYS (Part 1)—Ohio Players, Mercury 73753
- I BELIEVE IN FATHER CHRISTMAS—Greg Lake, Atlantic 45-3305
- JINGLE BELLS (Part 1 & 2)—Bunny Sigler, Philadelphia Int'l. 3582
- JOY TO THE WORLD—Connie Smith, Columbia C-33553
- LIGHT OF THE STABLE—Emmylou Harris, Reprise RPS 1341
- LITTLE DRUMMER BOY (Disco Version)—Clifton Ridgewood, ERA 114
- NESTOR, THE LONG-EARED CHRISTMAS DONKEY—Hank Snow, RCA PB-10459
- O HOLY NIGHT—Jerry Butler, VJ International 1225
- REVELATION—Daniel, United Artists 751
- SANTA CLAUS WANTS SOME LOVING—Creeper, ABC 12147
- SANTA JAWS (Part 1)—Homemade Theatre, A&M 1776
- SUSIE SNOW FLAKE—Peggy Lee, Conex 500
- THE CHRISTMAS SONG (Chestnuts Roasting On An Open Fire)—The Jimmy Castor Bunch, Atlantic 45-3302
- THE LITTLE DRUMMER BOY—Moonlion, P.I.P. 6513

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<b>THE CAR OVER THE LAKE ALBUM</b>	<b>THE OZARK MOUNTAIN DAREDEVILS</b>	<b>SP 4549</b>
<b>LOVE WILL KEEP US TOGETHER</b>	<b>CAPTAIN &amp; TENNILLE</b>	<b>SP 4552</b>
<b>DIAMONDS &amp; RUST</b>	<b>JOAN BAEZ</b>	<b>SP 4527</b>
<b>BELLAVIA</b>	<b>CHUCK MANGIONE</b>	<b>SP 4557</b>
<b>CRISIS, WHAT CRISIS?</b>	<b>SUPERTRAMP</b>	<b>SP 4560</b>
<b>MELLOW MADNESS</b>	<b>QUINCY JONES</b>	<b>SP 4526</b>
<b>IT'S ONLY LOVE</b>	<b>RITA COOLIDGE</b>	<b>SP 4531</b>
<b>GREATEST HITS</b>	<b>CAT STEVENS</b>	<b>SP 4519</b>
<b>EQUINOX</b>	<b>STYX</b>	<b>SP 4559</b>
<b>HAIR OF THE DOG</b>	<b>NAZARETH</b>	<b>SP 4511</b>
<b>ORDINARY FOOL</b>	<b>PAUL WILLIAMS</b>	<b>SP 4550</b>
<b>FLAT AS A PANCAKE</b>	<b>HEAD EAST</b>	<b>SP 4537</b>
<b>ONCE I LOVED</b>	<b>ESTHER SATTERFIELD</b>	<b>SP 3408</b>
<b>FRAMPTON</b>	<b>PETER FRAMPTON</b>	<b>SP 4512</b>
<b>STORM AT SUNUP</b>	<b>GINO VANNELLI</b>	<b>SP 4533</b>

**HAVE A GREAT CHRISTMAS SEASON!**



## PHOENIX' KOY Long One Of Top 2 Stations, P.D. Insists On Melodic Music

By FRANK BARRON

LOS ANGELES—KOY in Phoenix has been among the top two stations for many years, and program director Nat Stevens says there is a reason for it—melodic music.

"At KOY we play music. Music is the important thing. The beat comes and goes. It's a fad. If the beat predominates, then that song doesn't get on KOY. Melody is the most important thing. Melodies last. Lyrics must have universality. They must talk about people.

"Music changes," Stevens acknowledges. "The beat of music changes over the years. But to latch on to a beat is to put on a Guru jacket, although I admit that some items will break through."

Stevens has been program director at the MOR station since September 1968, "and within a year there were 17 MORs in Phoenix. But we took care of them, one by one."

A good MOR, he points out, "must be balanced. It must play new versus old. All MORs must be bal-

anced. Many don't do well because they become unbalanced. Balance is most important. Some stations say 'if it's a hit we must play it—that's what the people want.' That can be an error. A song is a hit. But with whom? I respect the audience, but a program director must be discerning."

KOY is a mix of today's and yesterday's music with locally-oriented news. The disk jockeys communicate with the people, lacing some humor in their broadcasts. "Other stations have tried here, but did not get the blend correct. We vary. We play familiar, then not as well known music, and vice versa. We don't do anything in extremes."

Stevens notes that, "There is a market for MOR. It doesn't change, and it shouldn't be confused with rock. We play new, good records as they come along. We play no obscene album material, even though some record companies want us to. And MOR stations can play great tunes whether or not they are in big favor."

He acknowledges that, "You have to be aware of key new artists, like an Elton John." KOY will play some pop tunes by these artists, "but there must be technical proficiency in that rock music."

Stevens is the oldest program director in Phoenix in terms of p.d. service. He seen the market expand to 32 stations in that city, and he has co-programmed music for KOY and sister station KULF in Houston.

"I've learned from other program

directors, such as Leo McDevitt in Albany and Bill Drake in Fresno. I have been in radio 23 years, and I've programmed stations since 1958. Program directors should judge individually. They shouldn't watch other program directors. Too many just don't take a chance."

A program director, as defined by Stevens, "gets his job because no one else will do it. He is a guy who walks down the corridor and picks up a gum wrapper. Everyone else says 'that's not my job.'"

Stevens sees no future for disco music. "Disco is a fad with a beat. Plot and universality of theme is the most important thing. The music."

The station, on the air 24 hours a day, is blessed with a strong lineup, including Stevens from noon to 3 p.m., "International Disk Jockey Of The Year" Bill Heywood from 5:30 to 9 a.m. The others are Don Armstrong from 9 to noon, with KOY since June 1968; Alan Chilcoat from 3 to 7 p.m.; Brian Connor from 7 to midnight, and all-night man George Weaver.

All the jocks integrate some humor, "but we lay back during the housewife hours. And we play no heavy rock at night. We may not have the numbers at night, because we are not reaching for the kids. The adults are getting the same music then."

Stevens feels it's a big mistake for stations to constantly change disk jockeys. "Radio is a habit medium.

(Continued on page 21)

## 17-RECORD PLAYLIST

## Kansas City KCMO Ignores the Charts

KANSAS CITY — Though KCMO is accenting a playlist of only 17 records, program director Al Casey believes the programming will actually prove beneficial to the record industry "because we'll be picking up on records here before they hit the national chart... we're going to reflect what's selling in this market whether it's selling on a national basis or not."

He points out that Willie Nelson's "Blue Eyes Crying In The Rain" was No. 3 in the market for three weeks... "there's a whole country feeling to the city, so we'll be reflecting that on the station. C.W. McCall's 'Convoy' is starting to take off here, too."

KCMO, which a few years ago tried to pioneer a format that was a blend of folk music and country music under then general manager Dick Carr, will also be playing some album cuts. "Never Been Any Reason" was a big tune for a couple of months in the area and throughout the Midwest, according to Casey.

Oldies used on the station will date as far back as 1955.

The target audience will be adults 18-49. "We plan to be an adult mass appeal station, localized totally to Kansas City."

Casey came to the radio station on Sept. 7; the station was overall sixth

in the market, according to a recent ARB audience survey.

"But I think the country-folk format was valid at the time it was launched by Dick Carr. However, when he left the station, the momentum faded," says Casey.

"My main competition is WHB. The only audience they've got that I'm not really after is a bunch of teens. KBEQ has most of the teens in the market anyway... in market after market it seems that teens have abandoned AM radio for FM. Only a few great AM stations—such as WABC in New York and WFIL in Philadelphia—seem to have the teens still locked up.

"Since younger demographics are going to FM, I'm shooting for upper demographics.

"I don't think there's any way at all I could get those FM listeners back. It's too difficult to compete with the low advertising limitations that FM stations have.

"But I'm still of the old school in radio—entertainment. Thus, we're striving for the best of both worlds here with KCMO—execution of a tight format with an injection of personality."

Steve Shannon is general manager of the 50,000-watt station located at 810 on the dial. In the 1930s, Walter Cronkite was its news chief.

## DJ Married On Air

NASHVILLE—WMAK deejay Bruce Clark felt right at home at his marriage Dec. 5 since the ceremony was carried live on his station.

The event starring Clark and his bride Denise Austin was broadcast direct from the Sound Track Lounge of the Hall of Fame Motor Inn.

The honeymoon was about as brief as the ceremony since Clark had to be back on the job at 2 a.m.

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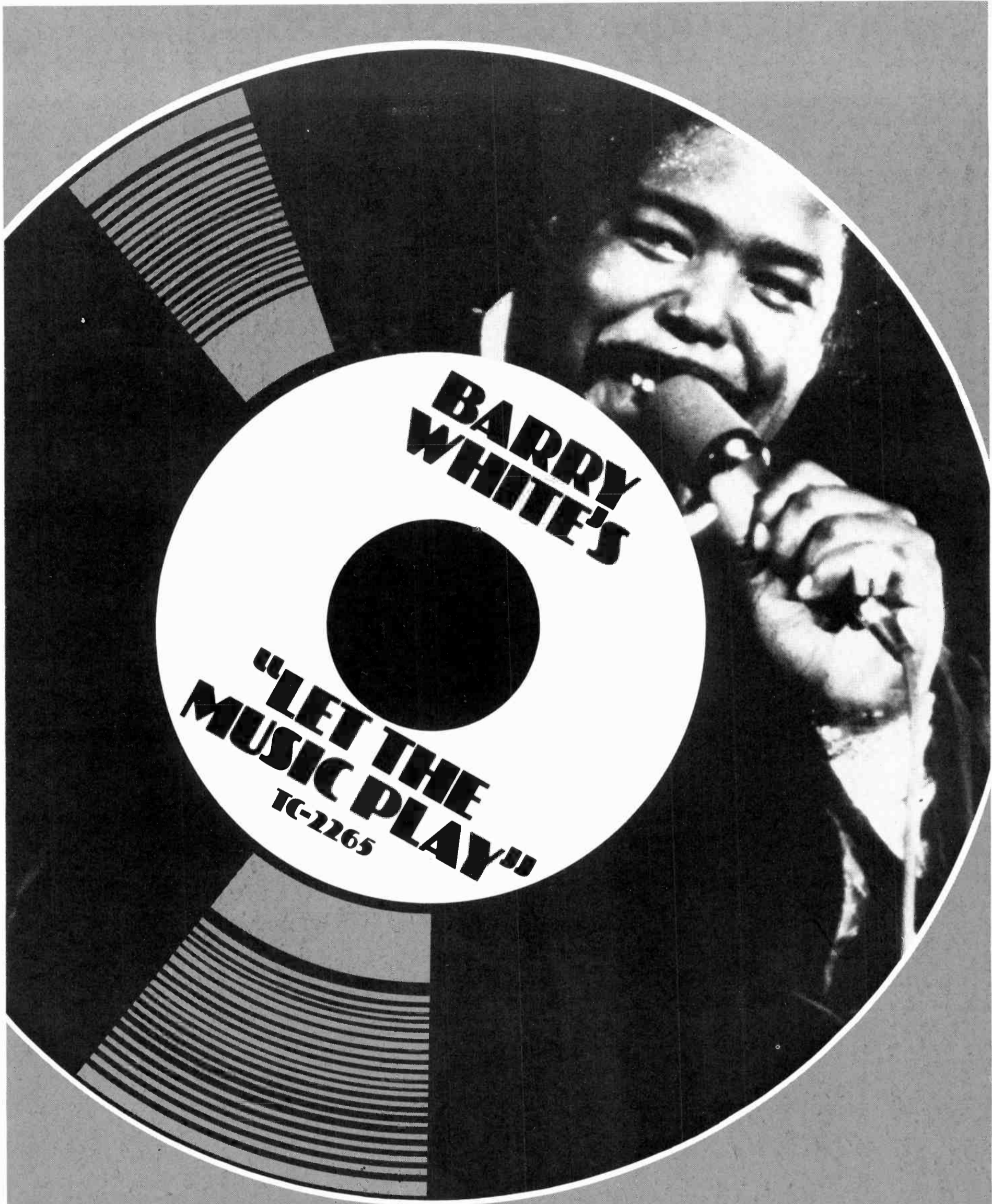
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IN OUR DEBUT APPEARANCE AT THE GARDEN

*Thanks all,*

*Ozzy Bill Geezer  
Tony*





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BOOK REVIEW

# Final Ralph Gleason Tome A Compilation Of Oldies

"Celebrating The Duke and Louis, Bessie, Billie, Bird, Carmen, Miles, Dizzy And Other Heroes," by Ralph J. Gleason. Atlantic-Little, Brown, Boston; 280 pages, \$8.95.

LOS ANGELES—Anything the late Ralph Gleason wrote was worth reading. He died at 58 last summer shortly after completing the manuscript that shapes up into a handsomely produced book with jacket designed by Bernie La Casse.

## Weiss Off To Set Label Deals

LOS ANGELES—Artists of America, the label based here which was founded last spring and now has 13 acts under contract, has retained Bobby Weiss' One World of Music firm to represent the company in arranging worldwide disk/tape distribution and publishing affiliations.

Weiss was to arrive in London Monday (8) for parleys with a half-dozen British manufacturers. Artists of America is headed by Harley Hatcher, president, and Gordon "Bud" Fraser, executive vice president.

## Running Battle

• Continued from page 4

This paper was modified in February 1974, increasing the royalty to 12%. A five-year with two one-year options Scissor Tail/Russell pack of January 1972 called for Russell to get 65% of the employer's gross income from everything but concerts and live performances, where the cut was 25%.

The pack guaranteed no less than \$6,000 annually. It further stated that when the cash flow permitted, Russell was to get \$40,000 monthly as quickly as possible. Russell also signed a guarantee of performance pact with Shelter in February 1972.

The pleading asks the court to intervene and decide on the validity of the contracts because Russell refuses to abide by the pacts, while Shelter claims it has fulfilled all its obligations to him.

Russell earlier (Billboard, Nov. 1) filed a superior court pleading asking the court of voluntarily wind up corporate proceedings of the label.

## Profits Zoom

• Continued from page 8

Pound (hovering just above \$2, its lowest exchange rate ever)."

Forecasting the next six months, Leslie says, "We look forward to the balance of this fiscal year as a period of continued comparative improvement consistent with the economy of our country and the world."

In accordance with the quarterly cash dividend policy adopted this July, Pickwick International will pay its second quarterly cash dividend of 8 cents per share on Dec. 19 to shareholders of record on Nov. 20.

But exactly what goal the erudite and much-praised pundit intended isn't clear. Much of his wordage is old and dreadfully dated, culled as it is from Gleason-authored LP liners and his contributions to Rolling Stone, Stereo Review and the San Francisco Chronicle going back to 1952.

There are, of course, perceptive and immensely readable passages depicting the varying characters of 13 prominent jazz performers whom Gleason knew well. But one may inquire, aware that he can never reply, why he devoted all 280 pages to black artists, ignoring equally dear and celebrated Caucasian friends? No man was closer to Woody Herman, for one example, than Gleason. Perhaps he planned a follow-up book devoted solely to whites.

The Duke receives the closest attention, deservedly, but there's precious little Ellingtonia over 110 pages that hasn't been published previously. And as for Gleason's twice-repeated, dogmatic claim that "Johnny Hodges never played a bad note in his long career," that's a crock. Hodges was mortal and, like Carter and Parker, fluffed now and then. They all do.

If Gleason deliberately slanted his book to youngsters unacquainted with jazz, then it is successful. But for the many who, like the likeable author, have spent decades immersed in the music and those who perform it, "Celebrating The Duke" reads like a summer re-run.

Gleason merits a stronger, more durable memorial to his writing skills and he was just the man who could have written it. How sad and ironic that his final effort falls so short.

DAVE DEXTER JR.

## Business Up

• Continued from page 6

tised on rock oriented radio stations.

Some prices in the ads: \$3.98 for "Rock Of The Westies" by Elton John on MCA; \$3.88 for John Denver's "Windsong" on RCA; \$4.77 for the Montreux series on Pablo; \$3.88 for "Born To Run" by Bruce Springsteen on Columbia; \$3.88 for "Mahogany" by Diana Ross on Motown; \$3.88 for "Mellow Madness" by Quincy Jones on A&M; \$36.95 for the nine LP set, Beethoven's "Nine Symphonies" by the Chicago Symphony with Sir Georg Solti on London; \$3.88 for "Helen Reddy's Greatest Hits" on Capitol; \$4.77 for four imports on Philips and \$24.88 for "Paganini: The Six Violin Concertos" on DGG.

## Silver Telly Disk

LOS ANGELES—Telly Savalas' debut LP "Telly," on MCA Records has been awarded a silver disk in the United Kingdom for sales in excess of 60,000.

Savalas was presented the award during a recent visit to England.

# THE BILLBOARD BOOKSHELF

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## REVOLUTION IN SOUND A Biography of the Recording Industry

By C. A. Schicke. Follow the trends, artists, technical breakthroughs—even the scandals that went into making the record industry what it is today. Beginning with Thomas Edison's invention of the first phonograph, *Revolution in Sound* takes you through the early patent struggles; the formation of manufacturing firms and the series of mergers that led to the establishment of Columbia, RCA, Decca, and the host of independents which followed; the development of merchandising techniques; the introduction of the longplay record and the battle of speeds it kicked off; a description of the staff and organizational layout of a typical recording firm; a projection for the future of the industry, and much more. "Schicke, a veteran recordman whose label affiliations over the years have included executive responsibilities at Columbia, Epic, Caedmon, and more recently London, writes with a fine flair for digestible detail in tracing the complex technical and commercial origins of the industry from its infancy to its current 4-channel dilemma... At \$6.95, the price of an LP, the book is a worthwhile addition to the small catalog of volumes dealing with the industry."—*Billboard*  
246 pp. 8 x 5½. Fully Illustrated. \$6.95

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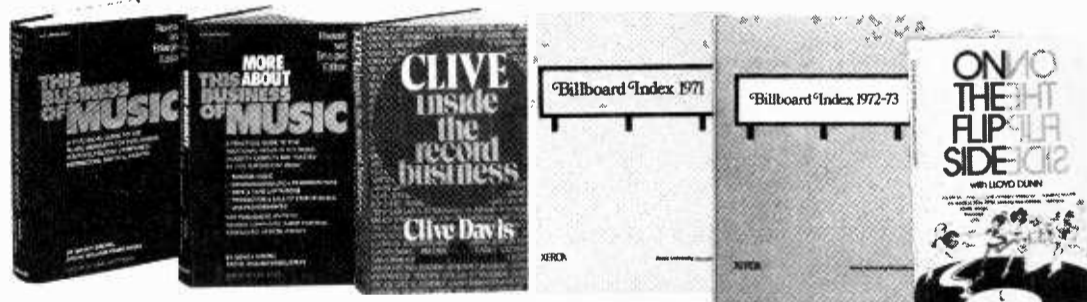
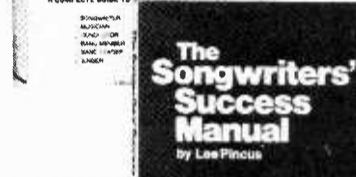
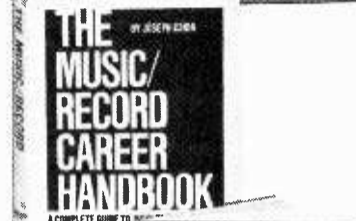
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# Executive Turntable

• Continued from page 4

Sales Corp. of America, has been made advertising and merchandising manager. . . Kevin McCormick appointed head of film development for the Robert Stigwood Organization. . . Donald Marro named manager, market planning, and Joel Gitnick, manager, marketing administration, at Sony Corp. of America. Both are new managerial slots. It's Howie Aronson (not Harvey) who joined Le-Bo Products from Capitol Magnetics as national sales manager. . . Cary Draffen named to new post of national sales manager, OEM division, U.S. Pioneer Electronics Corp.



# Thanks For Believing!



**Arista Records...Where CAREERS Are Launched!**

## Vox Jox

By CLAUDE HALL

LOS ANGELES—Paul Ward has shifted from KFRC-FM in San Francisco to WROR in Boston, replacing Art Ortega as program di-

rector. Got to tell you, considering the fact that Erica Farber is manager there, it's a great place to be program director.

The lineup at WPLB in Greenville, Mich., which is honestly whiteville this time of year under 17 feet of snow, features Ted Skantz 6-9

a.m., Larry Painter 9-noon, the syndicated Ralph Emery show 1-2 p.m., Wilber Christenson 2-5 p.m. and Henry Krueger 6-9 p.m. Krue-

ger says, "This FM is 50,000 watts now and guns through Grand Rapids with BPI's "Country Living" show. . . Mike Reed is the new program director at WIBU in Pynette, Wis., and he says: "I can remember sitting in on those record promoters' session at the International Radio Programming Forums in 1972 and 1973 and I can remember how they all vowed to help the radio industry all they could if we'd do our part for them. My problem is that I've written record people, I've called record people, but it has done little good. We're contemporary MOR and we send out a weekly playlist and we need help!"

Charlie Roberts, who operates a disco in New Jersey, praises service from Frank Slay at Claridge, Marc Paul Simon at Provocative Promotions and Paul Poleski at WEA Group.

Jim Douglas reports in from WKST in New Castle, Pa., where the lineup has himself doing the 6-10 a.m. show, followed by Ken Broo midday, John Nuzzo 2-6 p.m. and Bob Palmer at night. In addition to programming the station and doing the morning show,

Jim Douglas also does engineering for the station and a sister station in Ellwood City, Pa., called WFEM. "Occasionally, I even do a part-time air show at country WFEM under the name of Jason King. . . Some

(Continued on page 31)



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### Bubbling Under The HOT 100

- 101—VALENTINE LOVE, Norman Connors, Budah 499
- 102—THIS IS WHAT YOU MEAN TO ME, Engelbert Humperdinck, Parrot 40085 (London)
- 103—WE'RE ON THE RIGHT TRACK, South Shore Commission, Wand 11291 (Scepter)
- 104—BETTER BY THE POUND, Funkadelic, 20th Century/Westbound W 5014
- 105—DAYDREAMER, C.C. & Company, 20th Century/Westbound W 5018
- 106—WE GOTTA GET OUR THING TOGETHER, Dells, Mercury 73723 (Phonogram)
- 107—LOOKOUT, Sons Of Champlin, Ariola America 7606 (Capitol)
- 108—CAN'T TAKE MY EYES OFF OF YOU, Gerri Granger, 20th Century 2241
- 109—GET IT WHILE THE GETTIN' IS GOOD—Leo & Libra, Sound Bird 5003
- 110—TONIGHT'S THE NIGHT, S.S.O., Shadybrook 45019

### Bubbling Under The Top LPs

- 201—WALTER CARLOS, By Request, Columbia M 32088
- 202—PAUL KOSSOFF, Back Street Crawler, Island ILPS 9264
- 203—10 cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 204—ANDREW GOLD, Asylum 7E-1047
- 205—THE MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird SB 7509
- 206—KEITH JARRETT, Back Hand, ABC/Impulse ASH 9305
- 207—SPLINTER, Harder To Live, Dark Horse SP 22006 (A&M)
- 208—DAVID ESSEX, All The Fun Of The Fair, Columbia PC 33813
- 209—McCOY TYNER, Trident, Milestone 9063 (Fantasy)
- 210—THREADS OF GLORY (200 Years Of America In Words & Music), London GSP 14000

DECEMBER 20, 1975, BILLBOARD

## WCNW-FM Changes Call Letters & Format

CINCINNATI—WCNW-FM, at nearby Fairfax, Ohio, has switched its call letters to WLVV-FM and hyped its power by 21,000 watts, making it the first 50,000-watt commercial music FM station in the area. At the same time the station ditched its country music image in favor of the "beautiful music" sound of Tom Merriman's TM-1000C series produced in Dallas.

Broadcast Management, Inc., recently acquired WCNW-AM and FM from Walter Follmer, Inc., for a reported \$500,000. Joel M. Thrope, BMI president, says more than

\$200,000 is being spent in studio renovation, a new tower, antenna and transmitter.

John Stolz, formerly with WWEZ here, has been named operations manager and will host the noon to 5 p.m. music segment. Jim Spaeth will fill the 5 p.m.-midnight slot and Don Alben will carry on from midnight to 6 a.m. Jack Stewart, now at WWEZ, is slated to join WLVV this week to fill the 6 a.m.-noon period.

The only other 50,000-watt FM station in the area is WQMS-FM, Hamilton, Ohio, which programs gospel music exclusively.

## S.F. Earth News In Bid To Push Record Business

SAN FRANCISCO—Earth News is planning to launch an audio service that would accent the record industry.

Larry Yurdin, veteran progressive program director who once programmed WABC-FM in New York (now known as WLPJ), is now researching the project—an audio feature service that "consists of highlights from live or produced programming obtained from stations and independent producers all over the U.S. and Canada. The concept is fluid—just about anything ear-catching, timely and out of the ordinary might fit in."

Yurdin is looking for about 100 dependable sources of material. These sources would call him when they thought they had something viable. "I might only take three minutes out of a half-hour interview. But we would pay for its use and reproduce it in the regular service and distribute it to subscriber stations."

Plans call for the audio service to be five-minute feature twice a day. It would be furnished daily to one station per market on a first-come basis. Interested parties may contact Yurdin at 415-362-3045.

## KCBS-FM Now Soft Folk-Rocker

SAN FRANCISCO—KCBS-FM has slowly moved into a soft folk-rock type of format, perhaps much like that of KNX-FM in Los Angeles.

Tom Pierce, general manager, calls it an easy listening all rock format featuring mellow rock music with ballads by artists such as John Denver, Joan Baez, Janis Ian and Art Garfunkel. "Moderated by non-hype announcers."

"Something is happening in the world of radio that has never happened before... an entire generation of adults is in the audience that grew up on rock. For them, MOR music is early Beatles. They love rock, but they've outgrown the frenetic approach offered to them by Top 40 stations." But these listeners still want a station that is more than a jukebox, he says.

So, KCBS-FM will also feature public service announcements, editorials and news.

Pierce has been with CBS several years, moving to the station two months ago from a position as Midwest manager of CBS-FM Sales. He admits the format was inspired by KNX-FM. KNX-FM features soft rock music; the station is automated and the program director and one personality intro the music. It has been successful in Los Angeles with a low overhead.

## Insists On Melodic Music

• Continued from page 12

The audience expects the same things from a station. And a big problem is that there is very little criticism in the radio business. There is no one to tell you what you are doing right or wrong. There is no expert to tell the disk jockey. Very few persons are qualified."

Although Stevens selects the music for KOY, he allows his on-the-air men ample leeway. "A deejay can play something new and beautiful if it's right—like when 'Summer of '42' first came out."

The station repeats no music during a 3½-hour time period. "You won't hear repeats daily. And the older an oldie, the less it gets played here. We will play a 'hokey' oldie once in a while, though." He emphasizes that the station is "not about to jump on a new fad just because it's here. We will play the best of the old and new songs."

KOY's audience ranges widely—from 18 to 64. "And we don't alienate an audience. Music must be palatable and have primary appeal

to all. Sometimes it can turn off a wide part of the audience. We have done research tests on some songs and audiences and found that some acts don't appeal to all audiences even with the same song."

Stevens is proud of the fact that KOY "has been among the top two stations in Phoenix since I have been program director. And we are No. 1 here in such groups as 18-34, 18-49 and 18-64."

His one peeve is this: "I don't believe in Casper Milquetoast stations. And I don't believe in vanilla stations. Balance and music are the most important things."



WDGY photo

**GREATEST HITS**—Capitol Records artist Helen Reddy dons a Johnny Canton T-shirt with his photo. Canton, program director and 6-10 a.m. air personality on the Minneapolis Top 40 station, created the T-shirt to commemorate his 10th year at the Storz operation.

## RCA's Sales Tools

NEW YORK—RCA Records has released a brochure listing 180 of its best selling albums as part of a sales tool for the holiday buying season.

Items in the brochure are given by category, and 75 are featured with a cut of the album cover for ease of identification. RCA will give away 500,000 catalogs to stores across the country, along with a number of containers to hold the brochures.

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(by Billy Hayes and Jay Johnson)

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## Talent

## Signings

Fred Neil, absent from the recording scene for a number of years, signs with Columbia. An album of newly penned material from the artist will be released shortly. ... Rock group Arrangement to Vanguard. Their debut LP will be produced by John Anthony. ... The Jon-Wite Group inks a long-term contract with Cenpro Records. ... Salsa group Conjunto Melao (TR) goes to Ralph Mercado Management. ... Jack Buccino and his group Pure to Turbo Records, an All-Platinum label. Their first single is "It's Going On In New York."

The Four Freshmen to Kahoots Records, a division of Baldwin Sound of Mechanicsburg, Pa., for their first album since exiting Capitol three years ago after 33 albums. ... Red Sovine resigned to Starday, after leaving the country label several years ago.

Penny McLean to Atlantic for U.S. distribution. Her "Lady Bump" is a European hit single on Jupiter. ... John Wesley Ryles is the first artist signed to Music Mill Records, new Nashville label of Al Cartee and George Soule.

## Concert Tours To Flourish In 1976

• Continued from page 4

on their next headliner tour as they are now developing into major attractions."

Forest feels that the key to an act's drawing power is being "known."



Fun Productions photo  
David Forest: Playing in the major league of concert promotion after a two-year climb.

This can come not only from radio play but also from tv exposure, nightclub and concert appearances plus word-of-mouth about all these.

"Strictly AM radio hits may not be enough to fill concert halls today," he says. "It's much better to be seen on the rock tv shows and play smaller venues as well. Even an act as exciting as K.C. & the Sunshine Band had to cancel a planned Hollywood Palladium date because the audience here didn't know them as personalities beyond their No. 1 AM hits and therefore didn't buy tickets."

Forest has hired a second production manager and is taking on another related business line. He is offering full technical tour direction service to groups for a flat fee. First national client is the 1976 U.S. tour of Sweet, the veteran English hitmakers who were first brought over for an American debut only this autumn by Forest.

Unlike many larger promoters, Forest maintains his own in-house art director and publicity/advertising manager. "When we go into a market like Phoenix, which is not a major record headquarters, we make sure all the key people in the music community are covered and aware of us," says Forest.

"We've been trying to build up a constructive rapport with local record store managers and clerks as well as radio stations and reviewers."

Forest normally budgets for advertising 10% of each concert's gross potential, sometimes budgeting as much as 15%. He claims this is considerably higher than the national average for promoter ad expenditures.

Now producing shows regularly in Albuquerque and El Paso as well as California and Arizona, Forest sees himself as part of the vanguard of a second generation of rock promoters who have successfully earned places alongside the founding leaders of the industry. He names among this group John Schier of New Jersey, John Bauer of Seattle, Bruce Kapp of Chicago and Irv Zuckerman of St. Louis.

"Promoters like them have proven that hard work and determination can still break newcomers into successful rock concert promotion," says Forest. "Their achievements make it easier for all of us as booking agencies start to loosen up and spread their upcoming acts around a bit more."

## Craddock's Success Not As Easy As Pie For Him

By GERRY WOOD

NASHVILLE—Assaulting the upper ranks of the country chart with "Easy As Pie," Billy "Crash" Craddock looms as the latest country artist to crossover into the pop area.

Craddock has settled into a successful singing style that's a natural for crossover activity—a golden word in Nashville nowadays. "We cut country rock because that's what we started with, and I don't think deejays and fans would accept me doing hard country. But I love hard country. Country music has changed in the last five to seven years, and I like to think we had something to do with it by recording songs like 'Knock Three Times.' Some country



London photo  
ZZ Top: From left, drummer Frank Beard, bassist Dusty Hill and guitarist Billy Gibbons keep setting those little ole' attendance records in more areas of the U.S.

## Cowboy Attire An Asset To ZZ Top

By PAUL ZAKARAS

SAN ANTONIO—What do cowboy boots and 10-gallon hats have to do with a rock group's swift rise to superstar status?

Quite a lot, according to the three young Texans making up ZZ Top, a hard-driving blues/rock band that seems to break attendance and box-office records each time it performs a concert.

"The Texas country boy image used to be a liability whenever we'd go up North several years ago," says lead guitarist Billy Gibbons. "Kids at rock concerts would see our outfits and say, 'Oh no, They're a country band.' But that liability has now become one of our biggest assets: we played New York last week and half the audience was wearing cowboy hats. It's that way wherever we go. They're identifying with our image and responding to the special Texas feel of our music."

The magnitude of public response to the Houston-based ZZ Top's image and music can be measured in numbers: they have drawn the largest concert crowds ever assembled in Nashville, Tulsa, New Orleans and Austin (where more than 80,000 fans greeted them at the Univ. of Texas Memorial Stadium in the summer of 1974).

Until lately ZZ's incredible concert success seemed limited largely to the South and the West Coast but recent sellouts at the Boston Garden (Sept. 22) and New York's Felt Forum (Nov. 22) demonstrate that the trio has gained superstar acceptance nationwide.

Why the big turnout from the early coolness of northern audiences?

"Part of it was that rock crowds didn't know how to react to the

Western look at first—they didn't associate it with their kind of music," says Gibbons. "But they soon realized, intuitively, that there's a natural connection between a wild, rural place like Texas and the raw and raucous rock sound we create. I think people are sick of the bland coast-to-coast franchise look in this country and they're turning to ethnic and regional roots to get in touch with something real. Our audiences are plugging in to the vitality of the whole Texas subculture through the medium of our music."

Gibbons and film buff Dusty Hill, ZZ's bass guitarist, point out that far from appealing only to narrow regional tastes, the Texas image has had broad international recognition for many years. "What's more familiar, all around the world, than the figure of the cowboy?" Hill asks.

Despite its immense boxoffice popularity and the fact that three of its four London albums have sold extremely well, ZZ has received only lukewarm critical response. The explanation? "The critics can be way behind the fans sometimes," Gibbons says with a smile. "But their tastes usually catch up with what's happening. It just takes a while, that's all."

ZZ spends close to 300 days of the year on the road and plans to continue a full concert schedule. Manager Bill Ham has scheduled a tour of England in the coming year and then will return the group to the U.S. to see if that "little ole' band from Texas" can keep doing what it has already started to do: break its own phenomenal attendance records less than a year after setting them.

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## NASHVILLE OPERATION PROSPERS

## Merger = Versatile Shop

By COLLEEN CLARK

NASHVILLE—A major merger between Sound Shop and Audio Designers this year consolidated both companies into Sound Shop, Inc. and has brought about an operation here to house a major music recording facility that consistently attracts top acts, while simultaneously providing a complete commercial jingle division.

Buddy Killen is chairman of the board, and is an active writer and producer as well as president of Tree International. Craig Deitschmann is president and writes, directs, produces and whatever. A multi-tal-

ented former broadcaster, his duties are whatever is needed at the moment.

Jon Shulenberg is vice president and creative director. He is a songwriter as well as a musician and recent winner of advertising's "Cleo" award. The combined talents and ability of these men has made the Sound Shop one of the busiest in the nation in all categories: pop, rock, soul and country as well as the commercial field.

The studio, opened in 1971, has garnered a great reputation for its recording facilities, as well as its

staff, and has attracted such out-of-town artists as Grand Funk Railroad, Carol Channing, Burt Reynolds, Paul McCartney and Wings, Joe Tex, Millie Jackson, Paul Kelly and John Hartford.

Activities this year have included the recording of an album by Millie Jackson, "Caught Up" on Spring Records. It was also the facility used by producer Bob Montgomery when he created the hit "Rocky" by Austin Roberts. Joe Tex returned to the music industry, after a two and one-half year absence, and recorded "Under Your Powerful Love." Violin virtuoso Vassar Clements recorded his first major label album here.

Advertising accounts at the Sound Shop have included General Electric, Budweiser Beer, Ford Motor Co., Pillsbury Foods, Kellogg's Corn Flakes, Baldwin Piano Co., the state of Tennessee, Sterling Beer, Keepsake Diamonds, Hawaiian Tropic Sun Tan Oils, and countless others.

The studio is 30 by 40 feet in size and will accommodate 35 comfortably. Facilities include an MCI console, 24-tracks as well as an MCI 16-track. Mikes are AKG, Beyer, Neumann; Sony tape records, Scully 4-track, Ampex 2-track, 1-track, two cue systems, monitor speakers, JBL amps, Crown, quadraphonic facilities, mixing synthesizer equipment, Moog; special electronic equipment; Dolbys, Eventide phaser, ITI parametric equalizer, Martin Varispeed; instruments available are Baldwin and Yamaha grand pianos, Hammond B3 organ with Leslie, Hohner clavinet, vibes at no fee.

The services offered include a library of sound effects, echo chambers, 4 EMT plate and TV film sound facilities, live music recording and film mixing.

## New Upside Unshutters

LOS ANGELES—One of the newer studios to pop up here is Randy Senter's Upside Down, located in a small building best known to music fans as the Door's former rehearsal hall and the spot where "L.A. Woman" was cut.

Senter, who sank \$240,000 into the studio installing equipment such as a Quad Eight console, Studer tape machines, 10 keyboards and frequency echo units, says his prime interest is to bring good music into the facility and to "go into far out areas of music, techniques and sound and to keep inventing new things."

One unusual aspect of the studio is the rates—\$45 per hour for 16-track recording if the artist uses his or her own engineer. "I'm interested in making money," Senter says, "but I'm more interested in having fun and making good music. I wanted something people could afford, so I took my rates from the 45 r.p.m. record speed."

Currently, Senter is planning to expand the size of his control room, bring in new equipment and attract artists. Producer Ken Mansfield and engineer John Mills have used the studio, and singer/songwriter Holly Near is currently in the facility.

## Studio Track

By BOB KIRSCH

LOS ANGELES—At the Record Plant here, Steve Marriott, ex of the Small Faces and Humble Pie, is in cutting an LP of his own with producers Kenny Kerner and Ritchie Wise and engineer Warren Dewey. Jeffrey Commanor has been working with producer John Boylen while Paul Grupp works the console, and Roberta Flack stopped by to do a little work, producing herself with Phil Schier at the boards.

Pure Prairie League has also been in, working with the Boylen and Grupp team. The Record Plant has also done a number of concerts for KMET-FM here, with Mott, Rory Gallagher and Savoy Brown among the artists featured. Quincy Jones is keeping busy, producing Marvin Hamlisch, the Brothers Johnson and Lesley Gore. And the truck has been hectic too, with remotes on Michael Murphey in Houston, Austin and Dallas, Dick Clark's "New Year's Rockin' Eve" and all of the "Rock Concert" shows handled recently.

Lots of activity in Nashville. In the Columbia Recording Studios, artists cutting LPs and singles over the past few weeks have included Dave Loggins, Sonny James, Charlie Rich, Bob Luman, Kathy Moffatt, Jack Blanchard & Misty Morgan, Lynn Anderson, David Houston, Donna Fargo, Higher Ground, Jimmy Swaggert, Speers, Carmol Taylor, Wilma Burgess, Jessi Colter, Connie Cato, Guy & Raina and Debbie Oliver.

And at the Sound Shop, president Craig Deitschmann has been chosen as audio announcer for a series of six TV commercials for Holiday Inns. John Curtis Meyer, a member of the Sound Shop writing staff, handled the musical score. Artist Paul Kelly is also due in to cut some commercials, for Louisiana Hot Sauce. Congratulations to studio creative director Jon Shulenberg, whose Quachita National Bank spots won first prize in Dallas advertising competition. Ed Bruce, who currently has a strong country hit, was the voice on the spots. And more congratulations to Shulenberg, who is a winner of the advertising industry's coveted Cleo award for his Baldwin Fum Machine radio commercials.

In notes from around the country: Dave Appell and Hank Medress are wrapping up production on the next Tony Orlando & Dawn LP at Broadway Recording Studios in New York. Also at the studio, Frankie Valli's "Our Day Will Come" LP, produced by Appell and Medress and engineered by Bill Radice. Al Santiago has finished production on Yambu's "Sunny" disco hit, with Pat Jacques and Irv Greenbaum engineering. Austin-based Greezy Wheels was at the Record Plant in Sausalito working with producers Garrison Keykam and Peter Hay and engineers Gary Ladinsky and Tim Flye. At Chicago's Sound Studios, producer Bruce Iglauer and engineer Stu Black are completing final mixing and editing on Hound Dog Taylor's third LP. Also in Chicago, Styx have been at Paragon Studios, with Barry Mraz engineering. Rod Stewart also stopped by to produce a bagpipe band with Marty Feldman at the boards. Producer/arranger Richard Evans is working with jazz keyboardist Judy Roberts. And producer/arranger Jerry Lilledahl is working on the new Schlitz beer campaign. Steve Kusiciel was at the board recently working with Tyrone Davis. Finally, Carol Lawrence finished a new LP.

Rod Stewart is in conference with producer Tom Dowd, planning a trip into the studio for Rod's second Warner Bros. LP. Stewart will again work with the Muscle Shoals Rhythm Section. Producer Jeff Lane is at Ultra-Sonic Recording Studios in Hempstead, Long Island, cutting the new B.T. Express album. Jimmy Rabbitt, everybody's favorite disk jockey, is in Nashville to cut an album at Quadraphonic Studios with Waylon Jennings producing. In Los Angeles, the Checkmates are in H.B. Barnum's studio putting final touches on a new LP. In Los Angeles, Bruce Miller has finished the arrangements for Toyota's "Love Is Here To Stay" campaign at Western TTG. Miller also finished arrangements for several Kenny Nolan projects at the Sound Factory.

At Quad Recording & Sound Stage, Inc. in Pennsauken, N.J., producers Beck, Bailey & Holland have finished a disco single by Moorish Vanguard. Gene Leone handled the boards. Leone is also completing an album with rock artists Close and Magic Dragon. Al Alberts & the Original Four Aces stopped in to lay vocals on some tracks cut at Advision in London, with Bill Holland handling the sessions. Engineer Bud Saba has been busy working with Adrian and Amaze. Lee Skinner is producing various gospel efforts with Mary Lou Kimp at the controls. Also in the gospel area, artist/producer Ira Tucker is getting set to work with the Dixie Hummingbirds. Chestnut Tree has been cutting with Chart Bound Productions and Lee Albright of Cinematic Enterprises has finished the soundtrack production for the documentary film, "The Hamilton-Burr Duel."

At Vanguard's 23rd St. Studios in New York City, jazz rock group Flying Island is set to cut its second LP for Vanguard with Jeff Zaraya handling the boards. Elvin Jones is also due in to cut his second LP for the label. Roland Prince, newly signed jazz guitarist, is to cut his debut album, with guest musicians including David Williams, Eddie Moore, Al Foster, John Hicks, Kenny Baron and Billy Mitchell. All of the projects will be handled by Vanguard executive producer Ed Bland.

On the classical side, harpsichordist Kenneth Cooper will cut his third Vanguard LP with flautist Paula Robinson shortly, concentrating on Bach sonatas. Pianist George Feyer has wrapped up a set of Cole Porter songs with John Kilgore at the boards.

At Sound Heights Recording Studio in Brooklyn Heights, N.Y., Vince Traina and Bob Motta's newly opened studio, Frank Fuchs is in cutting some material, handling production himself. Traina is handling the boards. Obatala, a new eight-man disco oriented group, has finished five sides, with Traina again handling the console. Also cutting is the New York Rubber Rock Band, set to be released on Motta and Traina's new Henry Street Disc Co. label. Production and engineering was handled by the pair.

In Nashville, long-time rock and country artist and producer Gary S. Paxton has been producing sessions for Welton Lane, who enjoyed some good-sized hits a few years back. The singles will be released by Paxton on his own label.

## Sound Waves

NEW YORK—Bob Fine, in the recording field for nearly 40 years, long associated with the Mercury classical repertoire and the first American engineer to record in Russia, was featured speaker at the recent first meeting of the three-part AES New York Section-sponsored series on the art and science of recording.

His short talk on craftsmanship in recording drew more than 100 to Mastertone Recording Studios here Dec. 2, with the Q & A period continuing for more than an hour after his formal presentation.

While noting the importance of technology, he feels that today's approach tends to minimize the requirements of craftsmanship. Fine acknowledges that "... experimentation in program and recording technique is to be encouraged, IF the experimenter understands the implications and results of his experiments." Such is not always the case, for the question is often raised, "Why do classical recordings made as far back as 20 years ago sound so magnificent today, especially when compared to the current output of the record companies?"

Continuing, Fine feels that many newcomers are not properly trained for the professional responsibilities that await them, and wonders whether the engineer of tomorrow will be capable of simultaneously recording and mixing an entire orchestra live and at once, should the need ever arrive again.

Several times during the evening, Fine stressed the significance of the listener's acute sensitivity to pulses; that is, short duration peaks that furnish the brain with directional cues. Although he didn't mention it specifically, the brain attaches comparatively little significance to intensity differences between one ear and the other, and instead localizes a sound by comparing arrival times, pulse shapes, and other characteristics of the arriving signal.

The engineer or producer who doesn't fully understand the significance of pulse sensitivity runs the risk of misusing the equipment at his disposal. Fine asks, "Is it not incredible that a determined effort to suppress pulse information is the sign of a successful limiter or compressor?" This is an example of "development to perfection, based on the wrong concept of what is required."

Fine concluded his formal presentation by noting that in the past, technology was the servant of the creative professional. Today, technology may be "overwhelming the creative truths that must be sought."

During the extended question and answer session that followed, Fine compared rock and symphonic music from the point of view of the

recording studio. "In recording a symphony orchestra, the room becomes part of the sound." Fine feels that in order to know how to mike a rock group, the engineer must first know something about the sound of an orchestra in a live room, and of the effects of the room on the orchestra.

Eventually, the question of formal training came up. Fine feels that training is a responsibility not only of the engineer, but also of the company that employs him, and he stresses the importance of a meaningful apprenticeship, coupled with formal education and regular attendance at concerts. "If one does not want formal education, one can stay in the back room forever."

The evening drew to a close with a look into the future. Fine discussed a completely computerized audio system that he was developing. In time, he feels the system may make tape editing obsolete. A computer will store and transfer information in sync wherever required, and may find its way into the contemporary rock studio within a very few years.

As for Fine's earlier thoughts on craftsmanship, there were at least a few in the crowd who didn't get the message. While waiting for the elevators, a few of the still-wet-behind-the-ears set were heard to remark that Fine's critically acclaimed techniques couldn't possibly work any more. No need to worry though, as these instant experts will probably deafen themselves long before they become a threat to the music industry.

At the next AES section meeting, Jan. 13, Fine's comments will be followed up by a panel discussion on today's recording techniques. A close look will be given to the sometimes deteriorating condition of classical recording, as producers and engineers attempt to apply rock techniques to the classical repertoire. Also under discussion will be the qualifications required to get the most out of all the latest developments in general recording studio technology.

With Billboard's Sound Business section now a regular feature, this column will try to keep up with what's new and interesting within the broad general area of audio technology.

Reader comments and suggestions are most welcome, and should be addressed to John Woram, Billboard Magazine, 1 Astor Plaza, New York, N.Y. 10036.

And, to all equipment manufacturers, research engineers or studio owners reading this: please keep Sound Waves in mind. We'd like to talk about your latest developments, so let us know about them!



## Indiana U.'s Club Lautrec Draws the Under 21 Crowd

BLOOMINGTON, IND.—A small fountain spewed bubbling liquid and the strobe light and glitter ball played light about the room. But the main interest for the 460 people was to "dance, dance, dance."

Indiana Univ.'s Club Lautrec, a discotheque in the Student Union Building, opened Nov. 22 to a sell-out crowd. Some 600 had to be turned away.

The club was conceived as a place for students under 21 who wanted to join the disco craze, but couldn't enter the bars with dance floors. Many

## Credits FM For \$13,460 Garden Pull

LOS ANGELES—Richard Nader credits a 60-second spot campaign on five Manhattan FM stations with the \$13,460 Madison Square Garden sellout Nov. 28 for his "World's Biggest Disco Dance Party."

Nader says he intends to program more future spots in the midnight-to-3 a.m. slot, where he placed 30% of the 230 spots he constructed in-house for the Garden event. Pull from the "wee-hour" time slot was the best, he finds. Nader bought time on 99X; WPIX/Disco 102; WBNX; WKTU and WBL.

(Continued on page 55)

of those who turned out, however, were of age.

The music, pouring forth from a four-speaker sound system, played nearly continuously from 10 p.m. to 2 a.m. Records and tapes borrowed from students' collections were used. A soundtrack of thunder and lightning combined with strobe lighting to produce an atmosphere of excitement, according to Alexa Savich, a member of the Union Board and chairperson of the project.

Students rarely have the opportunity to dress up on campus, so the glittery lame, slinky dresses and costumes came out for this event. "We stress the chicness of the Club," Savich says.

The Club operates in a small room in the Union originally designed to be a nightclub, with chairs and tables elevated around the dance floor. When students aren't hustling, meetings are conducted in the same room.

The Union Board subsidizes the Club project. The cost of the opening was estimated at more than \$1,000 for the upcoming two weekends. The Club is budgeted for \$700 a night.

The Club will open again for two nights in January and two in February. It may mean raising the \$1 admission price, but Savich promises more elaborate theatrical touches: lasers, a better constructed sound booth, neon thunderbolts and a bubble machine.

VICKORA CLEPPER

## Discos

## PAL JOEY'S Palm Springs 'Celebrity Hangout' Offers Desert Oasis For Dancers

LOS ANGELES—Pal Joey's in Palm Springs, Calif., is one of the few discos there with a mandatory reservation policy because of its overcrowded situation.

The room opens nightly at 6 p.m. for dinner clientele, but breaks loose at 11 p.m. as a discotheque.

Pat Rizzo, co-owner of the nightery with Joe Howard, refers to Pal Joey's as a "celebrity hangout," catering to such personalities as Sarah Vaughan, Frank Sinatra, Darryl Zanuck, Peter Lawford and a host of sports figures.

There is no cover or minimum. Rizzo contends that it's unnecessary because his establishment is usually packed with people who are eager to spend.

The club comprises one large room that seats approximately 100 persons, with a dance floor where 40 dancers can develop their "hustle."

In keeping with his "celebrity hangout" slogan, Rizzo has hired Nina Wayne, sister of comedienne Carol Wayne, to spin records.

He declares that all music played at Pal Joey's is r&b or jazz oriented. Jazz during the dinner hours and soul for the disco crowd.

## Laser Firm Opens

NEW YORK—Laser Physics Inc., light image entertainment firm, has opened its doors for business here.

The company, headed by David Infante, leases out six-watt laser beam equipment for disco and theater productions.

Rizzo, who is an alumnus of the Sly and the Family Stone group playing saxophone and flute, purchases his own records from local shops.

But he reluctantly confides that while he does not wish to offend record labels, he is not being serviced and feels that the labels should consider disco promotion.

Butch Diamond Record and Tape retail record shop in Palm Springs, keep him abreast of all new records. "I go in, sit down and listen at times

to dozens of records. That's how I select my music," says Rizzo.

He explains that he has never advertised because Pal Joey's opened two years ago as a word of mouth club and has remained that way.

He claims that it is one of the few clubs to stay open all summer, admitting that while several clubs only operate nine months of the year, closing during the summer, others have been hurt by the economy.

But he contends that his business

(Continued on page 27)

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## International 2001 Clubs

• Continued from page 1

are planned for Paris, and Middle East countries of Syria, Lebanon, Saudi Arabia and Kuwait, with further club openings in Europe later, Tawan discloses.

The centers will not only entertain, but will use light shows as a vehicle to increase awareness of life styles in other countries, Tawan says.

"Ten-minute segments of the light show will bring Lebanese children to Miami, the horse races at Long-champs to Madrid, the life of Ameri-

cans to the Middle East," Tawan envisions.

The international theme will be carried over in drinks, with the most popular beverages of each country being offered, such as wine from California, European liquors, and arak from the Middle East.

Music will also be internationally flavored, including not only American disco, but music from Europe, the Middle East, India and Indonesia.

The clubs will be designed in Columbus, Ohio, by Jayson, and all equipment, including dance floor, sound systems, interfacing controls, computer, etc., will be shipped to the club site, where 2001 engineers and operations managers will oversee the construction.

The clubs will carry the name 2001, unless it is decided that another name will create more local excitement. The clubs will operate on a franchise basis.

The name AL-NADWA was chosen for the corporation because it means "the place which attracts everyone," Tawan confides.

## Overlook Trampps

NEW YORK—The Trampps were a featured act on the Richard Nader/Madison Square Garden disco production here Nov. 28. The group was inadvertently not listed in a review of the event (Billboard, Dec. 13).

Other participants not listed were Norby Walters, talent booking, Weisberg Sound and Laser Physics, laser light show presentation.

## Club Dialog

By TOM MOULTON

NEW YORK—The Southern California Disco DJ Assn. had its first meeting Dec. 4 at the New York Experience. With some 100 spinners and a number of label representatives in attendance, the purpose of the get-together was to discuss the distribution of promotional disks for the DJs and the creation of a health plan to cover spinners out of work due to illness.

The DJ committee was headed up by local spinners Tony (AJ) Miller, Jim Walters, Patrick Jenkins, Debbie Backus and Jane Britton. Word is that several people have already offered space for a pick-up and drop point for records and a finalization of plans could be forthcoming at the group's next meeting, now scheduled for Thursday (18) at 3:30 p.m. The site will be the same. All area DJs and label representatives are invited.

While several of the label staffers attending the first meeting handed out disks, Casablanca president Neil Bogart brought along Donna Summer for the DJs to meet. All those attending were also invited back to the club later that evening for a presentation of a gold record award to Summer.

Scepter is rush-releasing the new Bobby Moore single "Try To Hold On." There is also a disco version available which runs 5:00. The record has a familiar sound to it, and many might be reminded of "Shame, Shame, Shame" and "I'll Be Holding On."

"Get Out Of My Way" is the title of the Houston Person album on Westbound. The album has a strong instrumental cut in "Spread It," which has some Three Degree type background vocals with slightly different uptempo rhythm pattern.

Philly Groove, now distributed by Warner Bros., looks like it has a winner as a label kickoff with "Thank You Baby For Loving Me" by the Quickest Way Out. It's a very commercial, funky song that is 5:38 in length. There will also be an LP soon. First Choice will also have a single coming out shortly, probably sometime in January.

Grand Prix Records, a Philadelphia-based label, has just released "My Way Or Hit The Highway" by Jill Baby Love. It's uptempo at first and there's a lot of excitement from the lead vocal tracks, while halfway through the tempo slows down a bit before picking up again.

20th Century is rush releasing Barry White's new "Let The Music Play" single. The song is similar to his other records, but it's much stronger vocal performance-wise. The new Love Unlimited Orchestra LP is also being rush-released. It's titled "Music Maestro, Please." Both ship this week.

Also out this week is the new Fatback Band "Raising Hell" album (Event). The LP features the incredible "Spanish Hustle" cut, which seems to stack up as the strongest thing the group's done to date. There have been several test pressings of the album floating around and

(Continued on page 55)

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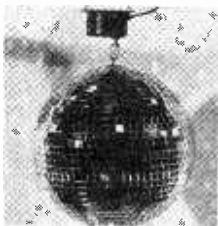
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## Top Audience Response Records In N.Y. Discos

This Week

- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
- 2 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 3 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
- 4 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
- 5 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
- 6 ELUSIVE—Babe Ruth—Capitol
- 7 SALSOU—Salsoul Orch.—Salsoul (entire LP)
- 8 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye (LP)
- 9 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
- 10 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite
- 11 FIND MY WAY—Cameo—Chocolate City
- 12 THAT OLD BLACK MAGIC—Softones—Avco
- 13 LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & The Drells—TSOP (LP)
- 14 SUNNY—Yambu—Montuno
- 15 TELL THE WORLD HOW I FEEL ABOUT YOU BABY—Harold Melvin & The Blue Notes—Phila. Intl (LP)

## Downstairs Records (New York) Retail Sales

This Week

- 1 LET'S GROOVE—Archie Bell & The Drells—TSOP (LP)
- 2 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
- 3 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & The Blue Notes—Phila. Intl (LP)
- 4 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
- 5 INSIDE AMERICA—Juggy Murray Jones—Jupiter
- 6 SHARE YOUR LOVE—Dee Dee Sharp—TSOP (LP)
- 7 FIND MY WAY—Cameo—Chocolate City
- 8 TANGERINE—Salsoul Orch.—Salsoul
- 9 NEVER, NEVER GONNA LEAVE YOU—Mary Ann Farra & Satin Soul—Brunswick
- 10 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
- 11 SUNNY—Bobby Hebb—Laurie
- 12 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
- 13 THAT OLD BLACK MAGIC—Softones—Avco
- 14 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite
- 15 WILL YOU LOVE ME TOMORROW—Morningside Drive—Copperfield

## Colony Records (New York) Retail Sales

This Week

- 1 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
- 2 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
- 3 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
- 4 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & The Blues Notes—Phila. Intl (LP)
- 5 I LOVE MUSIC/UNITY—The O'Jays—Phila. Intl (LP)
- 6 SALSOU—Salsoul Orch.—Salsoul (LP)
- 7 LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & The Drells—TSOP (LP)
- 8 THAT OLD BLACK MAGIC—Softones—Avco
- 9 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
- 10 AFRICAN SYMPHONY—Henry Mancini—RCA
- 11 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 12 STAR TREK—The Charles Randolph Green Sounde—Ranwood
- 13 ONE FINE DAY—Julie Budd—Tom Cat
- 14 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite
- 15 WILL YOU LOVE ME TOMORROW—Morningside Drive—Copperfield

## Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

This Week

- 1 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
- 2 SALSOU—Salsoul Orch.—Salsoul (entire LP)
- 3 INSIDE AMERICA—Juggy Murray Jones—Jupiter
- 4 ELUSIVE—Babe Ruth—Capitol
- 5 THANK YOU FOR LOVING ME—Quickest Way Out—Philly Groove (WB)
- 6 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 7 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY/DON'T LEAVE ME THIS WAY—Harold Melvin & The Blue Notes—Phila. Intl (LP)
- 8 THAT OLD BLACK MAGIC—Softones—Avco
- 9 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
- 10 THE LITTLE DRUMMER BOY—Moonlion—P.I.P.
- 11 ERUKU—Mahogany Soundtrack—Motown (LP)
- 12 I LOVE MUSIC/UNITY—The O'Jays—Phila. Intl (LP)
- 13 LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & The Drells—TSOP (LP)
- 14 THE GIRL FROM IPANEMA—Zakariah—P.I.P.
- 15 JOYCE—Papa John Creach—Buddah (LP)

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

This Week

- 1 I LOVE MUSIC—O'Jays—Phila. Intl (LP)
- 2 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
- 3 LADY BUMP—Penny McLean—Atco
- 4 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 5 DRIVE MY CAR—Gary Toms Empire—PIP (disco edit)
- 6 SALSOU—Salsoul Orch.—Salsoul (all cuts LP)
- 7 SING A SONG/GRATITUDE—Earth, Wind & Fire—Columbia (LP)

This Week

- 8 WALK AWAY FROM LOVE—David Ruffin—Motown
- 9 ONE FINE DAY—Julie—Tom Cat
- 10 INSIDE AMERICA—Juggy Murray Jones—Jupiter
- 11 ON THE REAL SIDE/I'VE GOT THE MUSIC IN ME—Mighty Clouds Of Joy—AVC (LP)
- 12 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
- 13 LOVE MACHINE—The Miracles—Tamla (LP)
- 14 FLY ROBIN FLY—Silver Convention—Midland Intl (disco edit)
- 15 SUNNY—Yambo—Montuno

## Old A&P Bldg. Attracts Teens

WILMINGTON, Del.—A disco for teens, ages 14 to 19, has been opened here in an old A&P supermarket store as The Electric Gramophone.

Operated Friday and Saturday nights from 8 to 11, the disco is operated as a private club with a membership card calling for \$1 a year. Admission is \$2. Featuring a Selec-

trons sound system, the Gramophone offers continuous music, a light show, old-time movies, door prizes, dancing platforms, free parking, with \$100 in cash prizes for dancing contests on Friday nights.

In addition to the weekend nights, the disco will also light up on the eve of all school holidays.











Best Selling  
Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	10	<b>PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites</b> Stuttgart Chamber Orchestra (Munchinger), London CS 6206
2	9	6	<b>LUCIANO PAVAROTTI: The World's Favorite Tenor Arias</b> London OS 26384
3	5	10	<b>VERDI: I Masnadieri</b> New Philharmonia Orchestra (Gardelli), Philips 6703.064 (Phonogram)
4	NEW ENTRY		<b>KORNGOLD: Die Tote Stadt</b> Bavarian Radio Chorus & Munich Radio Orchestra (Leinsdorf), RCA Red Seal ARL3-1199
5	1	10	<b>ROSSINI: Barber Of Seville</b> Sills, Milnes, Gedda, Angel SCLX 3761 (Capitol)
6	2	36	<b>SCOTT JOPLIN: The Easy Winners</b> Perlman, Previn, Angel S 37113 (Capitol)
7	NEW ENTRY		<b>HIGHLIGHTS FROM VERDI'S RIGOLETTO</b> Sutherland, Pavarotti, Milnes, London Symphony Orchestra (Bonyng), London OS 26401
8	NEW ENTRY		<b>WALTER CARLOS BY REQUEST</b> Columbia M 32088
9	16	14	<b>19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860)</b> Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
10	22	6	<b>SIBELIUS: Symphony #5 &amp; Symphony #7</b> Boston Symphony Orchestra (Oavis), Philips 6500.959 (Phonogram)
11	18	10	<b>MASSENET: La Navarraise</b> London Symphony Orchestra (Lewis), RCA Red Seal ARL1-1114
12	15	10	<b>BEETHOVEN: Symphony No. 5</b> Vienna Philharmonic Orchestra (Kleiber), OGG 2535.016 (Polydor)
13	14	10	<b>FOOTLIFTERS: A Century Of American Marches</b> Columbia All-Star Band (Schuller), Columbia M 33513
14	13	79	<b>SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy</b> Isao Tomita, RCA Red Seal ARL1-0488
15	3	32	<b>MOUSSORGSKY: Pictures At An Exhibition</b> Isao Tomita, RCA Red Seal ARL1-0838
16	20	10	<b>JULIAN BREAM: Concertos For Lute &amp; Orchestra</b> RCA Red Seal ARL1-1180
17	40	6	<b>JULIAN BREAM: Rodrigo; Berkeley</b> RCA Red Seal ARL1-1181
18	NEW ENTRY		<b>BEETHOVEN: NINE SYMPHONIES</b> Chicago Symphony Orchestra (Solti), London CSP 9
19	11	14	<b>THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN</b> National Philharmonic Orchestra (Herrmann), Phase 4 SPC 21137 (London)
20	12	10	<b>CHOPIN: Etudes (Op. 10 &amp; 25)</b> Ashkenazy, London CS 6844
21	23	10	<b>BACH: Complete Lute Music on Guitar</b> Williams, Columbia M2 33510
22	34	6	<b>BOULEZ CONDUCTS RAVEL: Daphnis Et Chloe (Complete)</b> New York Philharmonic (Boulez), Columbia M 33523
23	25	6	<b>MAHLER: Symphony #5</b> Kindertotenlieder, Berlin Philharmonic Orchestra (Karajan), OGG 2707.081 (Polydor)
24	36	6	<b>JOAN SUTHERLAND &amp; LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor</b> London OSA 26437
25	26	6	<b>GERSHWIN: An American In Paris</b> Cleveland Orchestra (Maazel), London CS 6946
26	NEW ENTRY		<b>VERDI &amp; PUCCINI DUETS</b> Price, Oomingo, New Philharmonic (Santi), RCA Red Seal ARL1-0840
27	17	10	<b>RACHMANINOFF: Symphony #1</b> London Symphony Orchestra (Previn), Angel S 37120 (Capitol)
28	6	22	<b>MASSENET: La Navarraise (Complete)</b> Ambrosian Opera Chorus & London Symphony Orchestra (de Almeida), Columbia M 33506
29	27	32	<b>RODRIGO: Concerto di Aranjuez</b> John Williams, guitar, English Chamber Orchestra (Barenboim), Columbia M 33208
30	30	10	<b>RIMSKY-KORSAKOV: Scheherazade</b> Los Angeles Philharmonic (Mehta), London CS 6950
31	7	32	<b>ROSSINI: The Siege Of Corinth</b> London Symphony Orchestra (Schippers), Angel SCLX 3819 (Capitol)
32	8	27	<b>GOLDEN DANCE HITS OF 1600's</b> Siegfried Behrend, Siegfried Fink, Ulsamer College, OGG Archive 2533.184 (Polydor)
33	NEW ENTRY		<b>A MEDIEVAL CHRISTMAS</b> Boston Camerata (Cohen), Nonesuch H 71315 (Elektra)
34	10	19	<b>MAHLER: Symphony #6</b> Stockholm Philharmonic Orchestra (Horenstein), Nonesuch HB 73029 (Elektra)
35	37	10	<b>KARAJAN CONDUCTS WAGNER ALBUM</b> Angel S 37097 (Capitol)
36	21	10	<b>SAINT-SAENS: Intro &amp; Rondo Capriccioso; HAVANAISE: CHAUSSON: Poeme; RAVEL: Tzigane</b> Orchestre de Paris (Martinon), Angel S 37118 (Capitol)
37	24	27	<b>ORFF: Street Song</b> BASF HC 25122
38	NEW ENTRY		<b>TCHAIKOVSKY: Eugene Onegin, Op. 24</b> Royal Opera House Orchestra & Chorus (Solti), London OSA 13112
39	31	41	<b>AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs</b> Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
40	32	49	<b>STRAVINSKY: Rite Of Spring</b> Chicago Symphony (Solti) London CS 6885

THE BARD TO MILNE  
Caedmon Offers  
Cross-Section

NEW YORK—Caedmon Records' new batch of releases offers a wide variety of albums ranging from "Tales From Shakespeare" to "Swiss Family Robinson" to "Zulu And Other Folk Tales." In short, there's something for everyone's taste—and even more.

In all, 17 releases are involved. It's difficult to assess which are the best, for all are done in the Caedmon style, long known for its quality. A change in management has not altered the pressings one bit, with the artistic direction of Ward Botsford particularly noteworthy.

Some of the names of the "readers" are familiar from records previously released. These include Julie Harris who does fine readings of excerpts from "Little Women" and does the same for "Petunia" and the aforementioned "Shakespeare." Anthony Quayle is also back in excellent form with a foursome, two LPs are from Rudyard Kipling, the "Robinson" LP and "Boswell In Search of a Wife."

Not much can be better Yule fare for children (and adults) is the reading by Tammy Grimes on A.A. Milne's "Prince Rabbit," or the four scenes from "Dracula" read by David McCallum and Carole Shelley. Or a delightful two-record set of "Treasure Island," read by Ian Richardson, as is his telling of "Tales Of King Arthur and His Knights."

For buyers of E.E. Cummings' works, there's a two record set read by Cummings. The poet reads from both his poetry and prose, 1920-1940. Rounding out the release are readings by James Mason and Leonard Nimoy, and an excellent two-record package of excerpts from "Moby Dick" read by Charlton Heston as Ahab, and Keir Dullea and George Rose.

## Angel Takes 10 'Esthers'

LOS ANGELES—Angel Records, with its affiliated classical labels Melodiya/Angel and Seraphim, again this year led the list of major label recipients having won the greatest number of "Esthers." Of the 25 performances selected by music critic Henry Roth from the more than 375 albums released during the September '74-'75 year, 10 Esther Awards went to the Angel family.

For this year's tenth annual awards, the following Angel, Melodiya/Angel, and Seraphim recordings were honored:

Opera: "The Siege of Corinth"; Symphony Orchestra: "Scheherazade"; Choral: Bach: Cantata No. 147, "Herz und Mund und Tat und Leben"; Violin With Orchestra:

## Philips' 'Juditha' Captures Prize

NEW YORK—A Grand Prix de l'Academie National du Disque Lyrique has been awarded to Philips' recording of "Juditha Triumphans," the first complete recording of Vivaldi's oratorio. The official presentation of the award took place Dec. 14 at the Opera Comique in Paris.

The work's conductor, Vittorio Negri, and soloists Elly Ameling and Birgit Finnila received a similar award from the Academie National du Disque Lyrique in 1970 for their recording of Cimarosa's Requiem. "Juditha triumphans" was released in the U.S. on Nov. 5.

Classical  
Nonesuch Holds St. Paul Chamber Group Sessions

NEW YORK—Nonesuch Records, in recording sessions held between Nov. 8 and 12, in St. Paul, Minn., taped the Saint Paul Chamber Orchestra in repertory for two LPs (Billboard, Dec. 6). The sessions were under the direction of Dennis Russell Davies and consisted of 18th-century works and the record premieres of compositions by William Bolcom. Engineering and musical supervision were conducted by Elite Recordings (Marc J. Aubort and Joanna Nickrenz). The sessions were held in St. Paul's House of Hope Presbyterian Church.

The Bolcom works include "Open House" and his "Commedia, for (almost) 18th-century Orchestra." Both works had been composed for the Saint Paul Chamber Orchestra and were recorded under a grant from the Ford Foundation's Recording-Publication Program. The other LP, which consists of 18th-century works, includes J.C. Bach's "Symphony in G Minor, Op. 6"; Michael Haydn's "Symphony in G," with introduction by Mozart, and the Mozart "Cassation."

Nonesuch director Teresa Sterne plans a simultaneous release of the two albums in March 1976, with special promotional activities to be centered in St. Paul to launch the orchestra's first appearance on records.

## Vanguard, Philips' Yule LPs

NEW YORK—Philips Records is featuring three records for the Yule holiday this year. Called Classics for Christmas, the release program centers on two three-record sets and one LP.

These are Handel's "Messiah," featuring the London Symphony Orchestra, conductor Colin Davis, a

Bartok: Violin Concerto No. 2; Young Artist: Christina Ortiz. Villa-Lobos: "Alma Brasileira"; Woodwind: "The Golden Age of the Flute."

Also, Novelty: "The Duel Between Liszt and Thalberg"; Brass: Four Trumpet Concertos by Vivaldi, Telemann, Leopold Mozart & Hummel. Renaissance Music: "Courtly Pleasures"; Album Jacket Design: Angel Records.

## Classical Notes

Pianist Claudio Arrau opens distinguished artists series at YMWHA, New York, with recital of Beethoven's final three sonatas on Saturday (20). He's been averaging some five new releases each season on Philips. . . Sarah Caldwell replaces Paul Paray in his J.F. Kennedy Center date in Washington with the National Symphony Orchestra Dec. 16, 17. Paray canceled because of an injury from a fall in Monte Carlo. . . New York's ex-Mayor Lindsay serves as chairman of the board of the Richard Tucker Music Foundation. The non-profit organization was formed to perpetuate the memory of Tucker through projects in aid of gifted young singers.

Gerry Sherman composed, arranged and recorded a bloc of music for a two-year radio campaign for Lufthansa Airlines. . . Violinist Charles Treger this month marks his



St. Paul Dispatch & Pioneer Press photo  
**CHURCH SESSIONS**—Dennis Russell Davies leads the Saint Paul Chamber Orchestra during a recording session for Nonesuch Records. Sessions took place at the House of Hope Presbyterian Church, St. Paul, Minn.

The Saint Paul Chamber Orchestra and its conductor Dennis Russell Davies, is on a tour of Russia—its second overseas tour under U.S. State Department sponsorship. In January the group will make a series of New York appearances, including a Town Hall concert Jan. 25, in which Bolcom's "Open House" will receive its New York premiere.

three-record set. Bach's "Christmas Oratorio," with the Bavarian Symphony Orchestra and Chorus, conductor Eugen Jochim, a three-record set, and a Highlights album of the "Messiah."

Vanguard Records is offering a special Yule record, "Christmas Eve at the Cathedral of St. John the Divine." The LP offers a recording of the midnight service at the cathedral. The Cathedral Choir and the Boys Choir are directed by Richard Westenburg and David Pizzaro in a program of hymns, traditional carols and liturgical selections. It's in the stereo/SQ format.

Among other releases by Vanguard for December are recordings by Leopold Stokowski, Maurice Abravanel conducting, in a reading by Charlton Heston of "Lincoln Portrait," and Charles Mackerras conducting the New Philharmonia Orchestra in "Pictures At An Exhibition."

25th year as performer. . . John Mauceri makes his Metropolitan Opera debut conducting the season's premiere of Beethoven's "Fidelio" Jan. 2. . . Klavier Records artist Susann McDonald named head of harp department at New York's Juilliard School of Music. . . Desmar Records initial releases consist of eight albums, including a new Stokowski-conducted Rachmaninoff Third Symphony recording.

Shipping Jan. 12: Two-record set on Columbia/Melodiya featuring pianist Lazar Berman. Works include "Hungarian Rhapsody No. 3" and "Twelve Transcendental Etudes." The other record includes Liszt's "Sonata In B Minor." He's due for his first U.S. tour in January. Also, Columbia is shipping a Murray Perahia record featuring the pianist playing Chopin preludes.

ROBERT SOBEL



Concerts Abroad: Sites & \$\$ Problem

Continued from page 23

between tour promoter and record company has to be close...

So, in Germany, Metronome's marketing director Klaus Ebert sends rock groups from his progressive label Brain to most places in the country...

Gunther Braunlich, Teldec director in Germany, also says the public "demands" the presence of the artist, in person.

Teldec pays no money towards a concert tour, but does participate in money spent on press conferences, program advertising, and photographs.

"It's difficult to say just how much more a record sells following a tour by the artist. But strong examples of increased sales here would be Ernst Mosch and his Original Egerlander Musikanten...

"All artists need a tour, newcomers as well. But sometimes we have heavy problems with American acts, whose dollar fees are seldom applicable to conditions here in Germany."

In France, the situation is not so promising. Result of all the publicity which surrounded Frank Sinatra's concert at the International Centre in Paris was frankly "mediocre."

The hall was not sold out and if, for whatever reason, the gypsy community had not bought up blocks of seat, the figures would have been not mediocre—but bad.

Very few American artists are booked, apart from the few who sell records in France, or are big Broadway names, Koski and Cauchois specializes in foreign acts.

Their promotion method is to hire halls, including the Pavillion de Paris, the Palais des Sports and the Salle Pleyel. The Pavillion holds 14,000.

The Who fill because they sell well on records and are a top television and radio attraction in France.

Take Olympia, in Paris, which has introduced the likes of Liza Minnelli and Paul Anka, and more recently Melba Moore.

good U.S. acts, provided the price is right. He claims that many visiting Americans ask far more than they could command in a starring situation on Broadway.

He does not take people who just hug a microphone and sing in English. "I mean acts like Jerry Lewis, Melba Moore, or Sammy Davis Jr. But it may be a good investment to book an artist even if he or she doesn't fill the hall first time around," he says.

"Paul Anka was unknown here when he was 16. But the song 'Diana' was enough to create interest and he gained encouragement and now whenever he comes to Europe he appears at the Olympia."

Coquatrix has one important ace. He is associated with the Societe de Production Lourde de Television, the official program producing group for French TV and it can almost be taken for granted that, with the right choice of act, a TV appearance is a certainty.

With 2,000 seats to sell, Coquatrix can make around \$18,500 a night. But a consensus of opinion here is that an appearance on a music hall stage in Paris will produce little in the way of record sales or anything else—without a strong promotion campaign.

Those who want to make the grade via promotions in France have to spend at least a week in the country. But a pop group generally has a record company behind it.

The Italian scene is hardly existing in terms of onstage promotions. Political rows and scuffles have made it difficult for even big names to be presented without trouble.

But the European scene still stems from the U.K.—from London, in particular. The confidence is there. The 2,200-seater Manchester ABC, a combined cinema-theater, closed to live shows three years ago, but reopened with the Blue Jays, and now plans to become a permanent fifth major rock venue in the city.

Promoter Jeffrey S. Kruger is the type of operator who researches de-

tails of every artist he books, so everything can be pre-planned. He, almost alone among promoters, does not regret the lack of big halls—in fact, his first concert ever was with Sarah Vaughan at the Royal Albert Hall (7,000 seats) 25 years ago and he's never been back with any of his artists.

When it came to promoting the Stylistics, he checked out big record-selling areas with Phonogram and put the shows on in those areas. Six out of seven were sold out. He says his artists are more slanted towards the 2,000-3,000 halls and claims there is even a shortage of those.

But then Kruger's view is that it is not pop artists who are the biggest draws. He claims that artists like comedians Ken Dodd and Maz Hynes, both recording artists as well, can consistently do better business than, say, Elton John.

Promoter Derek Block finds pop groups hard to work with. To be successful in promotion he says: "You have to have the ability to sell yourself to artists and to theater managements, but also be a shrewd businessman, because in the end it all adds up to percentages."

But almost all promoters talked to claimed that prices asked by some groups were too high. Some groups were disappointing onstage. There weren't enough venues suited to rock 'n' roll. But at least, and Block stresses this, the economics of promoting now mean that often the promoter is no longer the man who puts up the money.

However, at the European level, the tours go on. A list of names of big record artists contracted, or contacted, for upcoming tours includes: David Bowie, Cockney Rebel, Beach Boys, Jose Feliciano, Marc Bolan and T. Rex, Bob Dylan, Helen Reddy, the Tymes, Joni Mitchell, Faces with Rod Stewart, Hawkwind, Paul Simon, Cat Stevens, Procol Harum, Dee Clark, and next summer, a rearrangement of the postponed Carpenters' tour.

VERSATILE MEDIC

N.Y. Ophthalmologist Runs Label, Composes, Sings

By JIM FISHEL

NEW YORK—The entry of ophthalmologist Dr. Charles Kelman into the record business via his own recording company, Chopper Entertainment Ltd., is yet another fantasy being lived out by the physician.

"Although I'm a doctor by profession, my first love has always been songwriting," says the doctor, who is also adept on a full regiment of instruments including piano, baritone saxophone and alto saxophone.

Words and music were penned by Dr. Kelman, and reflect his view that there is more to life than being pretty.

Although a large number of famous entertainers have taken advantage of Kelman's surgical skills in removing cataracts, he says many

don't like this known to the public. Among former patients who do not hide this fact are opera stars Jan Peerce, bandleader-vibraphonist Lionel Hampton and WNEW broadcaster William B. Williams.

Out of respect for the doctor, each of these performers agreed to help him organize a benefit concert for a hospital in Tel Aviv, Israel, featuring Dr. Kelman.

"I began planning the concert one year ahead of time, when I passed Carnegie Hall in a taxi one evening and decided that I would like to sing on its stage," he states. "At that point I started taking voice lessons from Carlo Menotti and then went to Las Vegas looking for the appropriate charts for the 36 musicians I wanted to use that night."

On the evening of the performance, several months back, Kelman says everything went like a dream as the hall was SRO with many of his former patients in attendance.

Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 12/20/75

Easy Listening

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

Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Lists top 50 singles including 'I Write The Songs', 'Country Boy', 'Theme From "Mahogany"', etc.

**34** It's been said that national promotion directors are keyed in to the nation on a daily basis. Harold Childs certainly is, as Billboard's Jean Williams observed during a typical day in his office. This is her report:

Childs, promotional vice president of A&M Records, starts his workday at home with a 6 a.m. conference call to his East Coast and Southern promotion staff when many of us are still snoozing.

He continues the conference call at 10 a.m. to his West Coast staff from his office on A&M's self-contained recording studio lot.

He starts by asking his field personnel their feeling on A&M's product which is currently on the street. The conference at this point seems to center around whether a certain disk should be pulled.

His voice rises as he gently complains about the small amount of reorders in the San Francisco and Chicago markets. He then questions their method of working the product.

Childs seems to feel that he is coming on a bit strong and decides to throw out a few accolades as he reminds the staff that the Frampton LP is gaining sales, thanks to them.

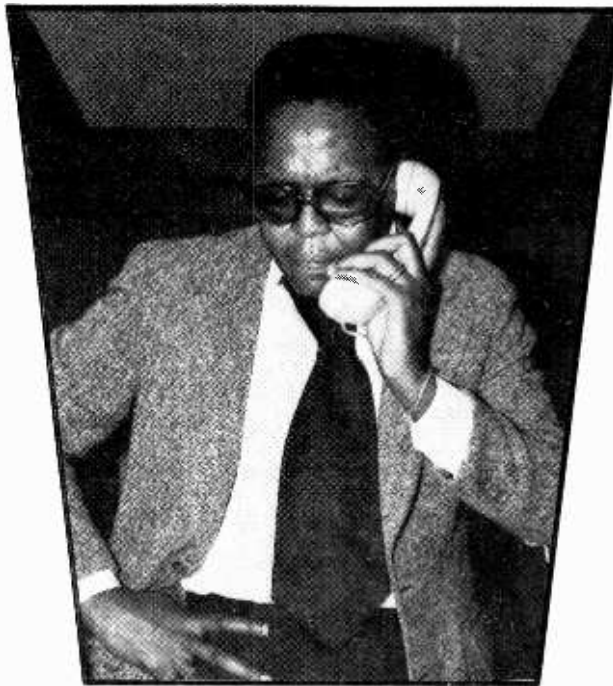
With the glories out of the way, his excitement climbs a bit higher. "Competition is fierce at this time of the year," he almost shouts. "We only have six weeks to push product and stay on top. I want you to ask the stations what's happening with different cuts of our albums," he says, then he adds that Chuck Mangione, Super Tramp and others will be shipping possibly this week.

He also checks on Peggy Lee's newest album and cites the Gavin Report as being a favorable indication of where the LP is heading.

During this conference call, Childs jumps off his stool, constantly pacing the floor. He jumps from the stool because he does not sit on a standard chair. Nor is his desk standard. This

Childs leaves his desk for the first time at 11:45 a.m. barging into Charlie Minor, West Coast promotion man's office to discuss the latest Joan Baez record. Then the conversation turns to WCHB, Detroit.

Back in his office, Jerry LaCoursiere, A&M's Canadian representative, calls. Childs asks about the Tubes record and he



## A Day In The Life Of HAROLD CHILDS

### A&M's Expert Telephone Gabbing Promotional Vice President



Harold Childs and promotion man Chuck Minor share an inside joke with other employees.



Childs consults with Marshall Blonstein, vice president of Ode Records on artists photos.

piece of functioning furniture resembles a fashionable cutting board with a matching swivel stool.

Before the public eye, Childs is said to be mild mannered, and almost a pushover for some super smart promotion person. He may be, that is until A&M's product is on the line. The other side of Childs is evident during this conference call, because there are times when he roars like a bull when he feels the job could be performed to a higher degree.

The call ends at 10:38 a.m. At 10:40, promotion man Frank Kapp calls, but this call is interrupted when John Beanstalk, vice president of Lieber and Stoller publishing calls. Childs informs Beanstalk that Gavin has picked the Peggy Lee LP which will help the new album, he says.

A call comes through at 10:45, and his tone mellows as he talks about a priority record.

During this call, he explains that "Gavin is moving records up faster because he is trying to generate excitement within the industry because things are so quiet now." He then returns to talking about Peggy Lee.

His secretary, Joan Dlugatch, yells, "Gary Lippy (promotion man) is on the line, Bob Ellis (Billy Preston's manager) is also on the line."

After 20 minutes I realize her reason for shouting Child's calls through the open door, as opposed to using the intercom system is because of the multitude of calls coming in so rapidly. And to use the intercom, would force her to constantly interrupt him while he is on the phone.

Eying Childs, I notice that he is one of the few persons whom I have met who still wears a sport jacket, matching slacks, white shirt, and would you believe, a neck-tie. All of this just to sit in his office.

Initially, I thought it might be because he is going to be photographed, but on second thought, practically everytime I have seen Childs, he has been similarly attired.

Chuck Kaye, vice president of Almo Publishing Co., is on the line. Apparently Childs is contemplating hiring someone, but tells Kaye that although his personal choice is in the running, he is still looking around the country.

He then goes back to the Peggy Lee LP, confiding in Kaye that he does not see a new single from the album at this time.

To his next caller, he reports that singles are not selling.

Bob Ellis calls again, followed by John Snyder, managing director of Horizon, A&M's jazz line. This call revolves around A&M's special projects, and Childs informs Snyder of a conference call on Friday, then suggests he be in on the call.

moves on to Baez, while admitting that he feels he has taken the Baez record as far as it will go. He also reports that the Captain and Tennille record is just about over.

Jerry Moss, A&M's president calls. He tells Moss that he has spoken to Ellis who suggests releasing another single from Billy Preston's album. The single in question is "Do It While You Can." "If we can release it within the next two weeks, it will be OK," says Childs.

He also reports that Quincy Jones record went on WCHB and another station in Louisville.

Back to LaCoursiere, asking if anything is happening in Canada with the Preston record.

Wally Amos, his first outside visitor of the day strolls in, plops on the arm of a chair, and waits for Childs to end his conversation.

The people who seem to have business with Childs just walk into his office unannounced.

I have the feeling that Childs is talking too long for Amos, because without waiting, Amos says a few words, then leaves.

As Childs is informing LaCoursiere of the records that went gold last week, every button on his telephone lights up.

LaCoursiere waits as he answers one call after another, discussing everything from servicing the Carpenters Christmas record to Cheech and Chong to the r&b stations which have been picked up in Philadelphia, Atlanta, Chicago and Louisville.

Childs, who seems to be a chain-smoker, flips through the papers on his desk while asking Joan to remind him to write a letter to A&M's staff in Japan.

He puts through a call to Hal Cook, president of the World Jazz Assn.

It's lunch time and the calls seem to lessen, giving him a chance to renew his strength for the next barrage.

He decides that we should go down the street to a restaurant to have lunch.

Speaking openly of his views on promotion over a steak, he says, "I have found that it takes longer to break a pop single than it did two years ago.

"In the major markets, a pop record must be proven before stations will go on it. And the only way we can do that is to go to secondary markets first.

"It's easier with a soul or disco record. With soul stations, the music directors are usually open to playing our product. While pop stations ask for proof,

"The soul stations seem to have more of a gut feeling about records," he adds.

Childs, who says he is absolutely familiar with every market where he has representatives, explains that most of his promotion staff have come to him through recommendations. And he has structured his staff in such a manner that they answer to only him or other executives not to regional or other promotion persons.

"I do not deal with my personnel as promotion people. They are merchandisers who also break acts. I have found that the strength of any label is its promotion staff."

He admits that promotion people are still lowmen on the totem pole, but he says, "The industry has not grown up, but promotion people have.

"It's no easy thing to break a record," he continues, "and the tightness of the market has forced record companies to hire brighter, more creative people to promote their product.

"A&M is artist-oriented, as opposed to taking on an instant hit single act. We are more involved in taking the act from the grassroots and establishing it while building a catalog. In other words, we deal in longevity."

He goes on to explain that promotion problems are universal, citing Japan as an example. He says that he has had to adapt to Japan and getting product exposed on a limited basis, because there are only certain hours on radio with international programming.

We are back at A&M, Childs goes from office to office checking to see what events have taken place during his absence. Once satisfied, he returns to his office and again the telephone begins to ring.

He flips on a Jim Croce tape and it's difficult to hear the name of the caller, but he tells the party on the other end that he wants him in on the special projects conference on Friday.

To the next caller he asks about the Buffalo and Rochester, N.Y., markets.

Charles Minor, who has walked back and forth all day enters the office. It seems to occur to him for the first time that I am not a permanent fixture in Child's office. He apologizes for ignoring me earlier in the day. Childs is still on the telephone, so Minor leaves.

Childs goes into Marshall Blonstein, vice president of Ode Records' office for what appears to be a friendly chat and to look over some photos.

Back in his office, he explains to the next caller that he (the caller) is someone's superior, and the rookie they are talking about must do as he is instructed. He further explains that a female who is very Top 40 oriented will need special guidance from the caller. He then moves to the special projects conference.

Once again, all lines light up and Joan politely puts them off, one by one.

Al Moinet, a regional promotion man in the South calls concerning numbers at station WROV, Orlando, and action in Houston. Childs asks him about the new Gino Vannelli single and how Quincy's record is doing in New Orleans. He also asks what the promotion people are doing in these areas.

Promotion man Gary Lippy calls to report that the Tubes are breaking in Cleveland.

I have not figured out the reason, but Childs conducts most of his telephone conversations standing up. Maybe the stool is as uncomfortable as it looks.

The next caller talks about program director Jerry Boulding of WCHB, informing Childs that Boulding is consultant to other stations.

Minor is back checking with him on what appears to be some secret promotional idea, to which Childs says, "No, it doesn't make sense," to which Minor agrees and he is off.

Childs does not waver when making decisions about acts or promotion. He does not ask, he tells, and appears in full control at all times. Wayne Shuler, promotion man in Houston, calls. He goes over an artist's itinerary with Shuler then informs him that he must secure the college stations in terms of interviews or press.

He seems to ask most field people the same question. "What's happening with sales on the streets?"

Call after call comes in, then all of a sudden they stop. It is almost as if they stopped on a signal given by Childs, because when the calls stop, he says to me, "I think my day is over, and I have to be home by six."

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## NEWCOM Growth— Consumer Electronics

By STEPHEN TRAIMAN

NEW YORK—Tracing its origins nearly 40 years back to an EIA electronics parts show, NEWCOM '76 will boast a growing number of consumer electronics exhibitors for its May 2-6 run at the Louisiana Superdome in New Orleans.

Nearly 20 percent or one in five of more than 225 companies already signed up are in car stereo, citizens band, audio/hi fi, record/tape/audio accessories, blank tape and background music systems.

Next year's event is virtually sold out, according to David Fisher, executive vice president of the Electronic Industry Show Corp., management firm for joint sponsors the EIA Distributor Products Division, National Electronic Distributors Assn. and the Electronic Representatives Assn.

Shaping as the biggest such show ever, NEWCOM '76 as of Dec. 1 had contracted more than 411 booths, 10 conference suites, 28 Superdome parlors, 4 box suites and 2,000 square feet of bare arena space. Last year's run that filled the Las Vegas Convention Center had 279 firms in 400-plus booths, with 1,453 customer companies (basically distributors) registered and 7,400 attendance.

In the basic audio area are such familiar names as Atlas Sound, BSR (USA), Channel Master, Mura Corp., Altec Sound Products (Uni-

versity Sound), Shure Bros., Utah Electronics, Quam Nichols, Turner Division of Conrac and Acoustone Grill Cloth.

Car stereo will be represented by Audiovox, Craig, Far Eastern Research Lab (Xtal), Kraco and RCA, plus autostereo speakers from Acoustic Fiber Sound Systems, Magnadyne and OroVox Sound, among others.

Biggest growth category at NEWCOM is the booming CB market, with major suppliers including Cobra division of Dynascan, Hy-Gain, E.F. Johnson, Midland Communications, Motorola Communications, Pearce-Simpson, Royce Electronics, Survoyor and Teaberry Electronics.

The growing list of record/tape/audio accessory firms already set has such well known names as E.V. Game, Fidelitone, Finetone Distributors, Le-Bo Products, Pfanstiehl, Recoton, Robins Industries, Saxton Products and Vanco-Chicago, as well as Apollo Products, Arista Enterprises, Astatic Corp., Pageant/M.A. Miller Industries and Telex Communications.

Both Capitol Magnetics and 3M Audio/Visual Products will feature blank tape, with background music system to be shown by Perma Power division of Chamberlain Manufacturing and Tape-Athon Corp.

## Morhan Up In A Vulnerable Export Field

By RADCLIFFE JOE

NEW YORK—With political unrest rife around the globe, and economic chaos escalating in many areas of the world, the export business is probably the most vulnerable of all arms of the consumer electronics industry.

The electronic products exporter is at the mercy of every political hack that comes along and chooses to rewrite the statutes so that they reflect his personal political ideologies. In addition, currency fluctuations, and customers that turn out to be poor credit risks, further erode the exporter's business.

Still, in spite of these disadvantages, Morhan Exporting Corp., with Sol Zigman at the helm, has successfully remained in business for more than 40 years, and this year's sales figures have climbed by more than 70% over 1973's statistics.

Zigman attributes his firm's success to its experience in the business, his awareness of social, political and economic changes, and his ability and willingness to meet diversified market demands.

An outstanding example of this ongoing diversification is mirrored in the fact that Morhan began business by selling radios to the Brazilian and Latin American markets. This was largely as favors to friends and acquaintances of Morris Zigman, founder of the company and elder brother of Sol. Today the firm enjoys a growing business in the export of citizens band products and hi fi components.

The company represents such manufacturers as Irish Tapes, Ampex, Utah Electronics, Murs Corp., Trusonic, Blonder-Tongue Labs, Bowman Leisure Industries, Courier Communications (CB) and Astatic Corp. (microphones, cartridges, phonograph needles).

Acquisition of exporting expertise and awareness does not come easy. (Continued on page 38)

## Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry/label sources and Billboard reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

### CD-4 Discrete 4-Channel

**Pop**—"Boogie Woogie Bugle Boy" from "The Divine Miss M," Bette Midler, Atlantic, QD 7238.

**Classical**—Opening from "Also Sprach Zarathustra," Eugene Ormandy and Philadelphia Orchestra, RCA ARD1-1220.

**Jazz**—"Is It Love That We're Missin'" from "Mellow Madness," Quincy Jones, A&M, QU 54526.

**MOR**—"Mexico" from "Gorilla," James Taylor, Warner Bros., BS4 2866.

**Soul**—"Shaft" from "Golden Screen Themes," CD-4 Sound Orchestra, JVC, CD4B-5037E.

**Rock**—Title cut from "One Of These Nights," Eagles, Asylum, EQ 1039.

### QS Matrix Quadraphonic

**Jazz**—"Blue Dove" from "Brubeck/Desmond," Dave Brubeck and Paul Desmond, A&M Horizon, SP 703.

**Classical**—"Songs Of The Sirens" from "Spell," The Montagnana Trio, ABC Command, COMS 9005.

**Easy Listening**—"Sweet Seasons" from "The Brass Ring," Phil Bodner, Project 3, PR 5067QD.

**Soul**—"King Of The World" from "Born In Mississippi, Raised In Tennessee," John Lee Hooker, ABC, ABCX 768.

**Pop**—"Eulogy" from "The Winds Of Alamar," Iguana, Quadratrak, QTX 101.

**Rock**—"With A Gun" from "Pretzel Logic," Steely Dan, ABC Command, CQD 40015.

### SQ Matrix 4-Channel

**Classical Rock**—"Have A Cigar" from "Wish You Were There," Pink Floyd, Columbia, PCQ 33453.

**Instrumental Disco**—"The Zip" from "MFSB Philadelphia Freedom," MFSB, Phila. Intl. (Columbia), PZQ 33845.

**Pop**—Title cut from "Breakaway," Art Garfunkel, Columbia, PCQ 33700.

**Soul**—"I Love Music" from "Family Reunion," The O'Jays, Phila. Intl. (Columbia), PZQ 33807.

**Disco**—"Don't Leave Me This Way" from "Wake Up Everybody," Harold Melvin & The Blue Notes, Phila. Intl. (Columbia), PZQ 33808.

**Classical**—"Italian Street Song" from "Music Of Victor Herbert," Beverly Sills, Andre Kostalanetz and London Symphony Orchestra, Angel, S-37160.

Earlier Dealer Demo "Q" Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16, Sept. 20, Oct. 18, Nov. 29.

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## 'Service Electronics' Growing

By ANNE DUSTON

21,000 warehouse and production center for a growing list of services being offered in the electronics area. Defective product comes mainly

### Wee Three: 7th Store In Chain

PHILADELPHIA—The Wee Three chain of record, stereo and tape stores, headed by Larry Rosen, opened its seventh retail outlet for Thanksgiving at the East Towne Mall, Lancaster, Pa., with plans for additional expansion.

Each of the locations in Eastern Pennsylvania and Southern New Jersey is in a high-traffic shopping mall, with an average 2,500 square feet of space.

Tapes get equal treatment with LPs, as Rosen recalls his initial "Wee" outlet with 50 tapes has grown to a typical inventory of 10,000 8-tracks and cassettes per outlet. The audio departments feature such major names as Craig, Panasonic, Pioneer and Marantz.

from direct mail sources, and once corrected, and with the firm's own brand name Ramparts affixed, is distributed to outlets such as independent electronics, variety, drug, and ethnic stores, often as door-buster promotion items.

The growing direct mail business nationwide is creating a new market for service firms such as Collins Ltd. "Some direct mail companies were unsuccessful in the past because they were not handling product properly. We are offering them quality control checks, warehousing, shipment, service location, repair and refurbishing. Our 100-day guarantee on repaired merchandise will take the stigma out of the term 'used electronics.'"

Continuing to expand its service orientation, Collins will begin assembly and packaging of private label compact stereo units starting in April 1976.

New branch warehousing and repair centers are planned for Los Angeles and New York in the next 18 months, with Atlanta branch facilities to follow.

## \$295G Pa. CB Suit Indicates Tight Mart

By MAURIE ORODENKER

YORK, Pa.—A \$295,000 suit filed here by an audio/electronics retailer against one of the leading citizens band manufacturers is indicative of the backlogged pipelines for the mushrooming CB product line—and the dealer battle for a piece of the action.

Estimated lost profits of \$294,619 are being sought in York County Court here by Stahl Communications, local stereo dealer, against Chicago-based Dynascan Corp. and its Cobra Communications division, charging that the company delivered to his alleged distributorship only 51 of 1,457 CB radios ordered.

Jere F. Stahl, who heads the local firm, alleges that his negotiations from last December to March with John Spangler of Jenkintown, Pa., the manufacturer's agent, resulted in Stahl being orally granted a dealership with a \$5,000 line of credit.

In reliance on the distributorship,

Stahl says he set up Stahl Communications and placed regular orders from March 27 to July 25, meeting all agreed-to terms of the distributorship. The complaint claims there was no positive response to repeated demand for the shipment of ordered radios, and that on July 15, D & K Distributing Co. in nearby Harrisburg, Pa., was named exclusive distributor for Cobra radios, thereby revoking Stahl's distributorship.

This made it necessary for him, as a dealer, Stahl claims, to purchase radios from the distributor at a higher price than what he would have paid as a distributor.

Stahl alleges breach of contract and loss of \$95,906 profits for failure to make timely shipments, and breach of contract and loss of \$199,113 profits for failure to continue the distributorship for a "commercially reasonable time."

## Music Wholesaler Debuts New 'Cine Vision' System

FORT MYERS, Fla.—Newest entry in the large-screen home projection TV sweepstakes dominated so far by Advent, Sony and Muntz, is Cine Video developed by Duane Planta, whose Melody Music Co. here is a leading wholesaler/retailer of tapes and consumer electronics.

Planta hopes to be marketing his Cine Vision system on a national basis by the end of January as a kit through dealers at suggested \$795 list. This is considerably below existing systems, exclusive of the standard 15-inch black and white or color TV set which he claims the display system fits.

Designed with the assistance of Gerald Marshall, a Boston engineer with both optical and electronics engineering background, the Cine Vision lens-and-mirror system is claimed to eliminate the need for electronic modification on a TV set by optically correcting or compensating for common trapezoidal distribution.

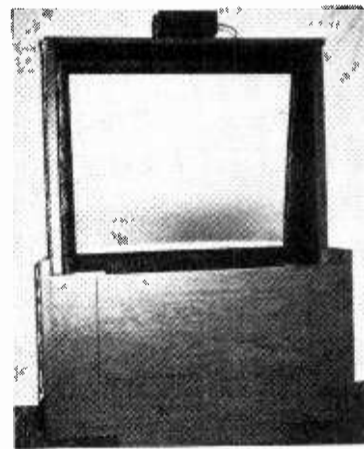
As Planta explains, the trapezoidal picture distortion is currently being compensated for by an electronic modification which produces an opposite trapezoidal distortion on the CRT face of the embodied TV picture.

He further claims that his process

avoids both warranty breaches and government regulation, and considerably widens the potential market.

System includes a custom-built cabinet 69 inches high, 50 wide and 23 deep, manufactured in Melody's own factory under supervision of Carl Berger Jr. Channel Changer is supplying the remote control channel changer that Planta says oper-

(Continued on page 39)



Melody Music photo  
Cine Vision prototype 30-by-40-inch TV projection system includes remote control channel changer (atop custom-built cabinet). Unit debuts soon.

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## Update From Europe

### French Hi Fi Imports Face Profit Control

By HENRY KAHN

PARIS—The French government has introduced a profit margin control system affecting stereo hi fi equipment that the trade feels could severely limit the market's growth and affect the prestigious Festival du Son audio exposition.

Audio equipment, approximately 70% of which is imported, is the only precision product to be burdened with a "profit coefficient" of around 33% and importers generally work on a wide margin range, from 20 to 50% and up.

Additionally, French-manufactured equipment also uses imported parts and is affected. As a result, both importers and the trade in general maintain the rigid controls will make it difficult to operate smoothly.

A key point noted is that importers are responsible for virtually all the advertising involved, and only now is stereo equipment really making an impression and finding a wide market. If, however, the trade is not permitted to find the profit depth necessary to meet costs, expansion will be out of the question, industry observers feel.

A first move will be to pull out of the Festival du Son. This is one of the most important exhibitions of musical, electronic and other equipment and if the decision is adhered

(Continued on page 50)

### QS SOON

## EIA CD-4 Standards Available

WASHINGTON—The EIA has announced availability of the standards for reproducing the discrete quadraphonic disks of the CD-4 system pioneered by JVC. This is one of the several standards developed by the P-8.2 committee on phonograph components and records for reproducing both discrete and matrix disks.

Expected soon is the standard for Sansui's QS matrix system, with Frank Barth and Gerald LeBow acting as liaison between the EIA committee and Sansui's technical experts. As of last week, this proposed "Standards For Decoders (Type II) For Reproducing Matrix Quadraphonic Disk Records" were being edited in the wake of industry and public comment.

EIA's aim in producing the standards is to assure that "playback equipment is compatible with the record systems found in the marketplace."

The first standards developed were for matrix decoders (Type L) for reproducing the quadraphonic disks for Columbia's SQ system, since Columbia Records was the "front runner in getting a 4-channel product to the marketplace," according to EIA.

Copies of the CD-4 disk reproduction standards are available from EIA's office RS 425 at \$1 per copy, from the Standards Sales Office, EIA, 2001 Eye St., N.W., Washington, D.C. 20006.

## New 8-Track Case In U.K. Aims To Reverse Decline

By CHRIS WHITE

LONDON—Specially designed cartridge cases are being introduced into the tape market by one of the U.K.'s largest manufacturers of 8-track tapes.

The cases, from Landmark Precision Mouldings of North London, have been designed to reduce the risk of tape "spill" and the manufacturers feel that they may help to bring the cartridge back to public fa-

vor by cutting out one of the most frequent customer complaints.

David Ritchie, managing director of Landmark, which makes tapes for EMI, Precision, RCA, Philips, CBS and tape duplicators Trident, says the new designs follow quality-control tests by Precision Tapes.

"The decline in the cartridge trade has obviously hit us very hard and we had to investigate the various problems afflicting 8-track tapes and why the configuration just hasn't been selling as well," he explains.

"Apart from the usual problems where you had people playing their tapes on very cheap 8-track equipment, perhaps costing as little as \$30, there were problems with tape 'leafing,' which is when the inner layers start to bank-up and jam the tape path. This was usually caused by vibration, as in a car, or through sheer carelessness by the user."

The new cartridge-box design, which externally looks the same as the old design, is ratcheted inside to prevent tape "leafing." Ritchie says that of the ones test-marketed, no complaints had been made either of tapes jamming or of faulty playback.

"If people get continual problems with a product then they just stop buying it. We've tried to find out what the faults have been and how they can be resolved. Once we surmount those problems, people will start buying the cartridge again."

"The 8-track market is very large, with a lot of potential growth."

Since Landmark Precision started

(Continued on page 51)

## EMI: 1st U.K. TAPE/BLANK COMBO DEAL

LONDON—A new Emitape gift-pack containing three C-90 cassettes and a tape of Franck Pourcel music is being offered to consumers at a saving of 40%, thought to be the first time that blank and pre-recorded tapes have been offered together here in the same pack. (Ampex had a similar U.S. promotion several years ago.)

The new offer is being nationally advertised here and dealers are supplied with counter display material, promoting the package which retails at \$10.20. Though geared now to the Christmas market, the gift-pack will be marketed right through the year.

Emitape says, "Marketing experience has shown that many customers prefer to buy cassettes in multiple packs and the theory is that the combination of pre-recorded and blank will strongly appeal to many recording enthusiasts."

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**SPECIAL DESIGNS ON REQUEST**

## NEW FOR CES

## 1st Sony System Selector

NEW YORK—A new system selector, designed for use by hi fi dealers, and an electrostatic headphone with electronic control system, are among five new products Sony Corp. of America will debut at the upcoming Winter CES.

The firm's first system selector, model SB-5335, is designed expressly for dealer soundrooms where it is necessary to have a central switching system for demonstration of various units.

Model SB-5335 is said to feature noiseless switching and 20 dB muting, as well as additional flexibility for switch box operation. The unit lists for \$300.

Sony's new electrostatic headphone features built-in protection circuitry to prevent headphone damage, as well as a newly developed uni-electret diaphragm that does not require external bias.

Other features of model ECR-500 are low distortion with wide dynamic range, and a complete electronic control system. The electrostatic headphone is priced at \$150.

Topping the list of other new products that will be debuted at CES is an integrated stereo amplifier that delivers up to 100 watts RMS of power, and carries a \$500 price tag. Features include Sony's exclusive V-FET output circuitry, and a new low noise device in the phono pre-amp section. Delivery date is scheduled for March.

Also scheduled for a March release is a stereo preamplifier, model TAE-5450. According to Sony engineers this unit incorporates many of the design features used in higher priced systems in the line. Among

them are a 2 dB stepped attenuator and stepped individual bass and treble controls. The unit is said to be capable of delivering more than 12 volts RMS. It is priced at \$450.

Rounding out the new line are two turntables, a semi-automatic direct drive system with a \$900 price tag, and a belt-driven, semi-automatic player that features a new platter mat design to reduce external vibrations. This model, PS-2350, retails for \$160.

The direct-drive unit, model PS-8750, incorporates a base of inorganic compound material to achieve what Sony engineers call an acoustically "dead" performance. The tone arm of the PS-8750 has a tone arm constructed of carbon fiber material and a needlepoint sapphire-bearing suspension system.

## Amtroncraft Kits Expand Product Line

NEW YORK—Amtroncraft Kits is offering 17 citizens band products in kit form to the U.S. market, in response to demand for these products from its representatives across the country, according to Hy Schwartz, general manager of Amtroncraft in this country.

The firm is also offering some 41 home stereo kits ranging from a 50-watt stereo amplifier to noise suppressors and accessories. All the products will be seen at the upcoming Winter Consumer Electronics Show in Chicago.

Amtroncraft's CB products line include a CB receiver with AM/FM radio with a \$36.50 price tag, an audio amplifier/modulator that can also double as a medium power hi fi amplifier, for \$47.95, as well as antenna amplifiers, broad-band amplifiers, two-meter ham band converters, and an impedance matching adaptor.

The products range in prices from under \$8 to close to \$80, and Amtroncraft officials claim that initial response to the line is so great the firm may be hardpressed to meet all its commitments.

According to Schwartz, Amtroncraft dealers are equally excited about the firm's home stereo line. Units here include a popular 20 watts per channel integrated stereo

## Audio Imports Still Dip; Now Breakout Due

WASHINGTON — January-September imports of home entertainment audio and video products dipped \$358 million to \$1.07 billion or 25% below comparable 1975 figures, according to the Commerce Dept.'s, Domestic & International Business Administration.

Nine-month import declines include all audio and video product categories, and are shared by all foreign suppliers, although an upsurge in Japanese TV shipments during the third quarter is continuing into the fourth.

Of more importance to domestic manufacturers, the International Trade Commission has approved a more detailed statistical breakout of audio and video imports sought by the ITA and EIA earlier this year.

To be reflected in monthly 1976 data from the Commerce Dept. are magnetic tape imports, now reported only by value, with unit and value breakouts separately for audio and video, cartridges and cassettes, plus value for bulk or open reel imports of each type.

Other key delineations include: Record changers, split into single-play automatic turntables and changers; AC-type 8-track recorders, split into stereo and other (mono, quad); AC-only and battery radio-recorders each split into cassette stereo and other, cartridge stereo and other; battery portable tape players and radio-players split into stereo and other.

New breakouts include floor model radio-phono-recorders split into cartridge and other; radio-phono-players dividing cartridge from other types.

In nine-month import totals, significant figures for units and dollar volume include radio/phono combos, 168,000, down 69%; worth \$6.3 million, down 69%; phonographs/record players/turntables, 3.1 million, down 48%; worth \$54.2 million, down 40%; tape recorders/players, 11.3 million, down 23%, worth \$374.8 million, down 22%.

amplifier at \$299.50, a speaker system for under \$50, a noise suppressor for under \$30 and even a low-impedance audio preamplifier for \$8.

The new Amtroncraft product line includes a comprehensive catalog of audio test equipment, and musical instrument accessories.

The Italian firm debuted its products in this country last July following encouraging response to exhibitions at the CES and NEWCOM shows (Billboard, Aug. 2).

At the time, the firm introduced just 22 of its 150 products, selling them largely through rackjobbers and electronics parts dealers in the U.S. and Canada.

However, according to Schwartz, demand over the past four months have been so heavy, the firm has decided to market its entire line of products here, and has expanded distribution to hobby markets, vocational schools, technical institutes, community colleges that offer electronic courses, and veteran training programs.

Because of fear that demand will outstrip its supply, Amtroncraft will continue to use a low key market approach at least for the time being; and will restrict promotions to exhibits at the various trade shows including the upcoming winter CES.

## Roscor In Custom Video Duping Plant

CHICAGO—A one-building plant to house Roscor's new full color studio facilities, sales, video rentals, servicing and post production editing was opened recently in suburban Morton Grove. Duplicating equipment is housed in a completely controlled environment to eliminate tape drop-outs caused by dust particles and to increase interchangeability of duplicated videotapes.

The firm evolved from the A-V Center and Camera Exchange, and is owned by Phil Roston, president, and Paul Roston, vice president.

For duplication of tape masters, Roscor has designed a customized system utilizing Sony VO2850 cassette recorders. Cassettes made from masters are transferred by a film chain system utilizing an Ikegami TKC950 automatic film chain camera and an Eastman CT500 channel threading 16mm projector.

Quad masters are transferred with an Ampex AVR2 videotape recorder. Most helical tape formats can be accepted as master sources.

When a helical master is used, an Ampex TBC800 (time base corrector) is utilized to minimize jitter and velocity error.

The duplication room contains a separate air conditioning system, humidity control system, and electrostatic air cleaner. All personnel are required to cover their street clothes so as to minimize dust. Each cassette is pre-conditioned in the duplication room environment for 24 hours before being run through the duplicator, and every cassette is hand inspected after duplication for proper radio frequency envelope, shape and level.

"Although some may say that these steps are extravagant and unnecessary, anyone who has done sophisticated production work knows that an edited video master tape is virtually always several generations down from original footage. We believe every conceivable precaution should be taken to ensure the highest quality in the final transference step," says Phil Roston.

## Tape Duplicator

Costs of a video program (closed circuit TV with videotape recording and videocassette players) and film program are compared over a three-year period in **Hope Reports Video II** by the Rochester, N.Y., research firm.

Detailed are costs for three levels of production—simple, medium-priced and sophisticated studio. Analysis include initial capital investment, personnel, annual operating expenses (tape and film, lab duplication, maintenance), cost of display via videocassettes or film projectors.

Tables detail the principal manufacturers and price ranges for CCTV cameras, portable video systems, monitors and receivers, videotape recorders, cassette players and projection TV systems.

TV electronic newsgathering (ENG) and digital video will be feature topics at the 10th annual winter TV conference of the **Society of Motion Picture & TV Engineers (SMPTE)**, Jan. 23-24 at the Sheraton-Southfield, Detroit.

In addition to an exhibit of significant ENG and digital equipment on the market, two new product unveilings will feature the Thomson CSF microcam camera (smaller than a minicam) and the CBS-Ampex digital still storage device.

Features included a rap session on ENG, tutorial seminar on digital TV, a report of the SMPTE digital video study group and technical papers on digital video equipment.

Available from the **Agency for Instructional Television** is its 1976 catalog of programs in both ¾-inch videocassette or 16mm film, available for purchase or under a limited rental policy. Copies are available from AIT, Box A, Bloomington, Ind. 47401, phone (812) 339-2203.

## Morhan: Exports 'Vulnerable'

*Continued from page 36*  
Sol Zigman and his younger brother, Hy, both travel extensively throughout South and Central America, the Middle and Far East, Europe and Africa. These trips help establish important personal contacts with their distributors and reps, and give them a first hand knowledge of problems and needs of individual markets.

In addition, the brothers are deluged with mail at their Plainfield, N.Y. office, most of which are inquiries from companies and individuals wanting to do business with Morhan.

Zigman explains that the letters from individuals are referred to Morhan's distributors and reps in the area from which they come, while inquiries from firms are considered, providing they are not from areas in which Morhan is already represented.

Morhan's terms of business are flexible, and are based on economic and political stability of the country in which the distributor is located, as well as the representative's credit ratings.

The terms are usually structured around a "cash in advance" policy for new distributors, to anything from a sight draft to a 90-day letter

of credit for more established clients.

Another key to the continued success of Morhan is its steadfast refusal to act as commission agents for the manufacturer, and its insistence that all lines are handled on an exclusive basis.

In this way, Morhan not only has complete control over all the products it handles, but is also assured that the market potential is not diluted by widespread competition.

Obviously the strategy has had advantages for all concerned, as manufacturers as well as distributors have remained loyal to Morhan over the years.

Morhan's biggest markets today are Europe and the Middle East. The weakest link in the chain is Africa, but the Zigmans are working on that market. Among its biggest customers are the European arm of Honeywell, Grundig and Elac.

At present Morhan is working on plans to expanding into the stereo component and CB markets. These, according to Zigman, are the items in most demand on the international market today, and Morhan is hardpressed to supply even its regular customers. As for the future, it looks good, despite upheavals, but Zigman would not recommend the business to newcomers lacking in expertise.

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## RepRap

**Almo Electronics Corp.**, Philadelphia, has been named an authorized distributor for **Panasonic** original replacement parts at five of its locations: Jeffersonville, Pa.; Mt. Ephraim and West Atlantic City, N.J.; Wilmington, Del., and Salisbury, Md.

Several personnel changes in the dealer and consumer products divisions, announced by Arthur Seltzer, executive vice president, include **Sam Pearl**, promoted to field sales manager, and **David Wolf**, joining in outside sales. In consumer products, **Albert Stein** has rejoined Almo as a field rep.

**Ed Garland**, who recently resigned as senior vice president of Fisher Radio, has formed his own rep firm, **S.L.G. Corp.**, with **Creative Speakers** as the first line in the consumer electronics and audio area. New firm opened Dec. 1 at 76 South Orange Ave., South Orange, N.H. Phone (201) 763-6888 or N.Y. tieline, (212) 964-0255.

**TDK Electronics** is adding marketing assistants to work with reps in various areas as its blank tape business continues to expand. **Bobby Pugh**, formerly with GE audio, joins in Dallas, working with rep Century Sales, covering Texas, Oklahoma, Arkansas and Louisiana.

**Gary Vagts**, formerly with Cir-Vu Marketing, TDK's Denver rep, joins in Los Angeles to cover Southern California and the Mountain States. **Bob Mehl**, ex-Ampex tapes, joins in Atlanta to

cover Georgia, Alabama, Tennessee, Mississippi, Florida and Puerto Rico.

Newest reps for **Uher of America** for its tape

recorders, Lenco turntables and Lencoclean record care products include **Pro-Audio Ltd.**, Barrington, Ill., No. Illinois, E. Wisconsin; **Bernard Darmstedter Assoc.**, Baldwinsville, N.Y.,

upstate New York; **Snider & Assoc.**, Honolulu, Hawaii; **Seaport Marketing Corp.**, Seattle and Aloha, Ore., Washington, Oregon, Alaska, Idaho and W. Montana.

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## Dixie D-M-R Draws 500

ATLANTA—The recent Southeastern D-M-R (distributor-manufacturer-rep) Conference held in Boca Raton, Fla., drew a record attendance of more than 500, according to Paul Hayden, president of the sponsoring Dixie Electronic Representatives Inc., and head of his own rep firm in East Point, Ga.

Attending from the electronics industry in seven Southern states were 112 manufacturers, 56 distributors and 36 rep firms, with the success of the event resulting in tentative plans for a November 1977 run at Boca Raton.

"Manufacturers reported they were pleased with the amount of business they wrote, distributors were happy with the broad span of manufacturers and reps were satisfied with the turnout," Hayden notes.

Distributors who attended all their appointments were awarded prizes at the D-M-R windup, with winners including Roy Lair, Lair Distribution Co., Florence, Ala.; Al Rothstein, Southeastern Radio Supply Co., Raleigh, N.C.; Ralph Julius, Radio Sales & Service Co., Columbus, Ga., and Al Nerone, Space Radio Supply Co., Sarasota, Fla.

Prize catches in the D-M-R fishing contest were won by Mrs. Sterling Jones, Jones Electronics, Muscle Shoals, Ala., \$100 for a 47-inch, 24½-pound king mackerel, and Wayne Kelso, Forbes Distribution Co., Birmingham, Ala., \$100 for his large dolphin.

## Bow 'Cine Vision' TV Projection Kit

• Continued from page 37

ates with most TV sets, and the 30 by 40-inch screen is Kodak Ektalite.

Also working with Planta and Marshall is Dan Mansfield, from Melody's electronics department. The new subsidiary plans to build a marketing network through both distributors and reps, and has tentative plans to attend the Winter CES to show the new unit.

Melody Music is the latest small company to join the market that has shown slow but steady growth since Sony began selling its institutional model for consumer use, and Advent bowed its VideoBeam system, since followed by Muntz Theatrevision, and several prototype units.

Katy Moffatt's first single is  
"I Can Almost See Houston From Here."  
3-10271

It's a super song with the inimitable  
Billy Sherrill touch, and it introduces  
a great new talent to the country.

Katy Moffatt's "I Can Almost See  
Houston From Here." Your ears con-  
firm what your eyes tell you.

Katy Moffatt  
On Columbia Records.

**The country's  
in beautiful hands.**



# Country

## Gilley Grateful To Texas; His Club Clicks Like His Records

By COLLEEN CLARK

NASHVILLE—Moving from Far-  
riday, La., to Houston to play clubs,  
Mickey Gilley was a success and  
earned a good living long before  
gaining national recognition as the  
leading artist for Playboy Records.

Offered a partnership in a ram-  
shackle club out in the middle of no-  
where with only a bar and a couple  
of stools, Gilley started his Texas car-  
eer. Gilley's Club now seats 3,000,  
features three bars, a gigantic dance  
floor, numerous pool tables, pinball  
machines and electronic pong games  
and is easily one of the largest clubs  
in the world. Texans are club people,  
and Gilley's became a favorite.

When Gilley recorded "Room  
Full Of Roses" and it hit in Texas, he  
brought it to Nashville hoping to  
lease it to a major label. No one  
would hear it except Eddie Kilroy,  
who presented it to the fledgling  
Playboy label.

The rest is history, as Gilley has  
had hit after hit for the label. Under  
the careful production of Kilroy,  
Gilley has enjoyed No. 1 positions  
on all four singles released on the la-  
bel and two albums. He has a duet  
out with another Playboy artist,  
Barbi Benton, a regular on the "Hee  
Haw" series, and has a new single  
just released, "Overnight Sensa-  
tion."

Gilley recently signed with the  
United Talent Agency, Conway  
Twitty's booking agency. He has  
made several tours with the Conway  
and Loretta Show of late that have  
been successful. Gilley now has two  
bands, one that travels with him as  
he is on the road most of the time  
now, the Red Rose Express. His  
original band, The Bayou City  
Beats, perform nightly at his club.

The club is still one of the most  
successful in Texas as top name tal-  
ent is booked regularly, including  
George Jones, Tammy Wynette,  
Conway and Loretta, Waylon Jen-  
nings, Tompall Glaser and Willie  
Nelson. Gilley appears whenever his  
schedule permits, which is about ev-  
ery six weeks.

Gilley has made numerous tele-  
vision appearances over the past  
year including the "Midnight Spe-  
cial," "Hee Haw," the "Merv Griffin  
Show," Dinah and the "1975 Coun-  
try Music Assn. Awards Show," plus  
several syndicated programs such as  
the "Porter Wagoner Show" and  
"Good Ole Nashville Music."

Gilley himself might be consid-  
ered an "overnight sensation," as he  
seemed to appear on the national  
scene overnight. But he is an artist  
who has worked long and hard to  
achieve success.

### 18 Are Named To Radio Seminar's Agenda Members

NASHVILLE—The Country Ra-  
dio Seminar agenda committee has  
been selected, and will meet in  
Nashville Jan. 9-10 to formulate the  
March seminar.

The new committee members are  
Lee Phillips, WNYN, Canton; Jim  
Clemens, WPLO, Atlanta; Mike  
Berger, WHOO, Orlando; Bob Pitt-  
man, WMAQ, Chicago; Terry  
Wood, WONE, Dayton; Jim Dun-  
can, Radio & Record; Jim Phillips,  
KHEY, El Paso; Don Nelson,  
WIRE, Indianapolis; Jack Cresse,  
KVOO, Tulsa; Cliff Haynes,  
KNFW, Oakland; Bob Young,  
WMC, Memphis; Mike King,  
WPDX, Clarksburg, W. Va.; Bob  
Mitchell, KCKC, San Bernardino;  
Mac Allen, KIKK, Houston; Dave  
Donahue, KHAK, Cedar Rapids;  
Rick Libby, KENR, Houston; Hal  
Smith, KLAC, Los Angeles, and  
Bob Hooper, WESE, Greenville,  
S.C.

Agenda chairman Bob Mitchell  
urges the country radio community  
to contact agenda committee mem-  
bers with suggestions and ideas on

(Continued on page 41)

## Easy As Pie? Not For Crash Craddock

• Continued from page 22

earned his nickname "Crash" the  
hard way by playing halfback on the  
football team.

"When I was growing up listening  
to Hank Williams, the kids would  
tease me about it and I'd have to  
fight them," Crash recalls. He  
started his show business career with  
his brother Ronald, then with a  
group in high school called the Four  
Rebels. When the group disbanded,  
he continued on his own, landed a  
recording contract, and made an un-  
successful bid for stardom.

Working in the music business  
and in construction, Craddock grew  
tired of the grind, and told his wife,  
"I want out of the music business.  
I've tried and tried to make it, and  
nobody seems like they really care. I  
want out. We've starved long  
enough."

The decision lasted two weeks.  
Then he received a call from Nash-  
ville music executive Dale Morris  
who asked if he were interested in a  
recording session. Buoyed by the in-  
terest in him, Craddock answered,  
"Damn right."

They split the bus fare from

Greensboro to Nashville, Crash  
signed with the new Cartwheel label,  
and, with Ron Chancey producing,  
recorded "Knock Three Times" and  
it became a country hit. In the last  
five years he has followed with sev-  
eral major chart songs, including  
"Dream Lover," "Ruby Baby,"  
"Sweet Magnolia Blossom," "Still  
Thinkin' Bout You" and "Rub It  
In" which garnered activity on the  
pop side as well as country. Most of  
his hits have been on ABC/Dot  
where Chancey remains his pro-  
ducer.

He's also quick to point out the  
importance of Morris and Chancey  
in his success story. "Without them  
I'd be back in Greensboro.

"When I was a kid, I wanted to be  
a singer and play the 'Grand Ole  
Opry.' When I finally played the  
'Opry,' it was one of the highlights of  
my career." This year he performed  
on the network telecast of the "CMA  
Awards," and, besides a steady  
string of club and concert dates, has  
played such TV shows as "Hee  
Haw," "Dick Clark," "Porter  
Wagoner" and the "Midnight Spe-  
cial."

### FOR 11 LIVE SHOWS

## Opryland's 300 Positions Open To Audition Winners

NASHVILLE—Auditions to fill  
more than 300 positions in the 11  
live musical stage shows for Opry-  
land U.S.A. next year are underway.

Auditions and interviews will be  
held in 17 cities in nine states from  
New York to Alabama, beginning  
this month through February.

The successful music theme park  
in Nashville needs singers, musi-  
cians, dancers, actors, clowns and  
specialty acts to appear in the shows,  
and is looking for some 35 techni-  
cians.

"We're seeking versatile Broad-  
way-type performers who can sing,  
dance, and play all types of music  
we have at Opryland—from rock to  
riverboat, Dixieland to folk," ad-

vises Bob Whittaker, director of live  
entertainment. "We're the only mu-  
sic theme park in the country, and  
Opryland is fast becoming a show-  
case for fresh, young talent. Last sea-  
son our performers appeared on ma-  
jor network TV shows, syndicated

TV shows, did a special show at the  
White House, and traveled to cities  
in the U.S. and Canada for promo-  
tional shows."

Persons interested in applying  
should write Opryland's Live Enter-  
tainment Dept., P.O. Box 2138,  
Nashville, 37214.

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ment cases, shoes & boots, amp covers . . . etc.  
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**TUCKERED OUT**—George McCorkle, rhythm guitarist for the Marshall Tucker Band, enjoys a live interview at KSHE-FM, St. Louis before a Tucker Band concert. McCorkle, author of the group's hit single "Fire On The Mountain" is interviewed by air personality Mark Klose.

### BILL WILLIAMS U.K. AWARDS

LONDON—Billboard has arranged with the Country Music Assn. of Great Britain to present two country music awards a year.

The first awards were presented recently at CMA's annual banquet in honor of Bill Williams, Billboard's late country music editor.

The honors are called the Bill Williams memorial awards.

### Ray Tees His Own Memphis Enterprise

MEMPHIS—Eddie Ray, former a&r chief of MGM Records in Los Angeles has formed Eddie Ray Music Enterprises here.

Its affiliate companies are Professional Music Service, the Tennessee College for Recording Arts and Joyce Music publishing.

### N.J. Library In A 5-Day Tribute

SHREWSBURY, N.J.—With British-born pianist Marian McPartland, the Chris Lowell Trio, the No-Gap Generation Jazz Band and Rusty Dedrick and the 19-piece jazz band of the Manhattan School of Music, plus a movie that chronicles the 1959 Newport Jazz Festival, jazz was "celebrated" as a living history at the Eastern Branch of the Monmouth County Library here.

Marked as "Jazz Week" for a five-day program (Nov. 19-23), the event was a free county library function with the aid of Brookdale Community College, Rutgers Univ.'s Institute of Jazz Studies, and a number of interested-in-jazz county organizations.

In moving jazz out of "downtown dives and uptown concert halls into a public library," explains John Livingstone, "Jazz Week" director, "the whole family can enjoy it, and the children too, in an atmosphere of education."

Livingstone also views the "Jazz Week" as a bicentennial event since "jazz is an original art form of our country's and it's something that has been overlooked for many years—has never achieved the prestige it is deserving of."

### Philly Intl 'Zip' Cues a Camera Tie

NEW YORK—CBS-distributed Philadelphia International Records and Polaroid are co-promoting the "Zip," name of MFSB's new single and of Polaroid's new camera.

The campaign, directed at the holiday buying public, involves ties between record and camera departments at mass merchandiser locations; nationwide radio giveaway contests; posters and other point of purchase aids.

The song is also used as the musical track for Polaroid radio and television commercials.

### Lee-Myles Offers Economy LP Cover

NEW YORK—Lee-Myles has developed an economic full-color custom record cover that will be sold at \$495 for the first 1,000 jackets.

The cover, designed to "fill the gap between standard custom jack-

ets and the firm's Instant Album Covers," was created by Lee-Myles staff artists. Price includes type, mechanicals, full color separations, fully reinforced backbone jackets, negatives, plate and printing of back liners.

### ASCAP's Kudos To 11

NEW YORK—ASCAP's Eighth annual Deems Taylor Awards for books and articles on music and its creators were presented to 10 Americans and an African at a reception, Dec. 3, held at the ASCAP board room here.

In the book category, winners were, ASCAP lyricist, Howard Dietz; Princeton Univ. professor, Edward Cone; J.H. Kwabena, director of the Institute of African Studies, Univ. of Ghana; "The Final Diary" of ASCAP composer, Ned Rorem; and Hampton Hawes and Don Asher's, "Raise Up Off Me."

Winning articles were contributed by Elliott Galkin, music critic, the Baltimore Sun; Richard Franko Goldman, president, Peabody Conservatory; and Ralph Gleason's "Farewell To The Duke."

For the first time in the history of the Deems Taylor Awards, two

writers, Andrew Porter and David Hamilton, were honored for contributions to the same publication, The New Yorker.

Checks for \$500 and a plaque were presented to each of the winning writers. Plaques were also presented to representatives of the publishers of the works. Gleason's check was presented to the Duke Ellington Cancer Fund at the request of his widow.

### 'RUDOLPH' ON SCHEDULE

NEW YORK—If Johnny Marks is out there plugging, can Christmas be far away? The tunesmith is again promoting "Rudolph The Red-Nosed Reindeer," as well as several other holiday standards held in his St. Nicholas Music publishing firm.

Since the Gene Autry recording of "Rudolph" in 1949, more than 110 million diskings of the tune have been sold, in addition to more than 12 million print copies.

Three television specials this season will carry Marks' scores, including the perennial "Rudolph" re-peater featuring Burl Ives, whose soundtrack album is available on MCA Records.

### Motown, Universal In Television Tie

LOS ANGELES—Universal Television and Motown Productions have entered into a co-production agreement, calling for Motown Productions to develop and produce TV shows for Universal Television.

Michael Roshkind, vice chairman of Motown Industries, says that while variety and musical programs are under consideration, comedy and dramatic series as well as specials are also being examined.

Motown's initial films were "Lady Sings The Blues" and "Mahogany," both starring Diana Ross and both distributed by Paramount.

### Agenda Committee

Continued from page 40  
the subject matter and direction of the 1976 Country Radio Seminar should take.  
The '76 event is slated for Nashville March 19-20.

Top Of The Crop!  
A hit single from

# CAL SMITH JASON'S FARM



Produced by Walter Haynes

Exclusively on MCA RECORDS

MCA-40467

# Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	
★ 12	4	CONVOY—C.W. McCall (C.W. McCall, B. Fries, C. Davis), MGM 14839 (American Gramophone, SESAC)	★ 44	5	I'LL BE YOUR SAN ANTONIO ROSE—Dottsy (S. Clark), RCA 10423 (Sunbury, ASCAP)	
★ 3	10	EASY AS PIE—Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)	35	8	THE WOMAN ON MY MIND—David Houston (C. Taylor, N. Wilson, G. Richey, D. Houston), Epic 8-51056 (Columbia) (Algee/AI Gallico, BMI)	
3	4	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (D. Lambert, B. Potter), Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)	36	8	SHE DESERVES MY VERY BEST—David Wills (B. Duncan), Epic 8-50154 (Columbia) (Shelmer-Poe/Unichappell, BMI)	
4	2	SECRET LOVE—Freddy Fender (S. Fain, P.F. Webster), ABC/Dot 17585 (Warner Bros., ASCAP)	37	9	PLEDGING MY LOVE—Billy Thundercloud & The Chieftones (D. Robey, F. Washington), 20th Century 2239 (Lion/Wemar, BMI)	
5	5	WHERE LOVE BEGINS—Gene Watson (R. Griff), Capitol 4143 (Blue Echo, ASCAP)	38	6	TEXAS—1947—Johnny Cash (G. Clark), Columbia 3-10237 (Sunbury, ASCAP)	
★ 6	7	WARM SIDE OF YOU—Freddie Hart And The Heartbeats (F. Hart), Capitol 4152 (Hartline, BMI)	★ 39	4	SOMETIMES—Bill Anderson & Mary Lou Turner (B. Anderson), MCA 40488 (Stallion, BMI)	
★ 9	9	JUST IN CASE—Ronnie Milsap (H. Moffatt), RCA 10420 (Pi-Gem, BMI)	40	7	SAY I DO—Ray Price (R. Hildebrand), ABC/Dot 17588 (Dayspring, BMI)	
★ 8	14	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn (L.J. Dillon), MCA 40484 (Wilderness, BMI)	★ 41	4	SOMEBODY LOVES YOU—Crystal Gayle (A. Reynolds), United Artists 740 (Jack, BMI)	
★ 9	13	THE BLIND MAN IN THE BLEACHERS—Kenny Starr (S. Whipple), MCA 40474 (Tree, BMI)	★ 42	5	PARADISE—Lynn Anderson (J. Prime), Columbia 3-10240 (Cotillion/Sour Grapes, BMI)	
10	1	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters), Mercury 73715 (Phonogram) (Pi-Gem, BMI)	★ 43	3	SOMEBODY HOLD ME (Until She Passes By)—Harvel Felts (A. Aldridge, R. Aldridge, S. Richards), ABC/Dot 17598 (AI Carter/Ensign, BMI)	
11	8	LYIN' EYES—Eagles (D. Henley, G. Frey), Asylum 45279 (Benchmark/Kicking Bear, ASCAP)	44	6	WOMAN, WOMAN—Jim Glaser (J. Glaser, J. Payne), MGM 14834 (Ensign, BMI)	
12	6	IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard), Capitol 4141 (Shade Tree, BMI)	45	8	DANCE HER BY ME (One More Time)—Jacky Ward (D. Wolfe), Mercury 73716 (Phonogram) (Le Bill, BMI)	
13	15	JASON'S FARM—Cal Smith (J. Adrian), MCA 40467 (Pick-A Hit, BMI)	46	6	QUEEN OF THE SILVER DOLLAR—Dave & Sugar (S. Silverstein), RCA 10425 (Evil Eye, BMI)	
14	11	WESTERN MAN—La Costa (D. Owens), Capitol 4139 (AI Gallico, BMI)	47	15	LOVE IS A ROSE—Linda Ronstadt (N. Young), Elektra 45282 (Silver Fiddle, BMI)	
★ 15	19	ME AND OLE C.B.—Dave Dudley (D. Dudley, R. Rogers), United Artists 722 (Newkeys, BMI)	48	7	LOVE WAS (Once Around the Dance Floor)—Linda Hargrove (L. Hargrove), Capitol 4153 (Beechwood/Window, BMI)	
★ 16	42	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty (E. Conley, M. Larkin), MCA 40492 (Blue Moon, ASCAP)	49	16	I LIKE BEER—Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI)	
★ 17	21	LOOKING FOR TOMORROW—Mel Tillis (David Allids/Billy Arr), MGM 14835 (Sawgrass, BMI)	★ 50	2	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU—Tanya Tucker (B.R. Reynolds), MCA 40497 (Onisown, BMI)	
★ 18	27	OVERNIGHT SENSATION—Mickey Gilley (B. McDill), Playboy 6055 (Hall-Clement, BMI)	51	16	YOU RING MY BELL—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP)	
19	10	SINCE I MET YOU BABY—Freddy Fender (I.J. Hunter), GRT 031 (Unichappell, BMI)	52	11	THIS AIN'T JUST ANOTHER LUST AFFAIR—Mel Street (D. Conley), GRT 030 (Janus) (Blue Moon, ASCAP)	
20	20	FLAT NATURAL BORN GOOD TIMING MAN—Gary Stewart (G. Stewart), RCA 10351 (Forest Hills, BMI)	53	14	ALL OVER ME—Charlie Rich (B. Peters), Epic 50142 (Columbia) (Ben Peters/Charsy, BMI)	
★ 21	30	SOMETIMES I TALK IN MY SLEEP—Randy Cornor (E. Raven), ABC/Dot 17592 (Milene, ASCAP)	54	15	TODAY I STARTED LOVING YOU AGAIN—Sammie Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI)	
★ 22	28	STONED AT THE JUKEBOX—Hank Williams Jr. (H. Williams Jr.), MGM 14833 (Bocephus, BMI)	55	5	LAST OF THE OUTLAWS—Chuck Price (B. Borchers, M. Vickery), Playboy 6052 (Tree, BMI)	
23	25	GREENER THAN THE GRASS (We Laid On)—Tanya Tucker (D.A. Coe), Columbia 3-10236 (Window, BMI)	56	10	PIECES OF MY LIFE—Elvis Presley (T. Seals), RCA 10401 (Danor, BMI)	
24	26	SILVER WINGS & GOLDEN RINGS—Billie Jo Spears (M.A. Leikin, G. Sklerov), United Artists 712 (Almo, ASCAP/Peso, BMI)	57	16	ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI)	
25	16	FROM WOMAN TO WOMAN—Tommy Overstreet (J. Gillespie, R. Mareno), ABC/Dot 17580 (Ricci Mareno, SESAC)	★ 58	2	FLY AWAY—John Denver (J. Denver), RCA 10517 (Cherry Lane, ASCAP)	
26	17	WE USED TO—Dolly Parton (D. Parton), RCA 10396 (Owepar, BMI)	59	18	ROCKY—Dickey Lee (J. Stevens), RCA 10361 (Strawberry Hill, ASCAP)	
★ 27	47	LET IT SHINE—Olivia Newton-John (L. Hargrove), MCA 40495 (Window, BMI)	60	9	SUNDAY SUNRISE—Anne Murray (M. James), Capitol 4142 (Screen Gems-Columbia/Sweet Glory, BMI)	
★ 28	50	THE HAPPINESS OF HAVING YOU—Charley Pride (T. Harris), RCA 10455 (Contention, SESAC)	61	5	I'LL TAKE IT—Roy Head (B. Abshire), Shannon, (NSD) 838 (Screen Gems-Columbia, BMI)	
29	31	COWBOYS AND DADDYS—Bobby Bare (M. Cooper), RCA 10409 (Wilbur/Martin Cooper, ASCAP)	62	5	THE GOOD LORD GIVETH (And Uncle Sam Taketh Away)—Webb Pierce (W. Pierce, S. Fisher), Plantation 131 (Brandywine, ASCAP)	
★ 30	36	THE MAN ON PAGE 602—Zoot Fenster (G. Winters, H. Fischer, E. Strasser), Antique 1068 (IRDA) (Georgene, BMI)	★ 63	4	BLACKBIRD (Hold Your Head High)—Stoney Edwards (C. Taylor), Capitol 4188 (Blackwood/Back Road, BMI)	
★ 31	39	FIRE AND RAIN—Willie Nelson (J. Taylor), RCA 10429 (Blackwood, BMI)	★ 64	3	UNCLE HIRAM AND THE HOMEMADE BEER—Dick Feller (D. Feller), Asylum 45290 (Tree, BMI)	
★ 32	40	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Ed Bruce (E. Bruce, P. Bruce), United Artists 732 (Tree/Sugarplum, BMI)	★ 65	2	LOVE LIFTED ME—Kenny Rogers (Rowe, Smith), United Artists 746 (John T. Benson, ASCAP)	
★ 33	45	AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (H.R. Smith), ABC 12142 (Fourth Floor, ASCAP)	★ 66	81	FEEL AGAIN—Faron Young (I. Virgin), Mercury 73731 (Phonogram) (Cherry Tree, SESAC)	
			67	5	WHO WANTS A SLIGHTLY USED WOMAN—Connie Cato (T. Boyce, M. Powers), Capitol 4169 (Boyce & Powers/Adventure, ASCAP)	
			68	2	BUMP BOUNCE BOOGIE—Asleep At The Wheel (Preston, Haber, Benson), Capitol 4187 (Asleep At The Wheel/Black Coffee, BMI)	
			69	74	7	WILL YOU LOVE ME TOMORROW—Jody Miller (G. Goffin, C. King), Epic 8-50158 (Columbia) (Screen Gems Columbia Music, BMI)
			★ 70	84	3	A DAMN GOOD COUNTRY SONG—Jerry Lee Lewis (D. Fritts), Mercury 73729 (Phonogram) (Combine, BMI)
			★ 71	93	2	I'M SORRY CHARLIE—Joni Lee (C. Twitty), MCA 40501 (Twitty Bird, BMI)
			72	75	3	JADED LOVER—Jerry Jeff Walker (C. Pyle), MCA 40487 (Toad Hall, BMI)
			★ 73	NEW ENTRY	SHE'S HELPING ME GET OVER LOSING YOU—Joe Stampley (C. Taylor, D.D. Darst), Epic 8-50179 (Columbia) (AI Gallico/Algee, BMI)	
			74	79	4	SHE'S JUST AN OLD LOVE TURNED MEMORY—Nick Nixon (J. Schweers), Mercury 73726 (Phonogram) (Chess, ASCAP)
			★ 75	NEW ENTRY	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy (P. Craft), Columbia 3-10265 (Acuff-Rose, BMI)	
			★ 76	NEW ENTRY	NOW EVERYBODY KNOWS—Charlie Rich (D. Bowman), RCA 10458 (Central Songs, BMI)	
			★ 77	89	3	SHADOWS OF MY MIND—Vernon Oxford (E.E. Collins), RCA 10442 (Hermitage, BMI)
			78	78	4	LOVESICK BLUES—Sonny Curtis (L. Mills, C. Friend), Capitol 4158 (Mills, ASCAP)
			★ 79	NEW ENTRY	FREE TO BE—Eddy Raven (E. Raven), ABC/Dot 17595 (Milene, ASCAP)	
			★ 80	91	2	ERES TU (Touch The Wind)—Sonny James (J. C. Calderon, M. Hawker), Columbia 3-10249 (Radmus, ASCAP)
			★ 81	NEW ENTRY	WHAT WILL THE NEW YEAR BRING?—Donna Fargo (D. Fargo), ABC/Dot 17586 (Prima-Donna, BMI)	
			82	86	3	I DON'T THINK I'LL EVER (Get Over You)—Don Gibson (D. Gibson), Hickory 361 (MGM) (Acuff-Rose, BMI)
			★ 83	NEW ENTRY	STANDING ROOM ONLY—Barbara Mandrell (C. Silver, S. Manchester), ABC/Dot 17601 (Sunbury, ASCAP)	
			84	92	3	QUEEN OF TEMPTATION—Brian Collins (J. House), ABC/Dot 17593 (Sawgrass, BMI)
			★ 85	96	2	IF I COULD MAKE IT (Through The Morning)—Tony Douglas (D. Cash, T. Douglas), 20th Century 2257 (Cochise, BMI)
			★ 86	NEW ENTRY	ANOTHER NEON NIGHT—Jean Shepard (J.A. Spain, V.C. Howard), United Artists 745 (Birchfield, BMI)	
			87	95	2	MY BABY'S GONE—Jeanne Pruett (H. Houser), MCA 40490 (Central Songs, BMI)
			88	88	5	HE LITTLE THING'D HER OUT OF MY ARMS—Jack Greene (H. Cochran), MCA 40481 (Tree, BMI)
			★ 89	NEW ENTRY	I JUST LOVE BEING A WOMAN—Barbara Fairchild (B. Fairchild, P. Lane), Columbia 3-10261 (Pixenbar, BMI)	
			★ 90	NEW ENTRY	THE WHITE KNIGHT—Cledus Maggard (J. Huguley), Mercury 73751 (Phonogram) (Unichappell, BMI)	
			91	82	5	IT'S SO NICE TO BE WITH YOU—Bobby Lewis (J. Gold), Ace Of Hearts 7503 (Interior, BMI)
			92	NEW ENTRY	MEET ME LATER—Margo Smith (M. Smith), 20th Century 2255 (Jidobi, BMI)	
			93	NEW ENTRY	DON'T STOP IN MY WORLD (If You Don't Mean To Stay)—Billy Walker (R. Pennington), RCA 10466 (Showbiz, BMI)	
			94	NEW ENTRY	HUCKLEBERRY PIE—Even Stevens & Sammi Smith (E. Stevens), Elektra 45292 (Debdave, BMI)	
			95	87	5	IT'S THE BIBLE AGAINST THE BOTTLE (In The Battle For Daddy's Soul)—Earl Conley (M. Howard, J. Wolverton), GRT 032 (A-Gee Jay/Blue Moon, ASCAP)
			96	98	3	BE HONEST WITH ME—Kathy Barnes (G. Aulry, F. Rose), MGM 14836 (Western/Milene, ASCAP)
			97	97	2	GOOD MORNING LOVIN'—Larry Kingston (L. Kingston), Warner Bros. 8139 (Owepar, BMI)
			98	NEW ENTRY	GENTLE FIRE—Johnny Duncan (J. Duncan), Columbia 3-10262 (Algee, BMI)	
			99	NEW ENTRY	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE—Leroy Van Dyke (D. Ellis), ABC/Dot 17597 (Bandshell, BMI)	
			100	NEW ENTRY	OH LONESOME ME—Loggins & Messina (D. Gibson), Columbia 3-10222 (Acuff-Rose, BMI)	



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## Country

### Williams Fund Seeking \$5,000

NASHVILLE—The Bill Williams Scholarship Fund—named in honor of the late Southeastern editor of Billboard—is nearing the \$1,000 mark, according to Ed Kimbrell, chairman of the Dept. of Mass Communications at Middle Tennessee State Univ.

The school is one of the few universities in the country to offer a complete curriculum in music industry courses with a major in recording industry management. The course was developed under the guidance of Williams.

School officials are aiming for the \$5,000 mark. Contributions may be sent to the Bill Williams Scholarship Fund, Middle Tennessee State Univ., Office of Development, Murfreesboro, Tenn. 37132.

## Nashville Scene

By COLLEEN CLARK

Jerry Reed appeared on the "Tonight Show" Dec. 15 with host Burt Reynolds. They both returned to Nashville and Reynolds appeared as Reed's guest on his new talk/variety stanza, "The Jerry Reed Show." ... Floyd Cramer's new single, "Eres Tu" has Pat Daisy doing background vocals. ... KENR radio to sponsor a demolition derby Jan. 9-10 at the Astrodome that will feature 15 country music celebrities. So far names of participants are unknown. ... Gary Stewart's second album for RCA features the guitar work of Charlie Daniels.

Charley Pride has cut a religious album that will be released soon. ... Vickie Hackeman and Ron Baker to be wed Jan. 3. Hackeman is a member of Dave & Sugar and Baker is guitar player for the Pridemen, Charley Pride's band. ... Dotsy was in Nashville last week recording an album. ... The Christian Brothers appeared on "Midnight Special" Dec. 19 and will go on tour with Olivia Newton-John in March.

20th Century artist Margo Smith currently on an Eastern tour promoting her new single, "Meet Me Later." ... T. G. Shepard feels that sometimes your own judgment should be your guide. Thirteen record companies turned down "Devil In The Bottle." Only his strong belief in the song kept him from being discouraged. He has had three hit records since, his new one is "Motels And Memories."

Gene Watson, Asleep at the Wheel, Floyd Tilman and Joyce Webb were guests on Mickey Gilley's new local tv show, "Gilley's Place" in Houston. The show will air 30 minutes every Saturday at 7:00 p.m. beginning Dec. 20.

Jerry Naylor and Barbara Fairchild to appear at the Landmark Hotel in Las Vegas Dec. 26 through Jan. 22. ... Kenny Starr's rendition of "Blind Man In The Bleachers" was read to Vanderbilt's football squad before the Vanderbilt-Tennessee game, by Coach Pancoast. Pancoast said he felt the song paralleled the feelings of the 15,000 Vanderbilt fans who had waited for a victory so long. Vandy won 17-14. The song is based on a true story told by former Columbia Univ. coach Lou Little.

Barbara Mandrell spent Thanksgiving in Toronto taping the Tommy Hunter Show. ... Don Williams currently touring Germany, Spain and Holland. He will return just before

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 12/20/75

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\* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot D0SD 2044
2	2	27	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★	5	6	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
4	3	10	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
★	7	6	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
★	8	35	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020
★	9	9	GREATEST HITS—Don Williams, ABC/Dot D0SD 2035
8	4	12	WINDSONG—John Denver, RCA APL1-1183
9	6	16	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
★	13	24	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
★	15	9	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
12	10	7	SINCE I MET YOU BABY—Freddy Fender, GRT 8005
13	11	19	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
★	19	8	ROCKY—Dickey Lee, RCA APL1-1243
15	17	10	THE FIRST TIME—Freddie Hart, Capitol ST 11449
16	18	11	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
17	12	20	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
★	32	2	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
★	28	3	TOGETHER—Anne Murray, Capitol ST 11433
20	22	7	BILLY, GET ME A WOMAN—Joe Stampley, Epic KC 33546 (Columbia)
★	27	5	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410 G
22	23	20	BEST OF—Dolly Parton, RCA APL1-1117
23	25	5	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
24	20	11	DOLLY—Dolly Parton, RCA APL1-1121
★	38	2	GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.)
26	26	5	HOLY BIBLE: Old Testament—Statler Brothers, Mercury SRM-1-1051 (Phonogram)
27	14	10	CLEARLY LOVE—Olivia Newton-John, MCA 2148
28	16	11	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
29	34	4	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612
30	30	6	THE NIGHT ATLANTA BURNED—Atkins String Band, RCA APL1-1233
31	33	6	COUNTRY MALE ARTIST OF THE DECADE—Sonny James, Columbia KC 33846
32	35	4	HEART TO HEART—Roy Clark, ABC/Dot D0SD 2041
★	NEW ENTRY		OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
34	40	2	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas, ABC ABCDP 912
★	44	2	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512 G
36	41	3	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
37	21	15	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
★	NEW ENTRY		WHO'S TO BLESS—Kris Kristofferson, Monument PZ 33379 (Columbia)
39	42	13	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
★	NEW ENTRY		BARBI BENTON—Barbi Benton, Playboy PB 406
41	39	10	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot D0SD 2036
42	31	8	EVERYBODY'S COUNTRY—David Wills, Columbia PC 33704
43	36	15	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
44	29	20	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
45	24	10	I STILL BELIEVE IN FAIRYTALES—Tammy Wynette, Epic KE 33582 (Columbia)
★	NEW ENTRY		SAY I DO—Ray Price, ABC/Dot D0SD 2037
47	48	3	REMEMBERING ... The Greatest Hits Of Lefty Frizzell, Columbia KC 33882
48	46	11	A ROSE BY ANY OTHER NAME—Ronnie Milsap, WB BS2870
★	NEW ENTRY		HARPIN' THE BLUES—Charlie McCoy, Monument KZ 33802 (Columbia)
49	46	11	HARPIN' THE BLUES—Charlie McCoy, Monument KZ 33802 (Columbia)
★	NEW ENTRY		COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222

Christmas. ... Ray Price and his Golden Cross Ranch welcomed twin bulls over the holidays: the first bulls born on the ranch. ... Jerry Max Lane and Larry Gatlin were in the same foursome participating in the Darryl Royal Presidential Cup Golf Tournament. ... Everything is coming up 12 for Tommy Over-

street: His recording of "From Woman To Woman" is his 12th top 10 record in a row, and he is taking this 12th month for his first vacation in 12 years. ... Chris Gantry is back from Key West, Fla., where he has been writing for an upcoming album for ABC/Dot. Gantry has signed with ABC Music Publishing.



**“Stoned At The Jukebox”** M14833  
is just a hint of the changes to come  
from Hank Williams, Jr.

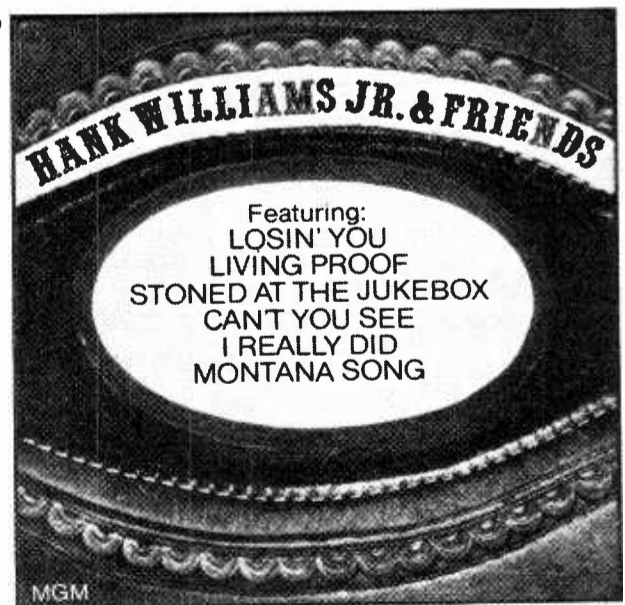
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# From the Music Capitals of the World

## AMSTERDAM

Kayak, one of Holland's more interesting pop groups, is no longer under contract to Bovema-EMI. Due to apparent "communication" problems between Kayak manager **Frits Hirschland** and the Bovema press department, Bovema managing director **Roel Kroeze** ended a contract signed March, 1973, and lasting to 1978.

Polydor has signed **The Ball**, new Amsterdam group, with a January release for the debut single "Lady Of The Ball." ... Huge promotion party for **Bruce Springsteen** here for a sell-out performance with his E-Street Band. ... **Alain Stivell**, French folk artist, in for a Rotterdam concert. ... All tickets for the **Paul Simon** concert in Amsterdam sold in just two hours.

Visiting artists this month include **Gentle Giant**, **Camel**, **Michael Chapman**, **Procol Harum**, **Stackridge**, **Status Quo**, **Fairport Convention**, **UPP** (new U.K. band, discovered by **Jeff Beck**) and the **Mike Harrison** and **Keef Hartley Band**. ... and coming through in January: **Kokomo**, **Steeleye Span**, **Supertramp**, U.S. soul group the **Blackbyrds**, the **Pasadena Roof Orchestra**, **G. Moore** and the **Reggae Guitars**, **Shabby Tiger**, **Kevin Coyne**, **Leo Kottke**.

**Golden Earring's** new album "Handmade," produced in London, now ready for January release by Polydor. ... **Barry Hay**, Earring's lead singer, from England has opted to go for Dutch nationality. ... For various reasons, the release of "Nevergreens" the solo album of Earring keyboard man **Robert-Jan Stips** delayed until March, but Stips lately has been very busy as a producer, notably on the debut single "Do It The Easy Way" by new Dutch group **Himalaya** (Polydor).

Stips also produced the single of Dutch trio **Los Alegres**, which includes a cover to the old **Tokens'** hit "The Lion Sleeps Tonight," also a January Polydor release. ... Boogie pianist **Jaap Dekker** wrote and played the title song for the French movie "La Donneuse," out for Christmas through Bovema-EMI. ... Atlantic delaying release of symphonic rock group **Finch** until early next year. ... Debut album from **Crackerhash**, an acoustic folk group from Amsterdam, "The Elf in Knight," on Universe.

**OPO**, acoustic folk group from Rotterdam, has album debut on the Munich label. ... **The Hobo String Band**, one of the top Dutch country-rock bands, switched from CNR to Negram ... and their first single is "Sally G," a version of the **Paul McCartney** song. ... **Emmylou Harris** and her **Hot Band** in for a sensational sell-out concert in Amsterdam, a show rated one of the finest ever given here in the country field. ... After a "re-think" spell of two months, mandolin-rock group **Galaxy-Lin** on the road again, promoting a new single "The Hunting Song" (Polydor), and touring with the **Electric Light Orchestra** through January and February.

**Long Tall Ernie and the Shakers**, now under new management team of London-based **Barry Murray** and **Harry Simmons** (who handle **Mungo Jerry** and **Savoy Brown**), tour the U.K. first two weeks, of February and cut a new album in London, with their single "Operator, Get Me A Line" out here now on Polydor. ... Amsterdam model **Kiki van Oostindie** and **Herman Schmitz**, a former plumber from the Hague, set up as singing duo **Kiki and Pearly**, with a Phonogram debut on "Patrick, Mon Cherie."

The Kiki and Pearly single was produced by **Will Hoebbe**, the company's newest producer, formerly with the press and promotion divi-

sion there as ideas man who created the **Jim Croce** Week success this summer. ... One of the best-selling albums here is "Introspection II," new solo album by **Focus** man **Thijs van Leer**, out on CBS, and his new solo album is to be called "Oh My Love" for release early next year. ... This latest album was cut in the U.S. last summer, produced by **Paul Buckmaster**, and van Leer's wife **Rosalie** sings on the title track.

**Focus** bassist **Bert Ruiter** produced the debut album of **The Otger Dice Band**, mainly made up of former members of **Fontessa**, the album cut in the Morgan Studios in Brussels and mixed in the Davlin Studio in Los Angeles, with a release company yet to be announced. ... Another new Dutch group is **Tickle**, formed in Drente, a northern province, and the debut single (Polydor) is "Fuel," all about the energy crisis of a couple of years ago. ... Specially for the Benelux market, U.K. singer **Mike Berry** has made an album with covers of classics from rock idols like **Buddy Holly**, the LP to be called "Tribute To Buddy Holly" after Bery's recent hit single of the same name.

**Tony Sherman**, known as the Dutch **Stevie Wonder**, set up a soul group with three of his brothers, as the **Sherman Brothers**, with a debut single "Smile Baby Smile" and a tour set. ... Polydor's artist of the month is **Letty de Jong**, girl singer with a new solo album "Dolce."

Valley Sound, the 16-track studio in Roosendaal, with successful Dutch singer **Jack Jersey** one of the owners, is officially opened in January, and Jersey is to cut his new solo album there, a collection of country classics such as **Don Gibson's** "Lonely Street," **Ned Miller's** "From A Jack To A King" and **Merle Haggard's** "Silver Wings." ... Jersey is also co-owner of J.R. Productions, and all artists under contract will make a tour of Holland, starting Jan. 16 in Roosendaal.

**Maggie McNeals**, group formed by girl singer **Sjoukje van 't Spijker**, once part of **Mouth and McNeal**, gave 18 concerts in East Germany to big reviews and television back-up. ... And U.K. singer **Shirley Bassey** very impressed with Maggie McNeals' hit single "When You're Gone" and she says she will cover it. ... Ex-Shocking Blue lead-singer **Mariska Veres** has cut a German version of her old Dutch hit "Take Me High," the new title being "Mach Mich Frei." She is to cut her first solo album in London in January with producer **Miki Dallon**.

Record company Bovema undertaking a promotion campaign on country music here, with special emphasis on albums by **Billie Jo Spears** ("Billie Jo"); **Slim Whitman** ("Everything Leads Back To You"); and **Loretta Lynn's** sister **Crystal Gayle** ("Somebody Loves You").

Also part of the Bovema campaign: a double compilation album comprising 32 country hits from the 1940-70 era, with artists like **Tennessee Ernie Ford**, **Hank Thompson**, **Wanda Jackson**, **Roy Rogers** and **Buck Owens**—and Owens and his group are performing in Holland, Jan. 24, in Breda. ... New album from **Golden Earring** is "To The Hilt," released here in January by Polydor, and with seven original compositions included, with "Sleep-walking" likely to be the band's new single. ... Basic tracks for the album were made in the fall in the home of lead guitarist **George Kooymano** in the Belgian village of Ryckevorsel, using the mobile studio of U.K. company Island, and with final mixing in London.

More than 80,000 copies of "A Song For You," new album by the **George Baker Selection**, sold here

on the first day of release, so guaranteeing the group a diamond disk. ... Singer **Ben Cramer** back from a successful Japanese tour, having won first prize at the Tokyo World Song Festival as well as cutting a new album in Japan. ... Dutch television company AVRO put out a 50 minute special on Greek singer **Demis Roussos**, on which he performed his new single "Ode To Love," released here by Phonogram.

New U.K. trio **Rogue** made successful three-day promotion tour here. ... **Cardinal Point**, a group of four Italian musicians, living here for many years, switched labels from Phonogram to Negram, with a new single version of the **Four Seasons'** hit "Marianne." ... **Bee Gees** here for one day to promote their new album.

**Marco Bakker**, opera singer and television presenter, received a Gold Disk here for his album "Marco Bakker In Wien" handed over by **Johannes Coreth**, Austrian ambassador in the Hague. ... And a Gold Disk for girl singer **Conny Vanderbos** for her album "Van Dichtbij," with an extra award for her producer **Eric Boom**. ... Dutch singer **Jules de Corte** received the **Louis Davids** Prize for 1975, with his song "The Country Of The Future" regarded as best Dutch song of the year, and there were awards for his producer, **Ruud Jacobs** and his arranger **Rogier van Otterloo**.

Phonogram has renewed contracts with several top acts—comedy singer **Nico Haak** for four years, singer/producer/guitarist **Boudewijn de Groot** for three years, girl singer **Sandra** for two-and-a-half years and **Bonnie St. Clair** and her group **Unit Gloria** for two years. ... Record company WEA has decided to send fortnightly bulletins with information on top acts to major dance-halls and discotheques. ... Ariola sponsoring a Dutch basketball team now playing under the name Ariola.

Winter release of record company CNR involves more than 20 albums, including a new **Teach-In** LP ("Get On Board"), with the second album of singer-guitarist **Peter Schaap** ("Als de Fien Rijdt Naar Het Westen") and two new albums of Holland's most famous comedy singer **Andre van Duin**. ... Holland is the first country to have release of the new **Pretty Things'** album "Savage Eye" and it follows a short but successful tour here by the U.K. group.

**BASF** released a new single of the **Tumbleweeds**, Holland's most popular country group, and the track "It Might As Well Have Rained" precedes a new album due out late January. ... **Sommerset**, another Dutch country team, and in the chart with "Almost Persuaded," cutting a new album for release here through CNR in January. ... U.K. synthesizer group **Seventh Wave** did four-day tour here this month. ... As president of World Life Fund, **Prince Bernhard** of the Netherlands received a cheque for 25,000 Dutch guilders from Australian singer **Kamahl**, part of the royalties for "Elephant Song," which topped the charts here for five weeks.

WILLEM HOOS

## Jennings, Colter Work a TV Pilot

NASHVILLE—Negotiations have been finalized for the independent production of "The Waylon and Jessi Show," a half-hour TV variety pilot by the Pierre Cosset Co.

The show which stars Waylon Jennings and Jessi Colter will be taped entirely on location at WNS (the Grand Ole Opry station) Dec. 10-16.

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Pos	Wks	ARTIST - RECORDING	HGM
1	14	WILLIAMS, HANK (cont'd.) WHY SHOULD WE TRY ANYMORE...	MC
2	2	MEANING THE BLUES	MC
3	46	GOLD, GOLD HEART	MC
4	2	DEAR JOHN - THE MOON	MC
5	1	HOWLIN' AT THE MOON	MC
6	1	I CAN'T HELP IT	MC
7	1	HEY, GOOD-LOOKIN'	MC
8	1	HEY, GOOD-LOOKIN'	MC
9	1	HEY, GOOD-LOOKIN'	MC
10	1	HEY, GOOD-LOOKIN'	MC
11	1	HEY, GOOD-LOOKIN'	MC
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47	1	HEY, GOOD-LOOKIN'	MC
48	1	HEY, GOOD-LOOKIN'	MC
49	1	HEY, GOOD-LOOKIN'	MC
50	1	HEY, GOOD-LOOKIN'	MC

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## Move To Increase Stations In France Draws Govt. Static

PARIS—The Secretary of State for Information recently told a French Deputy, or Congressman, and the owner of a newspaper here that slow progress was being made towards the establishment of local radio stations in France.

Gaston Deferre, the Deputy, who is also mayor of Marseilles and

owner of a powerful provincial newspaper, is worried, it seems, that these local stations will be official and of government origin. In that case, they would presumably take advertising away from local newspapers while the newspapers themselves could not share and take part in the local stations.

This situation is of interest to the record companies. Several efforts have been made by individual groups to set up local stations, but the government has made it quite clear they will be prosecuted if they do so.

They now say that since the government has allowed Radio Monte Carlo to set up a transmission station on French soil, the monopoly no longer exists. But this argument is considered specious by government authorities.

For the music industry, this is of the greatest importance. For example, when discussing the relatively modest sales of disks in France compared with the U.K. and the U.S., Michel Bonnet, director-general of Pathe-Marconi EMI, said that the single French radio outlet, plus Luxembourg and Europe Number One (both outside France) were insufficient for the needs of the industry.

His view is that listeners were not able to hear a sufficient variety of disks, and particularly refers to Germany which has a network of local stations and sells far more records than France.

What worries the local newspaper bosses is that there has to be opposition to setting up a local radio network in which they cannot be involved, but which could so easily do them harm.

Under those conditions, the local newspapers might well be hostile to the government at a time when various elections are looming ahead.

So, once again, there is a risk that the government will drop the whole idea of the local radio network—and that France will remain a very junior partner in the disk-selling industry.

### VIA CASSETTES

## Richard On U.K. Stations

LONDON—Several major radio stations will broadcast in its entirety a new tape-only set of recordings from Cliff Richard documenting the singer's long pop career.

The six cassettes, with 60 minutes' playing time each, include Richard's own commentary as well as contributions from the Beach Boys, Cilla Black and Olivia Newton-John.

The box-set, "The Music And Life Of Cliff Richard," is out this week and eight local radio stations are broadcasting the tapes in the form of a weekly series. And there are plans for the London Capital Radio to broadcast a four-hour condensed version on Christmas Day.

### HANDLES NOMAD LABEL

## U.K. Chain As Distrib

LONDON—A unique business deal has been set up here between a new record label, Nomad, and the Brentford Nylons chain of retail outlets.

The label, established by Jeremy Rose to launch singer-songwriter Damon (19), is being distributed solely through the Brentford chain.

Rose, a salesman on a commission basis for Emison, the EMI-owned program and jingle production company, found Damon when he was used on some advertising recordings. He made some demos with the artist but then found he was unable to secure a recording deal with EMI or any of the other major companies. He says: "I decided to do the job

## U.K. Multiple Keeps Its Discount Policy Despite Profit Dip

LONDON—Despite a sharp decline in profits over the eight months to Oct. 4, blamed largely on a fall-off in customer traffic, the U.K. multiple W.H. Smith has no immediate plans to terminate its discounting policy on records.

Says chief executive David Ackland: "There are no signs of the competition getting any less and indeed it appears that other multiples, like Boots, Woolworths and Menzies are stepping up the competition."

But he admits that a \$1.30 reduction on an album is "a deep cut in the present climate. I think, however, that we would find ourselves losing market share if we alone restored prices. Once you start, it is never easy to stop."

He explains that despite promotional activities, including television commercials advertising cut-price records, there is evidence of a re-

duced number of customers at the firm's branches, but no evidence that they were not buying records. He puts this down to alternative ways of spending discretionary income during the hot summer and later to a general economic deterioration.

Commenting on the company's discounting policy, which he says has brought "useful additional income," Ackland states: "Our original view was this would increase the total market and stimulate business."

"We wouldn't, I suppose, expect that we would not get some increased market share, but it was not part of our strategy to drive the independents out of business."

On the basis of inquiries made, he believes that the fears of independent dealers that their sales of records would be affected were not borne out.

### LP & SINGLE IN U.K.

## MCA Sees 'Jaws' As A Double \$ Splasher

LONDON—The massive money-spending effort which accompanies this month's U.K. launch of cinema boxoffice sensation "Jaws" extends to promotion of the film soundtrack, and MCA is optimistic that this will result in two hit records.

Original music from the movie, written by American film-score composer John Williams, is available in album form and on a 45 rpm

featuring the movie's maintitle theme. The single comes in a special color sleeve. Both records have been huge hits in the U.S., the LP alone selling more than 300,000 copies.

U.K. distributor CIC has a \$400,000 campaign lined up, biggest in its history, as the film opens in 77 cinemas from Dec. 26. There is to be nationwide television, radio and press advertising. And MCA adds its own efforts independently, with radio advertising, press space and with special "Jaws" displays in key retail outlets.

MCA's optimism stems not only from the huge impact the film already has, or the Cinema International Corp. prediction that it will run for at least two months in all cinemas concerned, or the fact that both single and album, as soundtrack music, are not subject to radio restrictions on needletime.

But other factors involved are the disks' proven success in the U.S. and the company's strong track record with previous movie music—the soundtrack of "The Sting" was a long-time chart album.

Other record spin-offs from "Jaws" are available. Both President and Contempo have issued "cash-in" singles, "Super Jaws" and "Sting Your Jaws" by Seven Seas and Ultrafunk. Veteran bandleader Johnny Otis has attempted a disk comeback on "Jaws" with an Ember 45 simply called "Jaws."

But the most successful "Jaws" record to date, "Mr. Jaws," by U.S. comedian Dickie Goodman will not be issued here until next year, if then. It utilizes excerpts from recent U.K. and U.S. hit records in an interview-format adopted by Goodman, and it has provided the U.K. label concerned, Private Stock, with considerable copyright clearance problems.

However, in the U.S. the record has topped the singles charts with reported sales of more than two million.

### Quits Agency Field

## Chrysalis To Step Up Disk, Publishing, Studio Areas

LONDON — Chrysalis has dropped out of the agency field in order to concentrate on national and international expansion as a recording, publishing and studio company.

Kenny Bell and Richard Cowley, who together with Chrysalis co-chairmen Chris Wright and Terry Ellis formed the agency in 1969, have negotiated an amicable settlement, transferring the goodwill of the Chrysalis Agency to a new company, Cowbell.

Cowbell is to operate autonomously from new premises at 153 George St., London, W.I. Since the start of Chrysalis, agency and record company have shared interests in recording artists but as both areas have expanded many separate projects have been initiated so that independence of the agency is seen as a natural progression.

This follows on a number of changes at Chrysalis, including the appointment of Tony Woolcott, former CBS marketing manager, as di-

rector of marketing and an increase in the field promotion force.

Chris Wright explains that a stronger U.K. team enables the company to develop more in the U.S. and internationally.

In the U.S. Derek Sutton, vice president of the U.S. company, is leaving "to allow Terry Ellis to build up our organization there from scratch."

"The fact is that if we had been a record company when we were a management company we would be in great shape now. We turned down a number of acts between 1968 and 1969 which we could have had on the record label, because we could only manage one or two groups. Now it is more difficult. There is not the talent around."

Chrysalis is also on the point of signing its first U.S. acts and is in the final process of putting together the AIR label, which will be used by AIR producers Peter Sullivan, George Martin and John Burgess, to develop artists. Sullivan has been in Los Angeles on a talent-spotting expedition.

Cowley and Bell have been responsible for the performing side of a large number of major artists' careers. Bell has looked after Roxy Music from the start and is currently responsible for Procol Harum, Jethro Tull, Bryan Ferry, Robin Trower, Alvin Lee, Ten Years After and Gentle Giant. Cowley has looked after Yes, Leo Sayer, Black Sabbath and Cat Stevens.

## Alligator, Trio Licensing Deal

CHICAGO—Alligator Records of Chicago and Trio Records of Tokyo have completed a three-year licensing agreement for the release of Alligator albums in Japan.

The contract was negotiated by Alligator president, Bruce Iglauer, and Trio representative Masa Nakae. It calls for the initial release of four Alligator blues albums. Artists whose albums will be issued include Hound Dog Taylor, Fenton Robinson, Big Walter Horton and Koko Taylor. In addition, Trio will release a promotional 45 by Fenton Robinson, using songs not released on his Alligator LP. The single will be available to purchasers of all four albums.

Trio has released albums from Chicago's Delmark label, and has sponsored Japanese tours by blues artists. Plans are under way for a promotional tour by Fenton Robinson.

EyeBall Music, the publishing arm of Alligator Records, is negotiating a Japanese sub-publishing agreement with Pumpkin Music.

## BBC Seen In Shift On Air Ban Of Names

LONDON—A change of heart is expected soon from the British Broadcasting Corporation regarding the ban previously placed on the on-air use of names of sponsors of cultural events, particularly in the musical area.

It is believed that the corporation's general advisory council is considering the whole question of sponsored arts broadcasts. Names of sponsors of sports events have for some time been part of BBC announcements when these functions are broadcast, but a close ban has been observed in concert broadcasts.

Says BBC publicity head George Campey: "What is now being thought about again is the possible extension of this to arts broadcasts, concerts and other sponsored musical events having special consideration. In the current economic conditions the BBC feels that easing of the ban may help attract more sponsorship for these events."

But the current ban on using BBC broadcasts of records in advertising material remains. Most recent was BBC objection to a planned Decca consumer-press advertisement for the new BASF release of Bach's "Christmas Oratorio," released Nov. 28 and planned for a BBC Radio 3 broadcast on Christmas Day.

Advertisements already planned had to be changed otherwise, it was hinted, the planned broadcast might be cancelled. However the ban does not apply to editorial mention of such broadcasts.



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congratulates the  
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to their No.1 Hit  
in Germany  
**„I'm On Fire“**

EPC 3359



Thank you  
Martin Jay, Tina Charles, Tony Eyers.



# From The Music Capitals Of The World

## LONDON

Top television gardening expert **Percy Thrower** debuts here on a new label, **Response**, with a double-album running for two hours and featuring 12 tracks on which he gives month-by-month gardening hints. ... Industry speculation here about whether, following **Tamla** change-about, other U.S. labels will seek to

## 'French Controls' On Audio Imports

• Continued from page 37

to, then the Festival might not be held, the trade fears.

Further, if the importers carry out their threats, quadrasonic sound will be pushed back years and France will indeed find itself in a technical backwoods, instead of being up with the front-runners.

Finally, the government has been told that this "shortsighted attitude" could cost between 800 and 1,000 people their jobs.

The basic reason for the new policy is the effect of inflation, but it seems strange that the Minister of Finance so often reacts by picking on the music industry in one form or another. Records carry a high tax, and this holds up sales expansion.

However, as long as there is some expansion, the Minister feels he is entitled to impose all kinds of taxes and controls. The result could be as serious for hardware as it has been for software.

return to the safety of licensing arrangements in the U.K.

**Barrie Bethell**, formerly with **Cube Records** in London, now planning recording debut for **Angie Bowie**, wife of **David**. ... **Polydor** planning 1976 promotional scheme to tie in with record dealers and commercial radio stations. ... Multiple **Boots** taking extensive television time to advertise the album "Singing For You" by the **Cliff Adams Singers**, available only through record departments of its own stores.

Appearance of **Demis Roussos**, Greek-born singer, in the U.K. singles chart is the pay-off of a **Phonogram** promotion campaign which started in 1972 and has cost more than \$200,000. ... **CBS** laying on monthly meet-the-media informal lunches at **Ronnie Scott's** jazz club. ... **Capitol** **Vine** and **Music For Pleasure**, both **EMI**-owned, both have low-priced **Beach Boys'** albums out.

Five-week season for **George Melly** and **John Chilton's Feetwarmers** at **Ronnie Scott's**, which started Dec. 8, longest in club history, and upcoming visitors include **Woody Herman**, **Joe Pass**, **George Benson**, **Rahsaan Roland Kirk** and **Oscar Peterson**. ... **EMI** producer **Bob Barratt** winner of \$2,000 first prize in the 10th **Gibraltar Song Festival**. ... Last week premiere in London of **Stanley Kubrick** movie "Barry Lyndon," which features music by Irish folk team the **Chief-tains**, written by **Paddy Maloney**, group front man.

Opening this week of new stage musical **Nickleby And Me**, a **Dick-**

ensian re-vamp, with music by **Ron Grainer** and produced by one-time pop singer-actor **Deke Arlon**, now head of the **Gursama** group of music-industry companies. ... **Pye** single release links the **Marcells** "Blue Moon" with **Big Dee Irwin** and **Little Eva's** "Swinging On A Star." ... **Dee Clark**, chart artist here through "Ride A Wild Horse" in for club dates. ... Doublepage spread in **Sun** newspaper commemorating **Sinatra's** 60th birthday.

London's **Talk of the Town**, top cabaret venue, sold to **EMI** by the **Forte Trust House** group. ... Very big teeny-bop action for **Stevenson's Rocket**, group with average age of only 17. ... **Tom Jones** definitely making film debut in 1976, according to his company **Management Agency and Music**, but the company showed disappointing profits last year.

**David Bowie** fixed for series of dates at the 8,500-seater **Wembley Empire Pool**, May 3-8. ... Rush-release of **Ringo Starr** album "Blast From The Past," a compilation of his solo hit singles and tracks from earlier albums.

**Marmalade**, big chart band a few years back, out with a single, the first since 1972, with only two (**Alan Whithead** and **Graham Knight**) left of the original line-up. ... Death at age of 68 of long-time music-business figure, pianist **Jack Lennox**, veteran of many big band line-ups. ... First live gigs for **Rod Stewart** and the **Faces** in 18 months here, with June tour lined-up. ... New world welterweight boxing champion, Londoner **John H. Stracey**,

could link with **John Conteh**, another U.K. world title-holder, on disk. **PETER JONES**

## DUBLIN

**Jack Jones**, **Lyn Paul** and **Lennie Bennett** gave two concerts at the **Carlton** here, and the **Andy Fraser Band** was in for university dates at **Trinity College**, **Dublin** and **Belfield**. ... **Henryk Szeryng** was guest solo artist with the **Radio Telefis Eireann** **Symphony Orchestra** in **Dublin** and **Cork**. **McCullough Piggott**, in **Dublin**, had a window display on **Szeryng** and the violinist visited the shop to autograph copies of his records.

The 1975 **Castlebar Song Contest** major award winner, "Roulette" by **Andy Galligan** and **Joe Burkett**, and sung by **Des Smith**, will be issued on **Rex**. ... **RTE** Television screened the **Marc Ellington** series "Marc Time," guests including **Mae McKenna**, the **McCalmans** and **Hamish Imlach**, all with albums on the **Transatlantic** group of labels, distributed by **Irish Record Factors**.

**Dermot Henry** signed with **Rego Records** of **New York** for two years, the **County Sligo** singer's hits including "If Those Lips Could Only Speak," "The Gypsy," "Ballyhoe" and "My Lovely Irish Rose." His latest album "Songs From Ireland," arranged and produced by **Dermot O'Brien**, was recorded specially for the U.S. market and he is currently appearing in **America** with his trio.

**Barry Devlin** and **Eamon Carr**, of the **Horslips**, flew to **Dublin** for a press conference at **Trend Studios** and **Michael Clerkin** of **Release Rec-**

ords, distributors of the group's **Oats** label, presented them with a silver disk for 25,000 sales of their first album "Happy To Meet." ... Recent activities for the much-traveled group have included recording a new album "Drive The Cold Winter Away" and a tour of **Germany** and **Canada**. **KEN STEWART**

## HELSINKI

The **Finnish Music Information Center**, aimed at promoting native music at home and abroad, is in financial trouble and has halved its personnel since January this year. In recent years, the operations of **FMIC**, including the maintenance of a rare collection of records and sheet music, have been mainly financed by **TEOSTO**, which gifted \$100,000 in 1974. But now the situation has drastically changed be-

(Continued on page 51)

## 'Romance' LP A Russian Hit

**MOSCOW**—**Melodiya** sent out an initial batch of 55,000 copies of the soundtrack album from "A Lover's Romance," music by **Alexander Grady**, and it sold out within a few days, almost exclusively in the **Moscow** area.

But that was regarded purely as a "pilot" batch and many more copies are likely to be pressed in different **Melodiya** plants in various cities. It has not yet been decided whether the soundtrack will be released in cassette form.



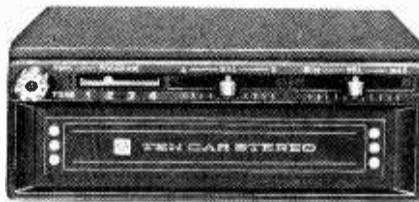
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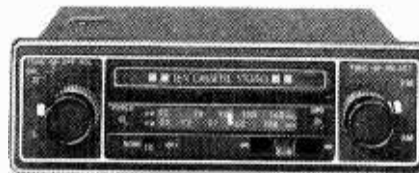
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# From The Music Capitals Of The World

• Continued from page 50

cause of a government edict which claims tax on all donations of over \$25,000.

**Alvin Stardust** (Ariola/Magnet) was here on a short tour, which took in Helsinki, Riihimäki, Salo and Voltti and confirmed his popularity polls' success since he took over top draw from **Gary Glitter** some 12 months ago. . . . EMI Finland hosted a special "gold award" concert, where artists included **Marion**, "gold" for her albums "Lauluka Sinusta," "Marionin Parhaita," and "El Bimbo;" and **Viktor Klimenko**, who received a gold disk for his album "Country And Eastern" and a diamond one for "Stenka Rasin," the latter originally released in 1970.

Finnish conductor **Leif Segerstam** currently resident with the ORF Symphony Orchestra in Austria, **Okko Kamu** (DGG) has been much praised for his work in Norway. . . . **Satsanga** has ended its rack-jobbing network of nearly 100 outlets to concentrate more on domestic record production, managing director **Jukka Kuoppamäki**, also a singer and composer, admitting it was not the right scene for the company, and he is soon to tape a 75-minute show for Polish television on location in Poland.

The Helsinki Song Festival in November was a big success, with hundreds of local singers and musicians joined by nearly 80 international names, among them **Malvina Reyn-**

## New 8-Track

• Continued from page 37

three years ago, the company's monthly turnover (including some cassettes) has reached \$250,000 and more than 100,000 cartridge units are produced each week.

Says Ritchie: "We are always working at 100% capacity at Landmark so far as cartridges are concerned and we certainly wouldn't be investing our money in the configuration if we didn't believe in it."

**olds**, composer of such songs as "Little Boxes" and "What Have They Done To The Rain," the various events being witnessed by nearly 50,000. . . . Fazer Music Club now housed inside the Finnlevy Music and Fazer complex at Pitäjämäki, with a house-warming party to open the operation.

The annual Syksyn Savel Autumn Melody competition was arranged with the eighth contest pulling more than 336,000 postal votes from a television audience of 2.9 million, and the top three songs were: 1, "Evakkoreki," by **Erkki Liikanen** (RCA), with 170,000 votes; 2, "Unisatu," by **Salomon** (Fonovox), 102,000; 3, "Rakkauslaulu," by **Fredi** (Philips), 33,000. . . . **Marion** (EMI) visited West Germany for a week to promote her latest single "Pepe" in that country's mass media.

**The Hurriganes** (Love Records), whose latest album "Crazy Days" went "gold" on the actual day of release, plans a Swedish concert tour next spring, probably in support of highly popular Swedish duo **Svenna and Lotta** (Polar). . . . Finnish jazz expert **Matti Kontinen** is sitting on the financial commission of the International Jazz Federation (IJF), formerly known as the European Jazz Federation (EJF), along with **Billboard's** Polish Correspondent **Roman Waschko**, **Lance Tschannen** (Switzerland) continuing as president, and among the vice presidents is **Lubomir Doruzka**, **Billboard's** Czechoslovakian correspondent. The name change emphasizes the organization worldwide make-up as a member of UNESCO's World Council Of Music.

KARI HELOPALTIO

## PARIS

**Bernard Chevy**, of MIDEM, offered a special scholarship to help out the jury adjudicating the Marcel Bleustein-Blanchet award for music. The award, in memory of **Mike Brant** and financed by **Simon Win-trob**, could not be split between a

five-strong classical music group and a young pianist, **Claude Capatti**, so Chevy handed over a second scholarship, which went to the pianist. Capatti was immediately signed to **Johnny Halliday**, one of the jury, to present his musical comedy, "Hamlet," now in preparation.

RCA released an album of 11 songs by **Sylvie Vartan** and recorded live during her show at the Congress Palace, already seen by 100,000 customers. . . . RCA released volumes 14 and 15 of the "essential" **Duke Ellington**, covering the 1940-41 period, and other albums from the company include product from **Fats Waller**, **Benny Goodman**, **Bunny Berigan** and **Tommy Dorsey**.

U.K. group **Camel** gave its first European concerts earlier this month, the three French dates being in Paris, Lyons and Metz. . . . Philips out with a single "Songs For Children," aimed at the Christmas market, and with four fairy-tale songs by **Henri Salvador**, the record marketed in a well-illustrated booklet containing the lyrics.

Composer **Michel Rateau** has invented a "new" music, based on what he calls "sounds of nature and every-day life," and he has recorded the sounds of printing machines, car engines, pots and pans, garden tools, and claims it is not musique concrete but music composed and arranged on tape by the elements producing the sound.

**Esther Phillips** has been awarded the **Billie Holiday Prize 1976** by the Franch Academy of Jazz for her RCA disk "What A Difference A Day Makes." Polydor released a **Georges Moustaki** album "Humblement" in both Franch and English. . . . **The Who** group giving two concerts in January here in the Pavillion de Paris, formerly the Paris abattoir, now transformed into a 14,000 seat concert hall.

Because the cost of pressing will go up following a wages strike by **Pathe Marconi EMI** workers, the price of disks will probably rise. . . . **Juliette Greco**, star of French exist-

entialism after World War II and leading light of the **Rose Rouge** Cave, has signed a long-term recording contract with RCA.

HENRY KAHN

## DUBLIN

**Spud and Thin Lizzy** concert at the National Stadium here earlier this month recorded by RTE Television and the film is available for export. . . . Spud's new single "The Wild Rover" and album "The Happy Handful" (Philips) produced by **Simon Nichol** at Dublin Sound and the group has upcoming tours of Canada, Ireland, Sweden and Denmark.

CBS Ireland signed exclusive distribution deal for all **Cromwell** product. The group's "At The Gallop" (Cromwell Records) is the only album from a locally-based rock band this year and CBS seeks U.K. and European release of the LP in the New Year to coincide with **Cromwell's** launching overseas.

**Jackie Hayden**, ex-CBS, and **Eamon Carr** of the **Horslips**, launched an independent company under the banner heading of the **Midnite Music Company**. The label itself is to have various categories that signify price range and musical category, the first releases being "A Walk In The Green" by the **Minstrel Boys**, and "Chuckle Agus Focal," an Irish phrase for "a laugh and a word," by **Noel V. Ginnity**, and the music-publishing side includes **Unlimited Songs**, **Jack of Hearts Music** and **Neon Music**.

**Hawk Records** to distribute **Ram, Cook, Misty and Stop**. **Hawk** signed with **Noel Pearson** to administer and market **Ram** product and the first releases are "I'll Have To Say I Love You In A Song" by **Tony Kenny**, and "Lord Of The Dance" by the **Dubliners**, plus an album "Tony Kenny On Stage," which includes tracks released as singles and a side featuring an **Al Jolson** medley.

The **Cook** label is operated by **Hawk** with producers **Gerry Hughes** and **John Cook** and the first album,

by **John Kerr**, is scheduled for spring release. . . . **Misty** was launched with the **Mainliners Showband** and initial releases are a single by **Gerry Black**, his own song "Little Old Wood Shack," and an album by **John Glenn** and the **Mainliners**, "Sunny Side Of The Mountain." . . . And **Stop** is the **Memories'** label and first release through **Hawk** is the group's "A Child's Time (The Christmas Story)," written by **Memories'** members **Daire Doyle** and **Mike Swan**.

KEN STEWART

## Polydor U.K. Dealer Drive Gets \$2 Mil

LONDON—Polydor's autumn dealer choice incentive scheme here which ran through October and November, brought in more than \$2 million in catalog business, reports general marketing and sales manager, **Mike Hitches**.

This year, the company offered dealers taking part in the pre-Christmas stocking activity a choice of a variety of premium offers, including holiday vouchers and drinks, or a straight additional discount, scaled according to size of order.

It was supported by some 2,000 dealers, including the multiples and **Hitches** says the majority of retailers opted for the extra discount.

In addition, 1,400 dealers who subscribe to the company's **Sound Sellers** guaranteed-stocking scheme were given a bonus by way of tickets in a special prize draw.

The winning prize, drawn by **Music Week** editor **Brian Mulligan**, was a **Sony** videocassette recorder, and television tuner, worth \$1,500, went to **Barking, Essex**, dealer **Guy Norris**. Second prize, a **Sony** color TV went to **Lewis's of Manchester**, with third prize, a portable color TV, to **John Oliver of Redruth**, **Goldberg's** of **Glasgow** won fourth prize, a **Sony** music center.

DECEMBER 20, 1975, BILLBOARD

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# Latin

## Latin Scene

### LOS ANGELES

Due to the increased interest in the salsa sound of tropical dance music in various European and Latin countries, Latin International is negotiating its catalog of pop repertoire with EMI-Spain and EMI-Argentina and will include additional territories in a world-wide agreement with the London-based company.

Although the Latin catalog does not label its tropical rhythm dance music as salsa which is a tag given the old Cuban guaguanco by New York groups, it does have an extensive collection of dance LPs by artists such as **Mazacote** and his combo and **Hermes Nino** and his Cumbia Boys. The recent signing of **Los Diablos**, a Los Angeles-based pop group popular with the Pacific and Southwest dance crowds, completes the roster of top dance artists for the label.

Jose Garcia Jr., producer of local

recording artists for the label, has scheduled approximately 10 new dance LPs for 1976 where he will use Cuban-American musicians and composers to make up the base for a large dance catalog.

Ready for early 1976 release. Latin International, Inc. has produced a classical guitar album using the duo of **Peter Kraus** and **Mark Bird**, two Los Angeles musicians who are also teachers within the adult education program of California. Peter Kraus is known for his book "Satie For The Guitar" and Mark Bird has been playing the guitar since he was 14. Both are young in years but have accumulated an extensive and impressive background in concert performances, the latest of which was at the Universidad Nacional de Mexico in Mexico City.

The program for this recording covers the repertoire of outstanding classic composers from Argentina,

Brazil, Peru, Cuba, Mexico and Venezuela. They have also included, from Spain, Granados and Albaniz as influential in the development of the classic musical culture of the various countries. The recording has been produced by **Stan Steinhaus** who met the musicians while attending classes at UCLA last summer. Although the album "The Classic Style Of The Latin-American Guitar" will not be released in the U.S. until early 1976, it will be issued in Argentina, Brazil, Mexico, Venezuela and Japan late in December. The two young musicians will perform at the Teatro Municipal of Caracas in March, where they will also meet with **Alirio Diaz** to compile repertoire for an all-folk music LP of Colombia and Venezuela.

**Salsoul Orchestra** getting heavy airplay on AM & FM stations.

**El Gran Combo** (EGC) played to SRO at the Biltmore Hotel, followed by a week in Mexico.

**Toro** having trouble getting rock stations in New York to play its Puerto Rican inspired Latin rock, and with very little effort the No. 1 station in Los Angeles (KMET) is playing different cuts on the album. (Sales are good in California.) **Farris Butler** of the Dimples disco chain reports the Toro single, "Michaela" getting good play in all Dimples discos.

**Eddie Palmieri's** latest LP, "Unfinished Masterpiece" on the Coco label soon to be released; **Lalo Rodriguez** does the vocals.

**Orchestra Broadway** back from Venezuela, working the best clubs in New York and sounding great. Their latest LP "Salvaje" (Savage) is their biggest seller in Africa.

The renowned musicologist in the Latin field, **Max Salazar**, predicted the success of "Champions," **Cortijo's** latest endeavor. Sales are good and it is being programmed on all major radio stations. The single, "El Bochinche" accepted favorable in the discos.

**Fajardo** is on his way to Venezuela where he'll make the rounds for two weeks.

**Yolandita Monge** back from Buenos Aires where she recorded her LP "Floreciendo" for Coco Records.

International's recording artist **Yanes** is in New York to work at El Patio. Also going into New York will be International's **Jean-Manuel Serrat**.

**Larry Harlow's** new album "El Judío Maravilloso" may prove to be a monster. In addition to vocals by **Junior Gonzalez** the album features **Ruben Blades**, **Elliot Randall**, **Ismael Quintana**, **Pupi Legarreta**, **Adalberto Santiago**—and Larry himself on piano, celeste, moog and percussion.

**Mongo Santamaria** is knocking them dead in California. He will celebrate his return to New York with an appearance at Buddy's Place Dec. 22.

**Hector Lavoe** was a smash in Paris, Berlin and London during his November stint there. ... **Johnny Pacheco's** long awaited LP "El Maestro" to be released in a few weeks. ... **Larry Harlow's** LP "El Judío Maravilloso" to be ready by Christmas. ... **Ismael Miranda's** "Este Es Ismael Miranda" will be ready this week. ... **Willie Colon** and **Mon Rivera's** album, "There Goes The Neighborhood," is a perfect yuletide gift. ... **Bobby Rodriguez** La Compania's first single for Fania, "La Moral," is taking off. The single precedes the LP, "Lead Me To That Beautiful Band." The group, the newest signed to Fania, typifies

the salsa sound, a trademark on the label.

The great **Ismael Rivera's** Christmas album, "Feliz Navidad" is a beautiful tribute to all that Christmas means. **RAY TERRACE**

### TEXAS

Musart star **Lucha Villa** was named "La Reina de KUNO-1975" by the KUNO staff during her recent performance with the annual Caravan of Mexican Stars at the Corpus Christi Coliseum. Some 4,000 persons attended the event which featured, among others, **King Clave**, **Juan Gabriel**, **Jorge Valente**, **Valentina Leyva**, **Cuco Sanchez**, **Lupita D'Alessio**, **Juan Antonio Sifuentes**, and, of course, **Lucha Villa**. The Corpus Christi presentation was one of several in the state by La Caravana in October and November. The star-studded show played to packed houses in McAllen, San Antonio, El Paso, Houston, Dallas and other spots.

Another packed house affair was "El Super-Baile," in San Antonio's Exhibition Hall last month. Some 5,550 to 6,000 danced to the music of the **Latin Breed**, **Little Joey La Familia**, **Sunny** and the **Sunliners** and **Augustine Ramirez**. The promoter of the event was **Arturo Villarreal**.

**Cornelio Reyna** and **Ramon Ayala** are touring together again as **Los Relampagos Del Norte**. One of their first appearances was a big success in San Antonio. The tour, according to their respective managers **Ezequiel Jurado**, president of CRC Productions, and **Servando Cano**, will take Reyna and Ayala through some of the top spots in the country. The popular duet had not appeared or recorded together since 1971.

**The Royal Jesters** have a new album on the market. This one, on GCP, is titled, "The Band—The Royal Jesters." This is the third album for the Jesters. The jacket design was created by The Unlimited Pencil, Inc. of San Antonio.

**Rigo Tovar y El Costa Azul** were featured at a promotional dance hosted by KUNO at Corpus Christi's Yellow Rose Convention Center on Dec. 8. Also featured was **Tony De La Rosa**, whose recent LPs on Freddie Records continue selling well. **Kiko Montalvo**, whose recent LP on CRC features the backing of **El Mariachi Oro De Mexico**, has been getting considerable airplay for his new single, "Dile A Tu Marido Que Te Vas." Another new LP on CRC is one by **Los Cachorros**. It is titled, "Los Cachorros—Estupendos, Extraordinarios."

**Diablo Band**, featuring vocals by **Bobby De Luna**, has a new single out on Supreme Records, "Perdon." The label is distributed by **Oscar Serrato** out of Corpus Christi. Diablo also has a new LP out on Supreme which features its first effort, "Vete En Silencio." Another promising young group on the scene is one headed by **Ricky Longoria**. Their first single is on Freddie, "Lola" b/w "Eres Como Munequita." **Albert Esquivel** and **Eddie Aleman** produced a single by **Yerba Buena** on Chicano, "En Poquitas Palabras" b/w "Habladlor." And speaking of Chicano Records, their recent single by **Montanto**, their version of "In The Mood," recently hit the top spots of the playlist at three Spanish language stations in San Antonio, KCOR, KUKA and KEDA.

One of the top songs currently, in terms of airplay across the state, is titled "Vestido Mojado." The ballad was recorded by **Los Humildes** for the Fama label and by **Wally Gonzalez** for Bego. Both versions seem to

be getting equal airplay. The song represents a change of pace for Gonzalez, who had been hitting recently with comedy and novelty material. The flip side of the Bego Record is "Carta De Siete Hojas," which is also gaining in airplay.

**Sunny Ozuna**, **Johnny Zaragosa** and the staff at Key-Loc are planning heavy promotions for **Sunny and the Sunliners** during the holidays. Sunny's latest LP is "Carinosamente." **Los Gavilanes Del Norte**, recording for **Johnny Gonzalez' El Zarape** label, are getting good airplay on the West Coast.

Royalco International and All-state Records and Tapes are gearing up for the expected surge in demand for **Los Relampagos** product during their nationwide tour. **Los Relampagos** had a series of strong albums for Bego during their heyday in the late sixties and early seventies, and some of this material is still considered commercial. **LUPE SIEVA**

## New Companies

After 11 years with Queen Booking Corp., **Murray Swartz** has opened his own artists' representative firm in Philadelphia. Swartz will handle all personal appearances of **Richard Pryor** as well as singer **Billy Paul** and the MFSB combo.

TCS Records formed in Philadelphia to record gospel music. Label is owned by **Tony Carter**, who operates T.C. Sound Music Co. First acts are the **Voices of Fellowship** and **Young Voices Of Faith**.

Creative Promotional Enterprises is a new Hollywood publicity firm started by **Michele Cohen** and **Margella De Lorenzo**, both veterans of entertainment public relations.

Wise-Fox Agency, in Nashville, is in business with **Noel Fox** as general manager. The other partner is **Mac Wiseman**. New acts signed include **Sammy Vaughn**, **Tennessee Pull-eybone**, **Shenandoah Cut-Ups**, **Night Sun** and **Harvey** along with the **Second Generation**.

Tin Pan Records Inc. has been started in Hartford, Conn., by **Tom Markoski**, a 20-year veteran of the music industry. The company will be a combination rack job/one-stop operation.

The Entertainment Company (ENTCO) has been formed in Hollywood by **Harvey Palash** to buy talent for hotels. Firm is currently booking for 20 showrooms operated by the **Metro Inns Management Company** of Dallas, which franchises **Hilton**, **Ramada** and **Passport** hotels in seven Mid-American cities.

Palash is an entertainment attorney who also heads **Diamond P Enterprises**. **Tim Swift** is general manager of ENTCO, **Larry O'Keefe** is talent buyer and **Ted Harwood** is treasurer.

Sudden Rush Music in the Bronx, N.Y., has placed its first record release on the **Bell-Arista** label in the U.K. Recorded by **Gary Glitter** at Mediasound in New York, "Too Late To Put It Down" is the composition of **Sudden Rush** composer **Mike Katz** and was produced by **Bert DeCoteaux** and **Tony Silvester**.

Billboard SPECIAL SURVEY for Week Ending 12/20/75			
Special Survey Hot Latin LPs <sup>TM</sup>			
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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	VICENTE FERNANDEZ El Idolo de De Mexico, Caytronics 1420
2	XAVIER PASSOS Viva Matamoros, TRG 01	9	YOLANDA DEL RIO Se Me Olvido Otra Vez, DKL1-3293
3	LATIN BREED U.S.A. GC 115	10	SUNNY Y SUNLINERS Carinosamente, Keyloc 3021
4	FREDDY FENDER She Thinks I Still Care, ARV 1030	11	KING CLAVE Corazon Lloro, Orfeon 38024
5	ANGELICA MARIA My Most Recent Hits Instrumental, Sonido Internacional SI-8015	12	MEXICAN REVOLUTION Quiero Un Cita, GC 116
6	COSTA AZUL En Accion, NV 307	13	MIKE LAURE Mariposas Locas, DM 1666
7	LITTLE JOE Y LATINAIRES Manana, Freddie 1030	14	TORTILLA FACTORY Tortilla Factory II, FL 4063
		15	LOS KASINOS Triunfadores, UN 1003
IN LOS ANGELES			
1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	9	BARRETTO Barretto, Fania XSLP-00486
2	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	10	SALSOUL ORQ. Salsoul Orchestra, SZS-5501
3	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	11	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
4	FREDDY FENDER Before The Next Teardrop Falls, ABC 2020	12	HECTOR LAVOE La Voz, XSLP-Fania 461
5	JUAN GABRIEL Canta Sus Exitos, DKL1-3305	13	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37
6	KING CLAVE Mi Corazon Lloro, Orfeon 38024	14	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400
7	LOS FREDDYS Aqual Amor, Peerless 1021	15	TORO Latin Hustle, Coco CLP-106
8	LOS BABYS Un Viejo Amor, Peerless 1849		



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## Diversification Is Key To Dixon-Propas Prod.

TORONTO—Diversification is the key word to describe Dixon-Propas Productions Inc., whose services include management, talent buying, booking, promotion and publicity.

The partners in the company, Neil Dixon and Steve Propas, both have extensive backgrounds in the music industry. Dixon was the owner-manager of Grumbles Coffee Houses in Toronto, before becoming a promotion representative for RCA, then national promotion manager for GRT of Canada before joining with Propas two years ago.

Propas was formally a talent buyer and concert promoter in Montreal.

Supervising the promotion, publicity and management functions for the firm is Barbara Onrot, who was formerly vice-president of Martin Onrot Inc., and then assistant to GRT of Canada president, Ross Reynolds.

Bob Hoffman, who was also with GRT, is a recent addition to the staff.

The list of the company's clients is impressive and still growing. They

handle the talent buying for Colonial Tavern, Beverly Hills Motor Hotel, El Mocambo Tavern and Jarvis House in Toronto as well as Fry Fogles in London, Ont., and five smaller establishments.

They also handle promotion and publicity for the Colonial and the El Mocambo.

The company now handles personal management for Martha Reeves, Black Creek, Robbie Rae, Dave Carroll, Kelly Jay, the Mighty Pope and the Good Brothers. Dixon-Propas also represents Westbound Records in Canada.

Black Creek, one of the company's acts, recently won the Etrot for the best original musical score for the film "Lions For Breakfast" at the 1975 Canadian Film Awards at Niagara-On-the-Lake. The musical score contained a group single for RCA, "Bright Side of Tomorrow." The film will be shown at the Kennedy Center in the U.S., as it has been chosen to represent some of the best of the Canadian culture in tribute to the U.S. bicentennial celebration.

## Schneiderman Expansion—Opens Store In Montreal

MONTREAL—In a major expansion move Sam "the record man" Schneiderman, has opened his first Montreal store. The store is on three floors and will carry a full catalog of French and English records.

It is a company store rather than a franchise and has as its general manager Peter Beauchamp, who had previously been involved in the record industry in Canada in a sales and promotion capacity with Trans World, Musimart and Columbia Records, then in promotion and a&r with A&M Records of Canada. At A&M he won a Juno award for heading the "promotion team of the year."

Beauchamp, who headed A&M Canada's a&r department for a year-and-a-half, does not have fond memories of that function. "Doing Canadian a&r is like bashing your head against the wall," says Beauchamp. There just isn't enough money available to do what you want to do with any of the acts that you sign. Possibly the people who are in a&r now in Canada are finding satisfaction in their jobs. Maybe small success of Canadian artists is enough.

## Sedaka Strikes Triple Gold

MONTREAL—Neil Sedaka earned three gold records in Canada during November. The albums, "Sedaka's Back" and "The Hungry Years" as well as the single "Bad Blood," all were announced as certified gold by Polydor Records.

Polydor Ltd. has also said that, following the Bee Gees extensive cross Canada tour, their album "Main Course" has been certified Platinum.

Frank Dould the a&r director for Polydor, recently obtained the rights for Canada for the single "Inside America" by Juggy Murray Jones on Jupiter Records. Lewis Harris negotiated for the deal for Jupiter.

"I found it was becoming less of a challenge every day and more of a battle to stay with it. My feelings told me it was time to move on. So I quit. I went to see Bob Schneiderman who heads up Sam The Record Man franchise operation in Canada, and soon our conversation came around to the company's Montreal expansion.

Being bilingual and being knowledgeable in most facets of the record business, Beauchamp was an obvious choice as general manager of the Montreal store.

"Sam realized he couldn't step into a city with a French population of this size and run the store exactly as he would in Toronto. He needed someone who had a feel for the industry and could speak French and English.

"We want the store here to be like the main Sam store in downtown Toronto but with a Montreal feel. Our staff is from Montreal except for the few people here on a temporary basis from Toronto to get the store on its feet. The staff is knowledgeable and able to answer customers' questions. We feel by giving the customer full service it will make them want to come back."

What effect will the opening of a major record and tape outlet in Montreal have on the market? "More people in this market will buy more records," answers Beauchamp. "There are a lot of specialty record stores in Montreal which have a regular clientele. I don't believe they're going to lose their customers to us. I think we're going to add to this market rather than to seriously deplete some of the other stores of their record and tape-buying traffic."

As in the Toronto store, record artists are encouraged to drop by and browse or even promote their own product. This particular attitude by Schneiderman—especially regarding many Canadian acts—has helped in the growth of the industry in this country.

## Groups Abound Hungarians Hunger For Jazz

BUDAPEST—Jazz, which has been a major force on the Hungarian music scene for more than 50 years, is coming back with a bang. There is a jazz chair at the Budapest Conservatory under the direction of professor Janos Gonda, the musicologist and jazz pianist—and there are a growing number of Hungarian jazz groups of international standing.

The roots of jazz in Hungary go back to the period immediately after the first World War when American and British dance music began to find its way into the music shops. The jazz word was spread by various bar pianists who emerged as the Budapest nightlife took on boom proportions in an ebullient reaction against wartime austerity.

In 1922 the first real jazz trio appeared in Budapest—the Radulescu Jazz Band with violinist Radulescu, a gypsy from Transylvania, as leader, plus a pianist and drummer. Emerging at the same time was drummer Jenő Obendorfer who became known all over Europe as "Chappy" and who was killed in an automobile accident in Germany two years ago. Other stars of the early jazz movement in Hungary were drummer Meschugge Gyuri (Crazy George) whose real name nobody knew, banjoist Zauner, clarinetist Paul Herrer and saxophonist Ede Buttola.

In 1925 the famous Budapest nightclub, the Parisian Grill, booked the U.S. jazz group, the Palm Beach Five, who scored a big success especially with their jazz adaptations of Hungarian folk songs.

Jazz violinist Eddie South studied at the Budapest Music Academy and appeared with his quartet at the New York nightclub and at the end of the thirties, when Radio Budapest acquired the first recordings by Stéphane Grappelli and Django Reinhardt with the Quintette du Hot Club de France, there appeared a number of fine gypsy guitarists with a natural ability to improvise who developed amazing jazz styles which were similar to that of Django.

The Second World War saw the complete eclipse of the jazz movement in Hungary—it was officially regarded as a decadent music form. But after a few years, jazz started to re-emerge and today is in a very healthy state.

In addition to the clubs in Budapest, there are many towns in the provinces which have maisons de culture which sponsor jazz performances by amateur groups. And concerts by local musicians like Gustav Csik, Janos Gonda, Gyorgy Vukan and Bela Lakatos are frequently sell-out affairs.

Hungarian Radio has been active in promoting jazz for the past 15 years. It has opened its studios to the major jazz artists and this has resulted in popularizing the music of such brilliant jazzmen as the 36-year-old bassist Aladar Pege, who studied at the Bela Bartok Conservatory and is the best bass player in Hungary. German critic and jazz writer Joachim E. Borendt has described Pege as the Django Reinhardt of the double bass.

Pege currently works in West Berlin, has played with such top U.S. musicians as Johnny Griffin, Art Farmer, Dexter Gordon, and Leo Wright.

Another fine musician is 29-year-old Rudolf Tomsits, a composer, arranger and trumpet player who graduated from the Budapest Music Academy and who has appeared in many jazz festivals throughout Eu-

rope. Tomsits toured Australia in 1965 and 1972 making records and starring in concerts with leading Australian jazzmen. He is head of the Jazz Department of the Association of Hungarian Musicians and vice president of the International Jazz Federation.

Other major jazzmen in Hungary include Sandor Benko, a 35-year-old clarinet and alto-saxophone player and leader of the popular Benko Dixieland Band—an orchestra which has won a string of first prizes in various European jazz competitions.

Viola player Csaba Deseo has his own quartet and is also a member of the Hungarian State Concert Orchestra and among the best-known percussionists are Gyula Kovacs, Imre Koszegi and Tamas Rosenberg.

Also highly regarded is the Polish-born keyboard and vibraphone artist, composer and arranger Richard Kruza, who has worked with Janos Gonda and who developed a vibraphone which requires no motor and thus produces no vibrato and de-

pends for its dynamics on the individual touch of the player rather than on a mechanical device.

Perhaps Hungary's greatest gift to contemporary rhythmic music is Tommy Vig, the composer, arranger and vibraphone player who has worked in the U.S. for the past 20 years.

Paul Szentkuthy, head of the light music department of Hungarian Radio, says: "We regularly produce jazz workshops featuring visiting jazzmen playing with our own musicians and record these performances which are released on Qualiton.

"Each week Hungarian Radio broadcasts between six and 10 hours of jazz on all three medium wave stations and we have tape-exchange arrangements with the radio stations of many countries including the USSR and Canada."

The Hungarian Radio Corporation also sponsors jazz concerts in collaboration with the cultural circles in the towns of Debrecen, Szeged, Nagykanizsa and Szekesfehervar, covering everything from Dixieland to ultra-progressive jazz.

## Russian Composers Show U.S.-Contemporary Accent

MOSCOW—In an interview for the weekly Nedelia, Andrei Petrov, noted Soviet composer and secretary of the Leningrad Chapter of the Composers' Union, said that some of the Russian national composers have turned now to contemporary music.

As examples of rock-orientated pieces, he cited Alexander Zhurbin's operetta "Orpheus and Eurydice" and Alexander Gradsky's music to the movie "A Lover's Romance."

Zhurbin's work was premiered in Leningrad last June and is currently presented there by the Singing Guitars group, led by Anatolii Vassiliev. And Gradsky's score has been released in album form by Melodiya.

Petrov himself has a long-established reputation as a prolific and popular composer both in symphony and opera and in pop and film-music scores. His recent creation is the music to "The Blue Bird," a Soviet-U.S. co-production featuring Elizabeth Taylor. The soundtrack includes several songs with English lyrics by Tony Harrison. The film is released by Lenfilm Studios and is to be premiered both in Russia and the U.S. in the spring.

This year the Kirov Opera and Ballet Theater in Leningrad has premiered Petrov's opera "Peter The First." Talking of developments within the operatic art, Petrov says that opera will have its renaissance having "absorbed some of the most important achievements of the best musicals, such as 'West Side Story,' or the rock opera 'Jesus Christ—Superstar.'

"But it should not be forgotten that the musical cannot express everything. There are some themes that can be brought out only by opera. The best operatic works by Russian and Soviet composers prove the viability of this genre. Of course an operatic renaissance is possible only when there are modern-thinking directors, conductors and singers who can interpret the intentions of the composers."

Petrov was a member of VAAP's delegation at the Music Expo trade fair in Las Vegas this fall. He says

that apart from symphonic works, choral music from Russia is of wide interest in the U.S. Music for Children, musical instruction books and literature and music for brass bands may also sell well.

And, according to Petrov, there is interest in Russian pop songs, with Paul Anka just one artist hoping to include Russian songs in his repertoire.

## Radio 'War' In France?

PARIS—A radio "war" seems to have broken out between Andorra and Monte Carlo, and the dispute could well end up in a court of law.

It appears that Monte Carlo has chosen the same wavelength for its program to Italy as that used by Andorra and the latter has become inaudible through interference.

Andorra has complained to the co-Princes responsible for Monte Carlos' affairs, the President of France and a Spanish Bishop. If, however, it cannot persuade Monte Carlo to change its wavelength then Andorra is likely to take action before a court in Nice.

The case would be heard in France because the Monte Carlo transmitter is on French territory.

## Taylor, Mgt. Co. In Agreement

MONTREAL—Songwriter producer R. Dean Taylor and Brian Chater of B.C. Music Management, Montreal, have concluded an agreement whereby B.C. Music will represent Taylor's publishing catalog, Ragamuffin Music, throughout the world.

Some of Taylor's numerous hits include "Indiana Wants Me," "Love Child," "I'm Living in Shame," "I'll Turn to Stone," and "All I Need." The catalog included Taylor's new release "Let's Talk it Over" and titles from his new album "LA Sunset" on Jane records, distributed by GRT of Canada and Big Tree records in the U.S.

# Billboard Hits Of The World

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DECEMBER 20, 1975, BILLBOARD

## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Artist/Title
1	1	BOHEMIAN RHAPSODY—Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)
2	2	YOU SEXY THING—*Hot Chocolate—Chocolate/RAK (Mickie Most)
3	9	THE TRAIL OF THE LONESOME PINE—Laurel & Hardy (United Artists)—(Francis Day & Hunter)
4	3	MONEY HONEY—*Bay City Rollers (Bell)—Bay City Music/Carlin (Phil Wainman)
5	15	NA NA IS THE SADDEST WORD—Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
6	5	ALL AROUND MY HAT—*Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Mike Batt)
7	4	THIS OLD HEART OF MINE—*Rod Stewart (Riva)—Jobete London (Tom Dowd)
8	15	SHOW ME YOU'RE A WOMAN—*Mud (Private Stock)—Utopia/DJM (P. Wainman)
9	14	LET'S TWIST AGAIN/THE TWIST—Chubby Checker (London)—Carlin
10	10	IMAGINE—*John Lennon (Apple)—Northern (John Lennon)
11	12	SKY HIGH—Jigsaw (Splash)—Leeds (Chas Peate)
12	8	LOVE HURTS—*Jim Capaldi (Island)—Acuff-Rose (Steve Smith)
13	19	HAPPY TO BE ON AN ISLAND IN THE SUN—Demis Roussos (Philips)—EMI (George (Patsilas)
14	18	LET'S TWIST AGAIN—John Asher (Creole)—Carlin (R.W.P. Prod.)
15	24	GOLDEN YEARS—*David Bowie (RCA)—Bewlay/EMI/Chrysalis/Mainman (David Bowie)
16	11	IN FOR A PENNY—*Slade (Polydor)—Barn (Slade) Ltd. (Chas Chandler)
17	40	I BELIEVE IN FATHER CHRISTMAS—*Greg Lake (Manticore)—Manticore
18	7	D.I.V.O.R.C.E.—*Billy Connolly (Polydor)—London Tree (Phil Coulter)
19	16	WHY DID YOU DO IT—*Stretch (Anchor)—Fleetwood (Hot Wax Prod.)
20	13	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (United Artists)—ATV/Universal (P. Tubbs/J.V. Edwards)
21	27	CAN I TAKE YOU HOME LITTLE GIRL—*Drifters (Bell)—Cookaway/Barry Mason (R. Greenaway)
22	36	RENTA SANTA—Chris Hill (Philips)—Various (Chris Hill/John Staines)
23	22	FIRST IMPRESSIONS—Impressions (Curtom)—(Ed Townsend)
24	47	CHRISTMAS IN DREADLAND/COME OUTSIDE—*Judge Dread (Cactus)—Alded/Warner Bros./Southern (Alded Prod.)
25	50	IF I COULD—*David Essex (CBS)—April/Rock On (Jeff Wayne)
26	43	WIDE EYED AND LEGLESS—*Andy Fairweather Low (A&M)—Rondor (Glyn Johns)
27	32	ART FOR ART'S SAKE—*10c. (Mercury)—St. Annes (10c.)
28	46	(THINK OF ME) WHEREVER YOU ARE—*Ken Dodd (EMI)—Leeds (Nick Ingman)
29	33	GREEN GREEN GRASS OF HOME—Elvis Presley (RCA)—Burlington
30	17	DARLIN—David Cassidy (RCA)—Rondor (D. Cassidy/B. Johnston)
31	21	RHINESTONE COWBOY—Glen Campbell (Capitol)—KPM (Dennis Lambert/Brian Potter)
32	44	GLASS OF CHAMPAGNE—Sailor (Epic)—Chappell/Morris (J. Asser)
33	28	FLY ROBIN FLY—Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly/Jupiter)
34	48	DO THE BUS STOP—Fatback Band (Polydor)—Clita (Fatback Band)
35	30	LITTLE DARLING—*Rubettes (State)—Pamscene/ATV (Wayne Bickerton)
36	26	LYIN' EYES—Eagles (Asylum)—Warner Bros. (Bill Szymczyk)
37	23	NEW YORK GROOVE—*Hello (Bell)—Island (Mike Leander)
38	20	SPACE ODDITY—*David Bowie (RCA)—Essex (Gus Dudgeon)
39	31	PART TIME LOVE—Gladys Knight & the Pips (Buddah)—Kipahulu (K. Kerner/R. Wise)
40	29	LOVE IS THE DRUG—*Roxy Music (Island)—E.G. (Chris Thomas/Roxy Music)
41	38	GAMBLIN' BARROOM BLUES—*Sensational Alex Harvey Band (Vertigo)—Southern (D. Batchelor)
42	35	HEAVENLY—*Showaddywaddy (Bell)—Biley/DJM (Mike Hurst)
43	—	MAMA MIA—Abba (Epic)—Bocu
44	—	KING OF THE COPS—*Billy Howard (Penny Farthing)—Burlington (Billy Howard)
45	—	ITCHYCOO PARK—*Small Faces (Immediate)—United Artists (Steven Marriott/Ronnie Lane)

46	42	SUPER LOVE—*Wigans Ovation (Sappark)—Gamble/Huff/Carlin (B. Kingston)
47	—	MAKE A DRAFT NOISE FOR CHRISTMAS—*Goodies (Bradley's)—Oddsocks/ATV (Miki Antony)
48	—	IT'S GONNA BE A COLD COLD CHRISTMAS—*Dana (GTO)—Tic Toc/Cookaway (Geoff Stephens)
49	—	DANCE OF THE CUCKOOS—*Band Of The Black Watch (Spark)—Leber/Southern (Barry Kingston)
50	—	LET'S WOMBLE TO THE PARTY TONIGHT—*Wombles (CBS)—April/Batt Song (Mike Batt)

LPS

This Week	Last Week	Artist/Title
1	1	40 GREATEST HITS—Perry Como (K-Tel)
2	—	A NIGHT AT THE OPERA—Queen (EMI)
3	2	40 GOLDEN GREATS—Jim Reeves (Arcade)
4	3	MAKE THE PARTY LAST—James Last (Polydor)
5	—	WOULDN'T YOU LIKE IT—Bay City Rollers (Bell)
6	4	FAVOURITES—Peters & Lee (Philips)
7	6	GET RIGHT INTA HIM—Billy Connolly (Polydor)
8	16	20 SONGS OF THE NIGEL BROOKS SINGERS (K-Tel)
9	8	SHAVED FISH—John Lennon/Plastic Ono Band (Apple)
10	9	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
11	10	ALL AROUND MY HAT—Steeleye Span (Chrysalis)
12	5	DISCO HITS '75—Various Artists (Arcade)
13	15	THE BEST OF THE STYLISTICS (Avco)
14	13	ALL THE FUN OF THE FAIR—David Essex (CBS)
15	7	ROLLED GOLD—Rolling Stones (Decca)
16	11	OMMADAWN—Mike Oldfield (Virgin)
17	12	WE ALL HAD DOCTORS PAPERS—Max Boyce (EMI)
18	21	GREATEST HITS—Barry White (20th Century)
19	—	GREATEST HITS OF WALT DISNEY—Various Artists (Ronco)
20	18	ONE OF THESE NIGHTS—Eagles (Asylum)
21	23	ALL TIME PARTY HITS—Various Artists (Warwick)
22	24	THE VERY BEST OF ROGER WHITTAKER (Columbia)
23	20	CRISIS? WHAT CRISIS?—Supertramp (A&M)
24	14	SIREN—Roxy Music (Island)
25	33	24 ORIGINAL HITS—Drifters (Atlantic)
26	44	YOU ARE BEAUTIFUL—Stylistics (Avco)
27	17	BLAZING BULLETS—Various Artists (Ronco)
28	—	40 SUPER GREATS—Various Artists (K-Tel)
29	37	ELVIS PRESLEY'S 40 GREATEST HITS—(Arcade)
30	27	WISH YOU WERE HERE—Pink Floyd (Harvest)
31	25	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
32	22	ROCK OF THE WESTIES—Elton John (DJM)
33	26	BEDTIME STORIES—Judge Dread (Cactus)
34	31	TUBULAR BELLS—Mike Oldfield (Virgin)
35	29	THE SINGLES 1969-1973—Carpenters (A&M)
36	41	ONCE UPON A STAR—Bay City Rollers (Bell)
37	28	MOTOWN GOLD—Various Artists (Tamla Motown)
38	19	GOOFY GREATS—Various Artists (K-Tel)
39	—	A CHRISTMAS GIFT—Various Artists (Ronco)
40	43	BREAKAWAY—Art Garfunkel (CBS)
41	34	HOT CHOCOLATE—(RAK)
42	49	HORIZON (A&M)
42	—	THE TOP 20 FROM YOUR HUNDRED BEST TUNES—Various Artists (Decca)
44	32	FOREVER & EVER—Demis Roussos (Philips)
45	30	THE NEW GOODIES LP (Bradley's)
46	39	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
47	—	LIVE AT TREORCHY—Max Boyce (One Up)
48	35	SUPERSONIC—Various Artists (Stallion)
49	47	GOOD, BAD BUT BEAUTIFUL—Shirley Bassey (United Artists)
50	—	FISH OUT OF WATER—Chris Squire (Atlantic)

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Artist/Title
1	1	ICHIGO HAKUSHO O MOUICHIDO—*Ban Ban (CBS/Sony)—(JCM, Young Japan)
2	—	SENTIMENTAL—*Hiromi Iwasaki (Victor)—(NTV)
3	—	ANO HI NI KAERITAI—*Yumi Arai (Express)—(Alfa)

4	—	CRETACHI NO TABI—*Masatoshi Nakamura (Columbia)—(NTV)
5	—	KATAMUITA MICHISHIRUBE—*Akira Fuse (King)—(Watanabe)
6	—	UTSUKUSHII AINC KAKERA—*Gore Noguchi (Polydor)—(Fuji, N.P.)
7	—	MEMAE—*Kei Ogura (Polydor)—(Nichion, Kitty)
8	—	AERUKAMO SHIRENAI—*Hiromi Goh (CBS/Sony)—(Standard)
9	—	TOKI NO SUGIYUKU MAMANI—*Kenji Sawada (Polydor)—(Watanabe)
10	—	YURETERU WATASHI—*Junko Sakurada (Victor)—(Sun)
11	—	NAKANOSHIMA BLUES—*Hiroschi Uchiyama & Cool Five (RCA)—(Uchiyama)
12	—	IMAWA MOU DAREMO—*Alice (Express)—(JCM, OBC, Mirika)
13	—	ACZORA, HITORIKIRI—*Yosui Inoue (For Life)—(Nakayoshi Group)
14	—	TONARINO MACHINO OJCSAN—*Takaro Yoshida (For Life)—(Yui)
15	—	SHIROI KYOKAI—*Hideki Saijo (RCA)—(Geiei)
16	—	SASAYAKA NA YOKUBOU—*Mormoe Yamaguchi (CBS/Sony)—(Tokyo)
17	—	ROMANCE—*Hiromi Iwasaki (Victor)—(NTV)
18	—	OMOKAGE—*Yuri Shimazaki (Columbia)—(Nichion)
19	—	GUZU—*Naoko Ken (Canyon)—(Nichion)
20	—	HANAGURUMA—*Rumiko Koyanagi (Reprise)—(Watanabe)

## ITALY

(Courtesy Germano Ruscitto)  
As Of 12/2/75  
LPS

This Week	Last Week	Artist/Title
1	—	WISH YOU WERE HERE—Pink Floyd (Harvest/EMI)
2	—	PROFONDO ROSSO—I Goblin (Cinevox/Fonit/Cetra)
3	—	SABATO POMERIGGIO—Claudio Baglioni (RCA)
4	—	L'ALBA—Riccardo Coccinato (RCA)
5	—	EXPERIENCE—Gloria Gaynor (MGM/Phonogram)
6	—	RIMMEL—Francesco De Gregori (RCA)
7	—	CHOCOLATE KINGS—Premiata Fonderis Marconi (PFM)—(RCA)
8	—	XXa RACCOLTA—Fausto Papetti (Durium)
9	—	BELLA DENTRO—Paolo Frescura (RCA)
10	—	UOMO MIO BAMBINO MIO—Ornella Vanoni (Vanilla/Fonit/Cetra)
11	—	NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM/Phonogram)
12	—	DISCO BABY—Van McCoy (Avco/Aristoa/Ricordi)
13	—	CANTO DE PUEBLOS ANDINOS—Inti Illimuni (Vedette)
14	—	EXTRA TEXTURE—George Harrison (EMI)
15	—	DE MIO MEGLIO #3—Mina (PDU/EMI)

## HOLLAND

(Courtesy Stichting Nederlandse)  
As Of 12/6/75

This Week	Last Week	Artist/Title
1	—	MISSISSIPPI—Pussycat (Bovema)
2	—	THAT'S THE WAY—KC and The Sunshine Band (PPBO)
3	—	CALYPSO—John Denver (RCA)
4	—	SPACE ODDITY—David Bowie (Victor)
5	—	LADY BUMP—Penny McLean (Jupiter)
6	—	SAUSALITO—Rosie en Andres (ONR)
7	—	I'M ON FIRE—5000 Volts (Philips)
8	—	WHEN YOU'RE GONE—Maggie MacNeal (Warners)
9	—	DO IT ANYWAY YOU WANNA—People's Choice (PIR)
10	—	NIGHTS ON BROADWAY—Bee Gees (RSO)

## SWEDEN

(Courtesy Of GLF)  
\*Denotes local origin  
As Of 11/27/75  
SINGLES

This Week	Last Week	Artist/Title
1	—	PALOMA BLANCA—George Baker Selection (Warner Bros.)
2	—	I'M ON FIRE—5000 Volts (Philips)
3	—	ACTION—Sweet (RCA)
4	—	OM OCH OM IGEN—*Birgitta Wolgard & Salut (Polar)
5	—	NU BUBBLAR BLODET—*Anders Glenmark (GlenDisc)
6	—	THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (RCA)
7	—	SOLEADO—Daniel Santacruz (EMI)
8	—	PALOMA BLANCA—*Siv Malmkvist (Metronome)
9	—	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Kudu)
10	—	RAMAYA—Afric Simone

LPS

1	—	FLAMINGOKVINTETTEN 6—(Flam)
2	—	ABBA—*(Polar)
3	—	PALOMA BLANCA—George Baker Selection (Warner Bros.)
4	—	GREATEST HITS—*Abba (Polar)
5	—	CAT STEVENS GREATEST HITS
6	—	ROCK OF THE WESTIES—Elton John (DJM)
7	—	STRUNG UP—Sweet (RCA)
8	—	BUGGA—*Streaplers (Polydor)
9	—	FRIDA ENSAM—*Annfrid Lyngstad (Polar)
10	—	INDISCREET—Sparks (Island)

## BELGIUM

(Courtesy HUMO)  
As Of 12/12/75  
SINGLES

This Week	Last Week	Artist/Title
1	—	I'M ON FIRE—5000 Volts (Philips)
2	—	THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (RCA)
3	—	DANSEZ MAINTENANT—Dave (CBS)
4	—	MORNING SKY—George Baker Selection (Cardinal)
5	—	LADY BUMP—Penny McLean (Jupiter)
6	—	BAD TIMES—Barry & Eileen (Omega)
7	—	LITTLE DARLING—Rubettes (State)
8	—	DO IT ANYWAY YOU WANNA—People's Choice (CBS)
9	—	SJAKIE VAN DEN HOEK—Conny Vandonbos (Park)
10	—	LONLEY WITHOUT YOU—Cynthia Clay (Decca)
11	—	L'L' LUCY—Mud (Philips)
12	—	VOOR HAAR, VOOR HEM, VOOR MIJ—Wij Tura (Topkap)
13	—	ALS DE DAG VAN TOEN—Reinhard Mey (IBC)
14	—	CAN'T GIVE YOU ANYTHING—Stylistics (WEA)
15	—	EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (CBS)

## SWITZERLAND

(Courtesy RADIO-HITPARADE)  
As Of 12/5/75  
SINGLES

This Week	Last Week	Artist/Title
1	—	DOLANNES MELODIE—Jean-Claude Borelly (Metronome)
2	—	SAILING—Rod Stewart (Warner Bros.)
3	—	MORNING SKY—George Baker Selection (Warner Bros.)
4	—	WENN DU DENKST DU DENKST ...—Juliane Werding (Hansa)
5	—	TORNERO—I Santo California (Ariola)
6	—	TU T'EN VAS—Alain Barriere (Albatros)
7	—	SOS—Abba (Polydor)
8	—	SCHO ROOT—Toni Vescoli (CBS)
9	—	I'M ON FIRE—5,000 Volts (CBS)
10	—	LADY BUMP—Penny McLean (Jupiter)

## NEW ZEALAND

(Courtesy NZFPI)  
As Of 11/28/75  
SINGLES

This Week	Last Week	Artist/Title
1	—	TEARS ON MY PILLOW—Johnny Nash (Phonogram)
2	—	WASTED DAYS AND WASTED NIGHTS—Freddie Fender (Festival)
3	—	FEEL LIKE MAKIN' LOVE—Bad Company (Festival)
4	—	ISLAND GIRL—Elton John (Festival)
5	—	RHINESTONE COWBOY—Glen Campbell (EMI)
6	—	SOS—Abba (RCA)
7	—	I CAN'T GIVE YOU ANYTHING—Stylistics (Festival)
8	—	I'M SORRY/CALYPSO—John Denver (RCA)
9	—	SWING YOUR DADDY—Jim Gilstrap (Phonogram)
10	—	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Festival)

LPS

1	—	HELEN REDDY'S GREATEST HITS—(EMI)
2	—	THE SUZI QUATRO STORY—(EMI)
3	—	WISH YOU WERE HERE—Pink Floyd (Phonogram)
4	—	ATLANTIC CROSSING—Rod Stewart (WEA)

## International Turntable

In what has been described as "a major move towards increased expansion in 1976," Chris Webb has been named managing director of Chelsea Records in the U.K., as of Jan. 1.

The appointment was announced by Wes Farrell, president of the Wes Farrell Organization. Webb, former head of promotion for RCA Records in the U.K., replaces Mike Beaton, who had held the top Chelsea post for a year and who has now joined Private Stock in London as managing director.

Farrell says: "Webb is the man to complete the immediate and long-term objectives of the company. He adds that Webb has also been involved in publishing for a number of years—experience he felt would further enhance the U.K. end of the operation.

Farrell visits London in January when he expects to make a number of "major announcements" concern-

5	—	WINDSONG—John Denver (RCA)
6	—	COME TASTE THE BAND—Deep Purple (EMI)
7	—	AN EVENING WITH JOHN DENVER—(RCA)
8	—	GREATEST HITS (First Impressions)—Olivia Newton-John (Festival)
9	—	THE VERY BEST OF ROGER WHITTAKER—(EMI)
10	—	DARK SIDE OF THE MOON—Pink Floyd (EMI)

## SOUTH AFRICA

(Courtesy Springbok Radio)  
\*Denotes Local Origin  
As Of 11/28/75  
SINGLES

This Week	Last Week	Artist/Title
1	—	MILKY WAYS—Columbus (Warner Bros.—Laetrec)
2	—	BARBADOS—Typically Tropical (Gallo)—(Breakaway)
3	—	SAILING—Rod Stewart (Warner Bros.—Acker)
4	—	RHINESTONE COWBOY—Glen Campbell (Capitol)—(MPA)
5	—	SOS—Abba (Sunshine)—(Breakaway)
6	—	THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka/Odia Coates (United Artists)—(Leeds)
7	—	SAY FOREVER YOU'LL BE MINE—Dolly Parton & Porter Wagoner (RCA)—(EMI/Brigadiers)
8	—	I'M SORRY—John Denver (RCA)—(Laetrec)
9	—	THREE STEPS TO HEAVEN—Showaddywaddy (Bell)—(MPA)
10	—	IF YOU THINK YOU KNOW HOW TO LOVE ME—Smokie (RAK)—(Francis Day)

## ARGENTINA

(Courtesy Of Escalera a la Fama)  
As Of 11/26/75  
SINGLES

This Week	Last Week	Artist/Title
1	—	MELINA (Relay)—Camilo Sesto (RCA)
2	—	LOS HOMBRES NO DEBEN LLORAR—King Clave (Rarnaso)—Los Lincea (RCA)—Pepito Peres (M Hall)
3	—	Y TE VAS—Jose Luis Perales (Microfon)
4	—	EMANUELLE—Juan Salvador (Disfal)—Fausto Papetti (M Hall)
5	—	BRINDO POR TU CAMPESANO—Aldo Monges (Microfon)
6	—	CORAZON CORAZON (Edami)—Julio Iglesias (CBS)
7	—	NEVER CAN SAY GOODBYE—Gloria Gaynor (Polydor)
8	—	PEQUENA Y FRAGIL (Pamsco)—Sabu (Microfon)
9	—	SOLEADO—D. Sentacruz Ensemble (Odeon)—Manolo Otero (Odeon)
10	—	AFRIKA/L'ETE INDIEN—Joe Dassin (CBS)
11	—	STAND BY ME—John Lennon (Odeon)
12	—	AMOR NO TE VAYAS—Marcelo Dupre (M Hall)
13	—	SIN TI NO VALGO NADA—Miguel Angel Robles (CBS)
14	—	PROBA A CHIAMARMI AMORE—Nicola Di Bari (RCA)
15	—	QUIEREN MATAE AL LADRON—Cacho Castana (Polydor)

LPS

1	—	MUSICA PODEROSA Vol. 7—Varios (Odeon)
2	—	ROCK'N Roll—John Lennon (Odeon)
3	—	NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)
4	—	CORAZON CORAZON—Julio Iglesias (CBS)
5	—	THE ROSKO ROAD SHOW—Varios (M Hall)

# NARAS Institute Taps Suber-Progris

ATLANTA—The Board of the NARAS Institute, composed of representatives from each of the seven chapters of the Recording Academy, met here Dec. 6-8 and elected Down Beat editor Charles Suber of Chicago as the new national president and educator Jim Progris of Atlanta as the Institute's new director.

Progris' prime duties in his new position will be to plan and present workshops and clinics within the realm of the recording field. In addition,

he will be responsible for developing materials for these seminars in both print and audio-visual form.

The first workshop is planned for mid-March and will be held in Chicago, sponsored by the local chapter of NARAS and a local university. A second "Business of Music" workshop is being contemplated by the New York chapter for an April date.

Attending the meetings and also elected to office were Ruth White, Los Angeles, vice president and chairperson of the evaluation committee; Selma Brody, New York, secretary and chairperson for public relations; Harold Streibich, Memphis, treasurer; William Ivey, Nashville, chairman of the scholarship committee; Bill Huie, Atlanta, chairman of the media and publications committee; David Ludwick, Nashville, legal counsel; Leo de Gar Kulka, San Francisco, past president of the Institute and currently liaison officer between the NARAS Institute and the Dept. of Health, Education and Welfare in the area of accreditation.

The Institute has made application to HEW to become an accrediting agency.

## Garden Sellout

• Continued from page 25

Nader created four different radio spots, all of which attempted to explain his disco event. The first spot explained basically what the event would be. The second spot was an interview with his stage producer while the other two spots were "man in the street" types which elaborated on the disco night.

Nader will announce a national disco tour for arenas and auditoriums after Jan. 1. He will co-present the event with leading pop and disco stations in each area.

# Peters Mulls Retail Suits

• Continued from page 1

eliminate this problem in the industry." Chris Peters, Peters International president, says "It has been particularly harmful in terms of Greek recorded product but we have begun to see it in other ethnic product like Italian and even Indian. Just a couple of days ago we found 25 pieces of an Indian LP which was counterfeited in Hong Kong and sitting on one of our dealers' shelves."

Peters has been cooperating extensively with authorities in New York and Chicago. Two months ago a combined federal New York City task force confiscated a load of counterfeit 8-track Greek recorded product here. In addition to the criminal charges, Peters instituted civil action against the retailers involved.

"The stuff that was confiscated here was so good you couldn't tell the difference. I had to bring an expert from Greece, one of the production executives from the original manufacturer, in order to identify the counterfeit product," Peters notes.

"What happens is that it is easy for these guys in Greece to buy surplus labels from the printing company or to duplicate the labels. Then they use almost identical cartridges or vinyl pressings and they sell them as originals but at considerably less cost to the retailers."

In Chicago, a grand jury is conducting an investigation into counterfeit, pirated and bootleg ethnic product spurred on by complaints filed by Peters.

"Some of the pirated product just has the picture and name of the performer and the songs but no label markings or distributor address. And then there is some product that is imported directly but not purchased from the Greek manufacturer with his knowledge that it is to be sold here. In that case they are bypassing our licensing agreement and violating our contractual agreement with the manufacturer. Those we have to take to court," says Peters.

There is some question about how liable a local retailer would be for selling pirated product which was imported legitimately from overseas. That question is currently in the courts in New York. However, the New York District Attorney's office and the U.S. Attorney for the Southern District of New York both advise that there is no doubt that distribution and sale of counterfeit foreign product here is illegal. They also advise they are working closely with U.S. Customs to determine if there are tax provisions or import declaration provisions being violated in the case of pirated product.

## Granite's Starr Running With LP

LOS ANGELES—An extensive marketing/promotional campaign is underway for Edwin Starr's newest LP on Granite Records, "Free To Be Myself."

An edited version of "Abyssinia Jones" has been taken from the album and released as a single. Starr is on a personal appearance swing throughout the country.



Phonogram photo

**Charlie Fach: the main speaker at the Phonogram/Mercury sales-promotion meeting, emphasizes all the other forms of entertainment outlets which compete with disks.**

## 30% Growth Seen

• Continued from page 3

ing album movement of 145,000 in the same period.

Charlie Fach, executive vice president and general manager of Phonogram/Mercury, suggested an expanded perspective on record sales figures to compete with figures of other entertainment and leisure pursuits by the consumer. "Our main competition is the National Football League, TV, and Disney World. Let's save the toasting for the \$3 million mark," he suggested to the 60 executives and field men assembled.

In new releases, Phonogram is counting on a reggae market to cross the ocean from England next year, and three albums are devoted to that format, with some heavy disco cuts. The reggae releases will be promoted through a sampler directed to in-store and disco play, and considerable marketing efforts will be directed to black radio stations, Jules Abramson, senior vice president, marketing, reported.

The Skyhooks debut album will be backed by posters, radio spots, tour stickers, trade and consumer advertising, as a preparation for the group's 1976 tour of the U.S.

In the classical division, 1976 will see an increased promotion of pianist Claudio Arrau and an emphasis on opera, with releases planned for seven of the coming months, says Scott Nempes, vice president, classical division. Artist ads in concert programs are being dropped in favor of local dealer co-op ads.

A special Christmas classical release is the "Concert A La Carte II," featuring the most popular Philips' artists in works by Mozart, J.C. Bach, J.S. Bach, Torelli and Purcell.

Other new releases from Phonogram include debut albums from Carmen and Lynsey De Paul, and albums from Johnny Rodriguez and Jerry Lee Lewis. Reggae albums are by Greyhound, Byron Lee and The Dragonaires, and G.T. Moore.

Books will be part of the promotion package on three albums. Advance copies of Mathuin Publishing book "Bachman-Turner Overdrive: Rock Is My Life, This Is My Song," by Martin Melhuish, Billboard Magazine's Canadian editor, will be shipped to key accounts, press and radio people along with the album. Alan Aldridge illustrates verses by William Plomer in a book that inspired "Butterfly Ball," and copies of the Grossman Publication will be mailed to a select list. Also slated for selected distribution by Phonogram is "Skyhooks: Million Dollar Riff," by Jenny Brown, detailing the hys-

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# 'Greatest Hits' Sell Big

• Continued from page 3

Jaws & Other Fables" at 160 and Frankie Valli's "Gold" at 189.

The only two greatest hits sets not starred are Barry White's "Greatest Hits" at 23 and John Lennon's "Shaved Fish" at 29, and both have already enjoyed exceptionally strong chart runs.

In addition to the recent greatest hits sets, older packages from Simon & Garfunkel, John Denver, Jim Croce, Cat Stevens, Tony Orlando & Dawn and Elton John are also on the charts.

Greatest hits sets are also showing up well on the country LP charts, with seven of the 50 listings coming under this heading. Don Williams, the Statler Brothers, Tom T. Hall, Dolly Parton, Gordon Lightfoot, Narvel Felts and Lefty Frizzell are all currently on the charts. Parton and the Statlers are also represented with current albums.

Russ Solomon, founder/president of the Tower Records chain in California, feels that it's hard to get a reading on just how much the greatest hits LPs have helped Christmas sales. He does say, however, that they are a factor in the generally larger amount of good product available for Christmas this year.

"Greatest hits packages always do well," he says, "and we always welcome them, provided the label does not cut out other items in that particular artist's catalog. These sets are additional sales, but they really do not hurt catalog to a large extent."

## Stax' Songs

• Continued from page 3

eral grand jury charging he and a bank official conspired to obtain \$1.8 million in fraudulent loans from Union Planters.

The bank invited music publishing executives from New York, Los Angeles, London and Paris to the auction. Some sent representatives, but none bid.

A bank officer says the bank is looking for a buyer for the copyrights.

William A. Dick, bank senior vice president, says the bank bid \$3 million in hopes another buyer would go higher. "We're negotiating with a number of people," he says. He says more than 60 major music publishing companies worldwide had expressed interest in the catalog.

Notes a bank spokesman: "We are hopeful of finding some individual or group in the Memphis area that is interested in acquiring these assets. If that does materialize, the bank necessarily will have to look to others within the music business."

Stax made an 11th hour effort to halt the auction in an injunction hearing before U. S. District Judge Robert McRae, but McRae denied it.

Heirs of the late Otis Redding also made a court effort in Nashville to halt the auction but this petition was also denied. But were heard on the day before the auction.

Judge McRae said during the hearing, however, the bank acts "at its peril" if it auctioned off East Memphis Music's furniture, fixtures and equipment and the bank did not sell those items at the auction.

## Oahu Two-Nighter For 5th Dimension

HAWAII—The 5th Dimension will headline in the Coral Ballroom of the Hilton Hawaiian Village, Honolulu, on Dec. 29 and 30.

The Hawaiian performances are the first for the group since its newest additions, Danny Beard and Marjorie Barnes.

Solomon also feels a greatest hits set may attract more varied consumers than simply a new release. "There are two kinds of buyers for those albums," he says, "those who have all of the artist's records and are collectors and want everything in one spot and those who have none of the prior releases."

Joe Smith, president of Warner Bros. Records, agreed with Solomon in the Nov. 15 Billboard, pointing out that a greatest hits package is likely to hurt catalog a maximum of 15% and that so many units are sold on a successful best of set that the label is likely to end up ahead regardless.

## MCA Pricing

• Continued from page 1

MCA's intention came to light after a strong rumor persisted last week that CBS Records was ready to announce a restructuring of its pricing. Irwin Segelstein, CBS Records' president, says CBS is not planning any move in that direction for this time. Jack Craig, CBS' vice president of sales and distribution, was on the same panel as Frio in San Francisco and at that time indicated he also was studying the price problem.

Rackjobbers have been campaigning for an end to the blanket distributor price accorded to large users. They contend that they perform a greater function than do chain retailers and one-stops.

Because they claim to save manufacturers more operational dollars because of their greater service function, they have been seeking a lower price from labels.

Unless they receive a lower price than competing retailers, they envision dire results for the racked portion of the industry, which they point out is still the largest single percentage of business done by any one classification of records and tape.

Dave O'Connell, president, Phonodisc, says his national distribution firm had, even before his appointment as head one year ago, a well-defined policy of separate pricing for single stores, chain stores and rackjobbers. Phonodisc has continued to hew to that policy during his tenure, he states.

Joel Friedman, president of WEA Corp., says his firm has no definite plans regarding changes in the current price structure.

## RCA, Peters In Import Accord

• Continued from page 3

will be helping break new groups. RBM (Roveschio Bella Madaglia) makes its U.S. debut as a rock group on the Peters International label later this month.

Peters already is U.S. distributor for the Italian affiliates of CBS, EMI and Phonogram, as well as for several major labels of Italy, and finds the significant ethnic minority here a growing record market.

Felice Benevenuto, head of Peters' Italian department, notes these RCA Italy acts from whom they expect solid future sales: Domenico Modugno, Nicola DeBari, Gianni Morandi, Patty Pravo, Gabrielle Ferri, Rita Pavone, Nada and Little Tony, plus promising new artists Claudio Baglioni and Riccardo Cocciante.

Peters also anticipates continuing sales from soundtrack composer Ennio Morricone, whose most recent effort for "Moses, The Lawgiver" was released on RCA in conjunction with the six-part CBS-TV series. Morricone also did the Clint Eastwood "spaghetti western."

## Club Dialog

• Continued from page 26

the pressure to release the commercial copies before the first of the year had been strong. Word is that club reaction to the song has been very strong. There are several other strong disco cuts in "Party Time," which is harder r&b sounding, and in "Groovy Kind Of Day," which is a lot like "Walking In Rhythm."

Billy Paul's "When Love Is New" LP (Phila. Intl) is starting to creating some excitement here with such cuts as "America (We Need The Light)," "People Power" and "Let The Dollar Circulate." They are not the typical disco sounds which most DJs will play the minute they hear it, and both Tom Saverese (12 West) and Walter Gibbons (Galaxy 21) say that they have to get into it before their audiences will.

Spring Records has just released Joe Simon's new single, "I Need You, You Need Me." The record sounds like the old Simon from his early recording career days when a melodic haunting sound was his trademark. While this disk isn't as funky as his last few hits, it does sound like he's going in a direction that's more his best style.

## Pop

**QUEEN—A Night At The Opera**, Elektra 7E-1053. Queen is back with a much more versatile set than any of the British heavy rocker's previous three efforts. While the quality, not overdone straight ahead rock is still a major factor, good use is also made of folk melodies, fine harmony vocals (both with musical backup and a cappella) and some good soft rock. Some interesting classical influences also present. Writing from three of the quartet adds variety, as does the use of Brian May as lead vocalist on one cut. Classical arrangements also work well and the "No Synthesizers" legend in the credits is a welcome addition these days. Feel of the '20s on several cuts is probably the most fun, but as a total effort, the album works extremely well.

**Best cuts:** "You're My Best Friend," "'39," "Seaside Rendezvous," "The Prophet's Song," "Love Of My Life," "Good Company."

**Dealers:** Group set to tour early next year and they are coming off a strong LP and single.

**OHIO PLAYERS—Rattlesnake**, Westbound W-211 (20th Century). Mix of old and some previously unreleased material from this top pop/soul group is not quite what they are doing today, but is well done and interesting. More of a jazz influence than the Players of today, though they seem now to be drifting back to the softness heard here. Most of the cuts suitable for disco play, and lots of good instrumental work throughout, especially a strong jazzy saxophone. One cut very reminiscent of the "Funky Work" gimmick hit they enjoyed three years back, several moody soul ballads and lots of variety. Again, not what they are doing today but excellent for what it is.

**Best cuts:** "Rattlesnake," "What It Is," "Spinning," "Hollywood Hump," "Varee (Is Love)."

**Dealers:** Group is currently hotter than they have been in the past year.

**Best cuts:** "I'll Do The Rockin'," "I'm Comin' At You," "Let's Dance, Dance, Dance," "Winners Together Or Losers Apart," "Let Your Love Do The Talkin'."

**Dealers:** Display with individual efforts.

**THE MAIN INGREDIENT—Shame On The World**, RCA APL 1-1003. Good strong disco-oriented set from veteran trio, with a few good ballads included as well as a strong Caribbean-flavored tune. Some fine lead vocals, but, as always, the real strength here is in the harmony vocals. Strong instrumental backup with tasteful strings and well-done changes. Title cut has been a hit, and there are several other possibilities here, all working in different veins.

**Best cuts:** "Shame On The World," "Let Me Prove My Love To You," "Jamaica (Let Me Go)," "Lillian."

**Dealers:** Group has steady following and are consistent hit makers.

## Country

**BOOTS RANDOLPH—Cool Boots**, Monuments KZ-33803 (CBS). Everything you've every wanted to know about sax, but were afraid to ask is answered in this classy album by the Monument master of tenor sax, Boots Randolph. Boots corralled 17 of Nashville's Finest at Creative Workshop studios, and came out with his smoothest LP yet. His sax almost talks in "Feelings" and displays that song's strong melodic structure. The moodiest cuts are "The Way We Were" and "Here's That Rainy Day," and the spirit of Glenn Miller haunts "A String of Pearls" if not the entire album.

**Best cuts:** "Land Of Dreams," "A String Of Pearls," "Feelings," "Mercy, Mercy, Mercy."

**Dealers:** Boots has a legion of country fans, but his albums can also be displayed Pop and Jazz.

## Jazz

**CLARK TERRY & HIS JOLLY GIANTS**, Vanguard VSD 79365. This album is a surprise and pleasure, as Terry plays better than ever, supported by a fine sextet that includes saxophonist Ernie Wilkis and pianist Ronnie Matthews. The material is very diverse, running the gamut from jazz standards to some amusing modern things. Overall, the ten tunes are each very exciting and the trumpet and flugelhorn work of Terry has never sounded more dynamic or melodic. Make no doubt about this LP, it's a first-class effort from start to end, and it deserves to be heard.

**Best cuts:** "Flinstones Theme," "God Bless The Child," "The Hymn," "Never," "Somewhere Over The Rainbow."

**Dealers:** Terry has a loyal following that goes beyond the jazz audience. Some in-store play will definitely get this one into the cash registers.

## First Time Around

**YVONNE GRAY—Lady Gray**, LMI 1007. Veteran producer Lee Magid has found a fine talent in vocalist/pianist/composer Gray, a lady who can handle rockers in the pop or soul field as well as moody ballads and jazz-flavored material. Exceptionally strong-voiced, Gray is skilled as an interpreter

(handling material from Elton John, Stevie Wonder and Carly Simon) as well as moving through her own works. Backup help from some of the top session people in Los Angeles, including Terry Gibbs, Chuck Finley and Ron Starr. Expect strong MOR reaction to this effort.

**Best cuts:** "Bird Of Beauty," "Keep The Music Alive," "Head Trip," "Now That You're Here," "Good News—Bad News."

**Dealers:** Small label and new artist, but product deserves a listen. Play in store.

## Billboard's Recommended LPs

### pop

**LARRY RASPBERRY & THE HIGHSTEEPERS—In The Pink**, Backroom Records BRS-1101. Good strong mix of Southern rock, soul feel and just plain straight ahead rock from Rasperry (former lead vocalist with the Gentrys a few years back) and singer Carol Ferrante. Similar to Leon Russell in spots. Good horn work throughout set. Quite well done throughout. **Best cuts:** "Let Me Rock You," "Highway 61/Good Rockin' Tonight," "Did You Lie," "Too Much Talk."

**MAC FRAMPTON—The Best of Both Worlds**, Triumvirate MA 1332. Frampton is an immensely talented pianist, who feels at home on Gershwin selections, as well as instrumental versions of pop standards. Perhaps the LP title best explains the growth of Frampton, who is at home in a side variety of musical settings. **Best cuts:** Everything can easily be programmed.

**BIG MAMA THORNTON—Jail**, Vanguard VSD 79351. Big Mama is one of the premiere blues artists in the world and this new album, recorded live at two prisons, proves that she's still capable of belting out a tune. Although some of the recording clarity is sketchy, with her voice taking a semi-distorted backseat, she can still sing the hell out of a blues song. Her seven-piece band is also right behind her on the entire effort, with the stalwart harmonica man George Smith taking a front seat during the entire LP. **Best cuts:** "Little Red Rooster," "Ball 'N' Chain," "Hound Dog," "Rock Me Baby."

**REVERBI—PA/USA 7003**. Interesting mix of classical, pop and jazz from conductor/musician headquartered in Italy. Well done for this kind of LP, with both classical and some pop play possible. **Best cuts:** "Studio 3," "Carnival 1," "Carnival 2."

**LAWRENCE WELK—200 Years Of American Music**, Ranwood R-7002 (2 Records). Chart chances not really likely, but Welk

has a steady core of fans and this should sell well throughout the next year. Material covers the gamut of American music, from the earliest standards to George M. Cohan to Western music to show songs to big bands to recent hits, with a fine finale. **Best cuts:** On this type of double set, all are well done.

### jazz

**FRANK TUSA/DAVE LIEBMAN/BADAL ROY/RICHARD BEIRACH/JEFF WILLIAMS—Father Time**, Enja 2056. Although this group is officially listed under bassist Tusa's name, it is in truth an album by the members of Liebman's Lookout Farm. Tusa is the only artist featured on all six tunes, but the combinations of different instruments in trios, duos and group efforts are all very interesting. The music is an interesting blend, because of the different musical combinations. **Best cuts:** "Doing It," "Cameo," "Gypsy Song," "Mabel's Mood," "Kristie's Spirit."

**LAMENT FOR BOOKER ERVIN**, Enja 2054. This LP is a valuable addition to the jazz libraries of any consumer interested in the jazz scene of the late fifties and early sixties. Recorded live at the Berlin jazz Festival in 1965, this album very ably features the late, great tenor saxophonist Booker Ervin in a fine setting. The rhythm section of pianist Kenny Drew, bassist Nils-Henning Orsted Pederson and drummer Alan Dawson soar on the two-part blues selection that takes up almost all of the LP. The other selection is a recently recorded commentary and piano solo by oft-overlooked pianist Horace Parlan. **Best cuts:** "Blues For You," "Lament."

**Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegol, Mat Freedland, Claude Hall, Colleen Clark, Gerry Wood, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.**

DECEMBER 20, 1975, BILLBOARD

## Soul

**GEORGE & GWEN McCRAE—Together**, Cat 2606 (T.K.). Husband and wife team who have each hit the pop top 10 separately and are consistent soul winners serve up their first offering together and provide the definitive example of the T.K. disco/Caribbean sound. Good use of horns and strings, with the strings sometimes reminiscent of the Memphis Sound, as the two move through a set that finds them generally alternating leads rather than singing together. All disco-oriented, of course, though the bland of rockers and mid-tempo material is a good balance. Fine production from Steve Alaimo and Clarence Reid and usual excellent music from such T.K. regulars as Latimore, Timmy Thomas and "Chocolate" Perry. Good horn and string arrangements from Mike Lewis.

# New LP/Tape Releases

### POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

- ACE**  
Time For Another  
LP Anchor ANCL2013 .....\$6.98  
8T 8308-2013H(GRT) .....\$7.95  
CA 5308-2013H(GRT) .....\$7.95
- AIRTO**  
Identify  
LP Arista 4068 .....\$6.98
- ALLMAN BROTHERS BAND**  
The Road Goes On Forever, A Collection Of Their Greatest Recordings  
LP Capricorn 2CP0164 .....\$6.98
- AMERICA**  
History (Greatest Hits)  
LP Warner Bros. BS2894 .....\$6.98
- ANKA, PAUL**  
Times Of Your Life  
LP United Artists UALA569G .....\$6.98
- BAND, THE**  
Northern Lights—Southern Cross  
LP Capitol ST 11440 .....\$6.98
- BARCLAY JAMES HARVEST**  
Time Honored Ghosts  
LP Polydor PD6517 .....\$6.98
- BARE, BOBBY**  
Cowboys & Daddys  
LP RCA APL1-1222 .....\$6.98
- BENTON, BARBI**  
Barbi Benton  
LP Playboy PB406 .....\$6.98
- BOHANNON**  
Mighty Bohannon  
LP Dakar 76917 .....\$6.98
- BOLIN, TOMMY**  
Teaser  
LP Nemperor NE436 .....\$6.98
- CARMEN, ERIC**  
Eric Carmen  
LP Arista AL4057 .....\$6.98
- CARTER, RON**  
Anything Goes  
LP Kudu 25 .....\$6.98

- CATE BROTHERS**  
Cate Brothers  
LP Asylum 7E1050 .....\$6.98
- CITY LIGHTS**  
Silent Dancing  
LP Sire SASD7512 .....\$6.98
- CLARK, GUY**  
Old No. 1  
LP RCA APL1-1303 .....\$6.98
- CLASS SET**  
My Style  
LP Mod-Art MALP675 .....\$6.98
- COOLIDGE, RITA**  
It's Only Love  
LP A&M SP4531 .....\$6.98
- COTTON, JAMES, BAND**  
High Energy  
LP Buddah BDS5650 .....\$6.98  
8T 8320-5650H(GRT) .....\$7.95  
CA 5320-5650H(GRT) .....\$7.95
- CRACK THE SKY**  
Crack The Sky  
LP Lifesong LS6000 .....\$6.98
- CREATIVE SOURCE**  
Pass The Feelin' On  
LP Polydor PD6052 .....\$6.98
- CRAYER & FORD**  
Cryer & Ford  
LP RCA APL1-1235 .....\$6.98
- DAVID & DAVID**  
A Song For You  
LP 20th Century T484 .....\$6.98
- DEEP PURPLE**  
Come Taste The Band  
LP Purple PR2895 .....\$6.98
- DELLS**  
We Got Our Thing Together To Get  
LP Mercury SRM1-1059 .....\$6.98

- DR. JOHN**  
Hollywood Be Thy Name  
LP United Artists UALA552G .....\$6.98
- EDMUNDS, DAVE**  
Subtle As A Flying Mallet  
LP RCA LPL1-5003 .....\$6.98
- EON**  
Eon  
LP Scepter SPS5122 .....\$6.98
- FLEETWOOD MAC**  
In Chicago  
LP Sire SASH 3715-2 .....\$7.98  
8T 8147-3715H(GRT) .....\$9.95  
CA 5147-3715H(GRT) .....\$9.95
- FLIGHT**  
Flight  
LP Capitol ST 11458 .....\$6.98
- FOUR SEASONS**  
Four Seasons Story  
LP Private Stock PS7000 .....\$6.98  
8T 8300-7000H(GRT) .....\$8.95  
CA 5300-7000H(GRT) .....\$8.95
- Who Loves You**  
LP Warner Bros. BS2900 .....\$6.98
- FOXX, REDD**  
You Gotta Wash Your Ass  
LP Atlantic SD18157 .....\$6.98
- GALLAGHER, RORY**  
Against The Grain  
LP Chrysalis CHR109B .....\$6.98
- GARTHWAITE, TERRY**  
Terry  
LP Arista AL4055 .....\$6.98
- GAYLE, CRYSTAL**  
Somebody Loves You  
LP United Artists UALA543G .....\$6.98
- GILLEY, MICKEY**  
Overnight Sensation  
LP Playboy PB408 .....\$6.98

- GOODMAN, DICKIE**  
Mr. Jaws & Other Fables  
LP Cash CR6000 .....\$6.98  
8T 8333-6000H(GRT) .....\$7.95  
CA 5333-6000H(GRT) .....\$7.95
- GRASS ROOTS**  
Grass Roots  
LP Haven ST9204 .....\$6.98
- HAMILTON, JOE FRANK & REYNOLDS**  
Fallin' In Love  
LP Playboy PB407 .....\$6.98
- HENDRIX, JIMI**  
Midnight Lightning  
LP Reprise MS2229 .....\$6.98
- HILL, DAN**  
Dan Hill  
LP 20th Century T500 .....\$6.98
- HOWE, STEVE**  
Beginnings  
LP Atlantic SD18154 .....\$6.98
- HUBBARD, RAY WYLIE, & THE COWBOY TWINKIES**  
Ray Wylie Hubbard & The Cowboy Twinkies  
LP Reprise MS 2231 .....\$6.98
- JANICE**  
Janice  
LP Fantasy F9492 .....\$6.98
- JIGSAW**  
Sky High  
LP Chelsea CHL509 .....\$6.98
- JONES, TOM**  
Memories Don't Leave Like People Do  
LP Parrot PAS71068 .....\$6.98
- KAYAK**  
Royal Red Bouncer  
LP Janus JXS7023 .....\$6.94

- KINKS**  
Schoolboys In Disgrace  
LP RCA LPL1-5102 .....\$6.98
- KRAFTWERK**  
Radio-Activity  
LP Capitol ST 11457 .....\$6.98
- LETTERMEN**  
The Time Is Right  
LP Capitol SW11470 .....\$6.98
- LIGHTFOOT, GORDON**  
Gord's Gold  
LP Reprise 2RS2237 .....\$9.98
- LOBO**  
Best Of  
LP Big Tree BT89513 .....\$6.98
- LUNSFORD, MIKE**  
Mike Lunsford  
LP Starday SD951 .....\$6.98
- MAIN INGREDIENT**  
Shame On The World  
LP RCA APL1-1003 .....\$6.98
- MANCINI, HENRY**  
Symphonic Soul  
LP RCA APL1-1025 .....\$6.98
- MASON, HARVEY**  
Marching In The Street  
LP Arista AL4054 .....\$6.98
- MELANIE**  
Sunset & Other Beginnings  
LP Neighborhood NL3001 .....\$6.98  
8T 8303-3001H(GRT) .....\$7.95
- MIGHTY CLOUDS OF JOY**  
Kickin'  
LP ABC Peacock ABCD-899 .....\$6.98  
8T 8022-899H(GRT) .....\$7.95  
CA 5022-899H(GRT) .....\$7.95
- MILLS, STEPHANIE**  
For The First Time  
LP Motown M6-859S1 .....\$6.98
- MITCHELL, JONI**  
The Hissing Of Summer Lawns  
LP Asylum 7E1051 .....\$6.98
- MORRISON, JESSE**  
Versatility Of  
LP Abel 408 .....\$6.98

(Continued on page 58)



## N.Y. Coliseum Disco Gala

• Continued from page 3  
as other DJs from the National Assn. of Discotheque DJs (NADD), and the Record Pool. The disk jockeys will provide music between sets. A number of radio personalities will act as MCs.

### Youth Of Israel To Pick Favorites

JERUSALEM—More than 30,000 young people across the country are selecting their favorite singers, their favorite vocal and instrumental groups and the 30 most popular songs of the year in an Israel Broadcasting Authority survey.

Israel radio's international hit parade will feature the winners in its three-hour year-end show Jan. 3.

### Vegas Firm Sued

LOS ANGELES—Viking Records & Accessories, the Seal Beach wholesaler operated by Tom McGraw, is suing Stereo Warehouse of Las Vegas seeking payment of a \$12,182.11 credit balance.

The Superior Court action alleges the Nevada firm paid \$9,538.90 on a \$21,721.01 delinquency.

## GRT Corp. Faces Suits By 2 Labels

NEW YORK—Buddah and Kama Sutra Records are suing GRT Corp. for \$250,000 allegedly owed them under terms of a tape duplicating contract.

The suit, filed in U.S. District Court here Dec. 10, charges that GRT failed to pay plaintiffs \$125,000 due Dec. 1. The payments would have been the seventh of eight successive monthly payments which commenced June 1 of this year, according to court papers.

It's also stated that GRT, sub-

### 'Island Girl' Done By New Elton Band

LOS ANGELES—"Island Girl" on MCA is Elton John's first single to feature his new band.

Band members are: Roger Pope, drums; James Newton Howard, electric piano, synthesizers, clarinet, mellotron; Kenny Passarelli, bass; Caleb Quaye, guitars; Davey Johnstone, guitars, mandolins and Ray Cooper, percussion, drums, marimba, bells, vibes and gong.

## Bill Graham Expands Into Bimbo's Bay Area Nitery

SAN FRANCISCO—Bill Graham's FM Productions is expanding its sphere of activity in small but noticeable ways.

The most significant move has been the booking of the Pointer Sisters into Bimbo's 365 Club on Columbus St. for a four-night run Nov. 26-29. It is the first time that Graham has made use of this club, although rock acts have been there occasionally and David Allen of the Boarding House put the Tubes there for a week recently when the public demand to see the group far exceeded a week's capacity at the Boarding House.

Bimbo's, run by Augustino Giuntoli ("Mr. Bimbo") was originally opened in 1931 and served as a supper club until 1969. Since then it has been rented out, mostly for private

The show, produced by H. David Flowers and Aki Aleong (former head of the Fraternity of Record Executives, FORE), will also offer a 1976 Cadillac as a door prize, and \$1,000 to the best Hustle dancers.

Also part of the package are a carousel, a penny arcade, the screening of vintage movies from the silent era, free noisemakers, party hats, albums and "other giveaways and surprises."

The show will be videotaped by Baker Films, N.Y., for future screening on television and in movie houses across the country. Negotiations are also being conducted with a number of record companies for the release of a live album, according to Flowers.

An estimated 600 minutes of promotional commercials will run on such local stations as WABC, WBLS, WLJB, WWRL, WPLJ, WXLO, WNJR and WPIX between now and Dec. 31. In addition, 75,000 posters and flyers are being distributed throughout the city and its environs.

The show will run from 9 p.m. New Year's eve to 9 a.m. the following day. Admission is \$15 per person.

sequent to the non-payment date, informed Buddah and Kama Sutra that it was terminating its executory obligations pursuant to the terms of the contract.

The contract in question was signed Feb. 4, 1975, and also involved an initial monetary payment to Buddah and Kama Sutra by GRT.

In a second claim, plaintiffs seek a termination of their obligations, after owed payments are made, on the grounds that GRT initially breached the agreement.

A third claim petitions the court to enjoin GRT from interfering in any way with plaintiffs' manufacturing and distributing of prerecorded tapes from artists under contract, from instituting any legal action to prevent plaintiffs from entering into new tape duplicating agreements, from claiming any rights pursuant to the Feb. 4 contract and from representing to third parties that GRT is the owner of exclusive rights to manufacture and distribute prerecorded tape product of plaintiffs.

parties, weddings and the like. The club, with a full-size separate bar, can accommodate 650 for sit-down dinners.

As for future bookings at the club, Graham press officer Zohn Artman says: "We'll see what happens with these shows. If they work we'll do others."

The entrepreneur also owns the controlling interest in a new venture, Bill Graham's Store, located in the heavily-touristed Wharf area of the city. The store deals mainly in "rock apparel," mostly T-shirts with various rock and roll designs on them.

The store also handles "all but a few" of the original Fillmore West posters, some of which have become famous in the art world. Tourist trade on the posters, which go for \$3 and \$5, is good, Says Davies.



Columbia photo

**NEW DUO—England's David Essex tapes a duet with Cher for her CBS-TV program which airs Sunday (30).**

## Billboard Eyes Disco Audience Response Data

CHICAGO—Billboard will begin a disco audience response tabulation, Bill Wardlow, marketing services director, revealed to a group of Polygram executives and sales and promotion men at a Phonogram national sales meeting here.

Wardlow explained that key discos in an area will be contacted "to do an overlay and let the hype fall out." Information could also come from area record pools, he indicated.

"Discos can move 150,000 pieces of product, and as the movement becomes national, the disco influence will probably become as important as radio," he added. "Discos are turning some labels around, and expanding others."

He predicted more disco concerts in key cities, to bring the movement more directly to the people. Cities he mentioned as rapidly developing disco centers include Chicago, Boston, Philadelphia, Washington, Miami, San Francisco and Los Angeles.

## AFTRA, SAG Seek Contracts

NEW YORK—AFTRA and SAG are continuing negotiations here with advertising agencies and producers of radio and television commercials on a "day-to-day basis."

A strike date had been voted for midnight Dec. 7 but this was rescinded and negotiators were authorized to return to the bargaining table until otherwise instructed by the AFTRA national board.

At stake are issues involving the use of non-professionals in tv commercials, money increases and the use of wild spots without adequate compensation.

Negotiations began Oct. 20. The contract expired Nov. 16.

## RR Seeks Funds From PM Firm

LOS ANGELES—PM Management Corp., Houston rackjobber, has until Dec. 28, 1975, to file a response in Superior Court here to the charges of RR Record Distributors, Glendale.

The Ray Avery-George Hocutt distribution firm alleges they are still owed \$16,642.58 out of a \$31,755 billing done in July and August 1974. Shipping slips filed in the case indicate the Houston racker also had warehouse points in North Hollywood and Atlanta, where LPs were shipped by the plaintiff.

## 4 NIGHTS AT BEACON

# WB Soul, Jazz In New York Showcase

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records is taking over New York's prestigious Beacon Theater Feb. 26-27-28-29 for a showcase of its expanded soul and jazz artist line-up.

Among the acts confirmed for the four nights at the 2,500-seat theater are Graham Central Station, the Impressions, Richard Pryor, Ashford & Simpson, Dionne Warwick and Leroy Hutson. The jazz night will feature Alice Coltrane, George Benson and David Sanborn.

Other WB artists are still to be added. Local promotion has been turned over to Ron Delsener, one of the city's top concert impresarios.

Bob Regehr, Warner Bros. vice president for artist relations and development, is in charge of the showcase project. "With our growing success in black product, this is the perfect time and place for us to demonstrate Warner Bros. commitment to the field in a big way," he says.

Regehr points out that New York, besides being the U.S. media center, is along with Detroit perhaps the biggest black record market in the country.

"We are doing this showcase first class all the way," says Regehr. "We'll put on about three acts per night. The theater was chosen to maintain a nice ambience, as well as being small enough so as not to kill our headliners for larger New York halls over the next few months. The ushers will be garbed in formal evening dress."

## 2 Men Guilty, Fined For Copyright Infringements

NEW YORK—In separate actions, a local businessman has been sentenced to a jail term of six months and one day, placed on probation for one year and fined \$250 for copyright infringement and a Shreveport, La., man pleading guilty to eight counts of copyright infringement, has been fined \$1,000 on each count.

Roger Hoff of Glo Electronics

## Mercury Pushes Bachman-Turner

CHICAGO—The new Bachman-Turner Overdrive album, "Head On," is being released by Mercury this month with a massive saturation campaign, aimed especially towards the week before and week after Christmas. The promotion was announced at a national sales meeting here by Jules Abramson, senior vice president, marketing.

The album is the fifth for the group, with two gold and two platinum, already certified, and the fourth gold album. "Four Wheel Drive," expected to go platinum by the end of the year, Abramson reports.

The "Head On" album features Little Richard on two cuts. The cover is perforated to open into a full poster with head shots of Randy Bachman, Robbie Bachman, C. F. Turner and newest member Blair Thornton.

Special 90-day dating terms, and 5% cash discounts on the 8-track, cassette and quad tapes are being offered to one-stops, rackjobbers and dealers.

The presentation is titled "California Soul" and Warner will seek heavy press tie-ins. Also being explored are ways to turn over the event's receipts to black charities, as well as something like an all-star record store appearance or youth gathering which would allow the soul stars to sign autographs and mingle with their fans.

"It's time to show that Warner Bros. is now more than just a major label for white rock stars and pop," says Regehr. "We want to show here what we can do with r&b and jazz, with the aid of Tom Draper's new soul promotion department."

Regehr likens the Beacon Theater soul showcase to a domestic version of WB's European tour last winter which has since tripled the catalog sales of the rock artists involved and broken through Little Feat as a top U.K. headliner.

## End Pickwick Pact

NEW YORK—The distribution pact between Pickwick and Mega Records and Tapes expires Monday (15).

Pickwick will continue to handle Mega product previously released under the agreement for a 12-month sell-off period.

Fresh product from Mega will be marketed through independent distributors, according to David Bell, label president.

here was ordered by federal Judge John Canella to serve 30 days of the jail term on weekends and suspended the balance. Hoff's sentencing stemmed from a conviction based on the FBI's seizure of more than 5,800 tapes on Glo premises last June.

In Shreveport, Albert Bell, doing business as B&B Sales, was fined \$1,000 on each of the eight counts of copyright infringement he pleaded guilty to. A federal judge suspended payment of the fines on the last two counts, though, pending satisfactory completion of a two-year probation period by Bell.

Earlier this year, FBI agents seized some 50,000 tapes and a quantity of labels when arresting Bell. Court action also involved an order for Bell to repurchase tapes still in the inventory of his customers. Those repurchases have totalled some \$19,000 to date.

## Daily Testimonial By Hot Jazz Group

LOS ANGELES—The Southern California Hot Jazz Society launches a series of testimonial concerts Dec. 21 at Larchmont Hall here with a tribute to veteran cornetist and combo leader Pete Daily, who with his Chicagoans was featured on Capitol Records for several years in the 1940s.

Daily, coming off a leg operation and inactive in recent years, will be present with his horn and many of the musicians who worked with him in the past.

# Billboard's Top Single Picks

DECEMBER 20, 1975

Number of singles reviewed  
this week **104** Last week **103**

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**EAGLES—Take It To The Limit (3:48);** producer: Bill Szymczyk; writers: R. Meisner-D. Henley-G. Frey; publishers: Benchmark/Kicking Bear, ASCAP. Asylum 45293. Already on the Hot 100, one of America's top supergroups comes up with a strong mid-tempo rocker centering around their distinctive harmonies. Good Beach Boys sound in spots, but for the most part the aura is all Eagles. Still the best at combining country and rock. Flip: After The Thrill Is Gone (3:58); producer: same; writers: D. Henley-G. Frey; publisher: same.

**LINDA RONSTADT—Tracks Of My Tears (3:12);** producer: Perry; writers: B. Gallagher-G. Lyle; Publishers: Almo/Caledonian, ASCAP. Columbia 3-10273. Good mid-tempo cut from her success with "Heat Wave," Linda sticks to the Motown catalog and comes up with a fine reworking of the old Smokey Robinson & The Miracles hit. As usual, good interpretation and fine production are the highlights. Already on the charts.

**ART GARFUNKEL—Break Away (3:35);** producer: Richard Perry; writers: B. Gallagher-G. Lyle; publishers: Almo/Caledonian, ASCAP. Columbia 3-10273. Good mid-tempo cut from Garfunkel, using a fine song from vastly underrated British writers Gallagher & Lyle. More energetic than his last hit, which went top 20, and double tracking of vocals also adds to cut.

**BARRY WHITE—Let The Music Play (3:25);** producer: Barry White; writer: Barry White; publisher: Sa-Vette/January, BMI. 20th Century 2265. Following a several month recording hiatus White is back with his patented talk/sing style, a fine disco arrangement and his usual catchy melody. Expect strong pop and soul acceptance. Nothing really different from past efforts, but why mess with success?

**BARBRA STREISAND—Shake Me, Wake Me (When It's Over) (2:52);** producers: Jeffrey Lesser & Rupert Holmes; writers: B. Holland-L. Dozier-E. Holland; publisher: Stone Agate, ASCAP. Columbia 3-10272.

**QUEEN—Bohemian Rhapsody (5:55);** producers: Roy Thomas Baker & Queen; writer: Mercury; publishers: B. Feldman/As. Trident, ASCAP. Elektra 45297.

**DAN HILL—Growin' Up (4:05);** producers: Matthew McCauley & Fred Mollin; writer: Dan Hill; publisher: McCauley, ASCAP. 20th Century 2254.

**CHARLEY PRIDE—The Happiness Of Having You (2:16);** producer: not listed; writer: Ted Harris; publisher: Contention, SESAC. RCA JH-10455.

**PERRY COMO—Just Out Of Reach (2:45);** producer: Chet Atkins; writer: V.P. Stewart; publisher: Four Star, BMI. RCA JH-10402.



**LEON HAYWOOD—Just Your Fool (3:24);** producer: Leon Haywood; writers: L. Haywood-M. Tynes; publisher: Jim-Ed, BMI. 20th Century 2264. Coming off a top 15 pop and soul hit, Haywood brings an infectious rocker that moves from an almost gospel beginning to a straight pop-soul cut. Good strong vocals and fine keyboard/horn based instrumental arrangement.

**ARETHA FRANKLIN—You (3:30);** producers: Jerry Wexler & Aretha Franklin; writers: Chuck Jackson-Marvin Yancy-Jerry Butler; publishers: Jay's Enterprises/Chappell, ASCAP. Atlantic 45-3311. Some of the best singing for Franklin in some-time, using her best talk/sing blues style on this moody ballad that picks up strength as it moves along. Watch for pop and MOR crossover.

## recommended

**THE DRAMATICS—You're Fooling You (3:19);** producer: Tony Hester; writer: T. Hester; publisher: Groovesville, BMI. ABC 12150.

**STANLEY CLARKE—Silly Putty (3:15);** producers: Stanley Clarke & Ken Scott; writer: Stanley Clarke; publisher: Clarke, BMI. Nemper 002 (Atlantic).

**ELEANOR GRANT—You Oughta' Be Here With Me (3:29);** producer: Lionel Job; writer: P. Kelly; publisher: Tree, BMI. Columbia 3-10268.



**WAYLON & WILLIE—Good Hearted Woman (2:57);** producers: Ray Pennington & Waylon Jennings; writers: Waylon Jennings & Willie Nelson; publishers: Baron/Willie Nelson, BMI. RCA JH-10529. When you put two kings together you'll get a regal record. That's what you have here. These diverse voices take Waylon's chart-proven song and make it twice as good. Though this sounds similar to Waylon's past version, the novelty of these two rebels teaming their talents should boost the song back onto the chart. This is a preview of the Outlaw album slated for January release and starring Waylon, Willie, Jessi Colter, and Toppall.

**KATY MOFFATT—I Can Almost See Houston From Here (3:07);** producer: Billy Sherrill; writer: Ray Willis; publisher: Central Songs, BMI. Columbia 3-10271. Katy takes a powerful song by Ray Willis, and Billy Sherrill does his usual journeyman job as producer, resulting in a record that should insure that Ms. Moffatt won't have to return to her job as a high-rise window washer for King Kong Window Cleaners of Denver. And the lyrics suit the season: "From the cold Rocky Mountains of Denver/I can almost see Houston from here."

**LEROY VAN DYKE—Who's Gonna Run The Truck Stop In Tuba City When I'm Gone? (3:10);** producer: Ricci Mareno; writer: D. Ellis; publisher: Bandshell, BMI. ABC/Dot DOA-17597. If you think the title is long, you should hear the lyrics in this mile-a-minute marathon. Although the record is not marked with A or B sides, this is considered the A side. The flip, "There Ain't No Roses In My Bed," has already received a Recommended pick and has been gaining airplay, so Leroy could be returning to the charts in a big way, possibly with a two-sided smash. Van Dyke's artistry excels on "Tuba City."

**JOHN WESLEY RYLES—Tell It Like It Is (2:49);** producer: Johnny Morris; writers: G. Davis & L. Diamond; publishers: Conrad/Olap, BMI. Music Mill MM-1001. Take a young but well-traveled Nashville singer, mix with a soul standard, get Johnny Morris to produce for a new label formed by Muscle Shoals musicians Al Cartee and George Soule, and you have the unlikely ingredients for a likely hit. Ryles has never sung with more feeling or authority.

**RAY SMITH—Thank You Love (3:20);** producer: Dan McClintock; writers: Jerry Foster & Bill Rice; publisher: Jack & Bill, ASCAP. Corona CR-222-1. Ray Smith hails back to the

days of "Rockin' Little Angel" and he follows the rock-into-country path blazed by Narvel Felts, Jerry Lee Lewis, and Conway Twitty. Lively production, a fine Foster-Rice ballad, and a convincing well-paced performance by Ray should lift him onto the country chart for the first time.

## recommended

**DAVE DIAMOND—In The Heat Of A Kansas Night (2:35);** producers: Jay Lewis & Dave Diamond; writer: Dave Diamond; publishers: Claridge/Black Hills, ASCAP. Claridge 412-AS.

**BEN REECE—It Don't Bother Me (2:52);** producer: Jim Viennau; writers: Tommy Hammond & Virginia Williams Hammond; publisher: Wimberly, BMI. 20th Century TC-2262.

**NITA MICHAELS—It's Alright (2:56);** producers: Johnny Howard & Charlie Fields; writer: Nita Michaels; publisher: Sandburn, ASCAP. 50 States FS-37A.

**KENNY O'DELL—I Can't Think When You're Doin' That To Me (2:29);** producer: Kenny O'Dell; writer: Kenny O'Dell; publisher: House of Gold, BMI. Capricorn CPS 0247.

**JOHNNY LEE—Sometimes (2:35);** Producers: Mickey Gilley & Johnny Lee; writer: G. Thomas; publisher: Grand Prize, BMI. ABC/Dot DOA-17603.



**MAXINE NIGHTINGALE—Right Back Where We Started From (3:16);** producers: Pierre Tubbs & Vince Edwards; writers: Pierre Tubbs-Vince Edwards; publishers: ATV/Universal, BMI. United Artists 752. Excellent disco cut that has already scored well in England from strong-voiced young singer. Stays away from the typical disco formula sound.

**RED RIDER—Rock And Roll Kids (2:36);** producer: Allan Rinde; writer: John Angelos; publishers: High Sierra/John Angelos, ASCAP. Sceptor 12416. Good heavy rock cut that sounds a bit like some of the better Southern rock bands. Good production and arrangements.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

DECEMBER 20, 1975, BILLBOARD

## recommended

# New LP/Tape Releases

Continued from page 56

- MURRAY, ANNE**  
Together  
LP Capitol ST11433..... \$6.98
- NEWTON, WAYNE**  
Midnight Idol  
LP Chelsea CHL507..... \$6.98
- NICE**  
The Immediate Story, v. 1  
LP Sire SASH3710-2..... \$6.98
- OAK RIDGE BOYS**  
Sky High  
8T Columbia CA33057..... \$6.98
- OLDFIELD, MIKE**  
Ommadawn  
LP Virgin PZ33913..... \$6.98
- OVERSTREET, TOMMY**  
Tommy Overstreet Show Live  
From The Silver Slipper  
LP ABC/Dot DOSD2038..... \$6.98  
CA 5310-2038H(GRT)..... \$7.95
- PALMER, ROBERT**  
Pressure Drop  
LP Island ILPS9372..... \$6.98
- PAZANT BROTHERS & THE  
BEAUFORT EXPRESS**  
Loose & Juicy  
LP Vanguard VSD79364..... \$6.98
- PEEBLES, ANN**  
Tellin' It  
LP Hi SHL32091..... \$6.98
- PRICE, RAY**  
Say I Do  
LP ABC/Dot DOSD2037..... \$6.98  
8T 8310-2037H(GRT)..... \$7.95  
CA 5310-2037H(GRT)..... \$7.95
- PRIDE, CHARLEY**  
The Happiness Of Having You  
LP RCA APL1-1241..... \$6.98
- PROTHEROE, BRIAN**  
Pick-Up  
LP Chrysalis CHR1090..... \$6.98
- RANKIN, KENNY**  
Inside  
LP Little David LD1009..... \$6.98
- REFLECTIONS**  
Love On Delivery  
LP Capitol ST11460..... \$6.98
- ROXY MUSIC**  
Siren  
LP Atco SD36-127..... \$6.98

- RUFUS featuring CHAKA KAHN**  
Rufus Featuring Chaka Kahn  
LP ABC ABCD909..... \$6.98
- RUSHEN, PATRICIA**  
Before The Dawn  
LP Prestige P10098..... \$6.98  
8T B162-10098H(GRT)..... \$7.95
- S S O**  
Tonight's The Night  
LP Shadybrook SB33-001..... \$6.98
- SAIN, OLIVER**  
Blue Max  
LP Abet 407..... \$6.98
- SCOTT, TOM**  
New York Connection  
LP Ode SP77033..... \$6.98
- SEARCHERS**  
Searchers  
LP Pye 501..... \$5.98
- SIMON, CARLY**  
Best Of  
LP Elektra 7E1048..... \$6.98
- SMALL FACES**  
The Immediate Story, v. 2  
LP Sire SASH-3709-2..... \$6.98
- SMITH, PATTI**  
Horses  
LP Arista AL4066..... \$6.98  
8T B301-4066H(GRT)..... \$7.95  
CA 5301-4066H(GRT)..... \$7.95
- SONNY & CHER**  
The Beat Goes On  
LP Atco SD11000..... \$4.98
- SOUL TRAIN GANG**  
Don Cornelius Presents  
LP Soul Train BVL1-1287..... \$6.98  
8T BVS1-1287..... \$7.95
- SOUTH SHORE COMMISSION**  
South Shore Commission  
LP Wand WDS6100..... \$6.98
- SPARKS**  
Indiscreet  
LP Island ILPS9345..... \$6.98
- SPINNERS**  
Live  
LP Atlantic SD2-910..... \$6.98
- STARR, RINGO**  
Blast From The Past  
LP Apple SW3422..... \$6.98
- STEELEYE SPAN**  
All Around My Hat  
LP Chrysalis CHR1091..... \$6.98

- STEVENS, CAT**  
Numbers  
LP A&M SP4555..... \$6.98
- STEVENS, RAY**  
Very Best Of  
LP Barnaby BR6018..... \$6.98
- STILLS, STEPHEN**  
Live  
LP Atlantic SD18156..... \$6.98
- STREET CORNER SYMPH.**  
Harmony Grips  
LP Bang BLP408..... \$6.98  
8T 8011-406H(GRT)..... \$7.95
- STYX**  
Equinox  
LP A&M SP4559..... \$6.98
- SUPERTRAMP**  
Crisis? What Crisis?  
LP A&M SP4560..... \$6.98
- TEMPTATIONS**  
House Party  
LP Gordy G6-973S1..... \$6.98
- THOMAS, B. J.**  
Help Me Make It (To My Rockin'  
Chair)  
LP ABC A8DP912..... \$6.98
- VALLI, FRANKIE**  
Gold  
LP Private Stock PS2001..... \$6.98  
8T 8300-2001H(GRT)..... \$7.95  
CA 5300-2001H(GRT)..... \$7.95
- Our Day Will Come**  
LP Private Stock PS2006..... \$6.98  
8T 8300-2006H(GRT)..... \$7.95  
CA 5300-2006H(GRT)..... \$7.95
- VINTON, BOBBY**  
Bobby Vinton Show  
LP ABC ABCD924..... \$6.98  
8T 8022-924H(GRT)..... \$7.95  
CA 5022-924H(GRT)..... \$7.95
- WHITE, LENNY**  
Venusian Summer  
LP Nemperor NE435..... \$6.98
- WHITMAN, SLIM**  
Everything Leads Back To You  
LP United Artists UALA513G..... \$6.98
- WILLIAMS, PAUL**  
Ordinary Fool  
LP A&M SP4550..... \$6.98
- WINGFIELD, PETE**  
Breakfast Special  
LP Island ILPS9333..... \$6.98

- YOUNG, NEIL**  
Zuma  
LP Reprise MS2242..... \$6.98
  - ZOSS, JOEL**  
Joel Zoss  
LP Arista AL4056..... \$6.98
- POPULAR  
COLLECTIONS
- CADENCE CLASSICS, V. 1**  
Everly Bros., J. Tilotson, Chor-  
dettes, etc.  
LP Barnaby BR4000..... \$6.98
  - CADENCE CLASSICS, V. 2**  
Everly Bros., J. Tilotson, Chor-  
dettes, etc.  
LP Barnaby BR4001..... \$6.98
  - DISCO GOLD, V. 2**  
Banzai!, Bimbo Jets, Chequers,  
Etc.  
LP Sceptor SP55125..... \$6.98
  - DR. DEMENTO'S DELIGHTS**  
J. Kweskin, Holy Modal Rounders,  
A. Sherman, etc.  
LP Warner Bros. BS2855..... \$6.98
- THEATRE / FILMS / TV
- MAHOGANY**  
Soundtrack  
LP Motown M6-858S1..... \$6.98
- JAZZ
- BASIE, COUNT**  
Basie Big Band  
LP Pablo 231D-756..... \$6.98
  - BRUBECK, DAVE, & PAUL DES-  
MOND**  
Brubeck & Desmond—1975: The  
Duets  
LP Horizon SP703..... \$5.98
  - BYRD, CHARLIE**  
Top Hat  
LP Fantasy F9496..... \$6.98


- DESMOND, PAUL**, see Dave Bru-  
beck & Paul Desmond.
- DUKE, GEORGE**  
I Love The Blues, She Heard My  
Cry  
LP BASF MC 25671..... \$6.98
- FORTUNE, SONNY**  
Awakening  
LP Horizon SP704..... \$5.98
- GARNETT, CARLOS**  
Let This Melody Ring On  
LP Muse MR5079..... \$6.98
- GELLER, HERB**  
Rhyme & Reason  
LP Atlantic SD1681..... \$6.98
- HALL, JIM**  
Live!  
LP Horizon SP705..... \$5.98
- HAMMOND, JOHNNY**  
Gears  
LP Milestone M9062..... \$6.98  
8T 8161-9062H(GRT)..... \$7.95
- JONES, THAD, & MEL LEWIS**  
Suite For Pops  
LP Horizon SP701..... \$5.98
- LEWIS, MEL**, see Thad Jones & Mel  
Lewis.
- LIEBMAN, DAVE**  
Sweet Hands  
LP Horizon SP702..... \$5.98
- LOWE, FRANK**  
Fresh  
LP Arista Freedom AL1015..... \$6.98
- MANGIONE, CHUCK**  
Bellavia  
LP A&M SP4557..... \$6.98
- Encore**  
LP Mercury SRM1-1050..... \$6.98
- SINGERS UNLIMITED**  
Feeling Free  
LP BASF MC22607..... \$6.98
- TYNER, McCOY**  
Trident  
LP Milestone M9063..... \$6.98  
8T 8161-9063H(GRT)..... \$7.95
- WILLIAMS, BUSTER**  
Pinnacle  
LP Muse MR5080..... \$6.98

# SANFORD AND SON?

## NOT BY A LONG SHOT!

Redd Foxx's first new album in 12 years, "You Gotta Wash Your Ass," recorded live in 1975 at New York's Apollo Theatre.

On Atlantic Records and Tapes  
Give the gift of music. 



**REDD FOXX**  
**YOU GOTTA WASH YOUR ASS**

SD 18157  
Produced by Redd Foxx

Billboard

HOT 100

Chart Bound

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BREAKAWAY—Art Garfunkel (Columbia 3-10273) LET THE MUSIC PLAY—Barry White (20th Century 2265) JUST YOUR FOOL—Leon Haywood (20th Century 2264) YOU—Aretha Franklin (Atlantic 3311) SEE TOP SINGLE PICKS REVIEWS, page 58

Main chart table with columns for THIS WEEK, LAST WEEK, WAS ON CHART, TITLE-Artist, and chart positions. Includes entries like 'THAT'S THE WAY (I Like It)', 'LOVE MACHINE Pt. 1', and 'GOLDEN YEARS'.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SSC = Screen Gems/Columbia; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher-Licensee) listing songs and their publishers/licenses. Includes entries like 'Fly Away (Cherry Lane)', 'Hurricane (Rami's Horn)', and 'Let It Shine/He Ain't Heavy'.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

# THE WIZ KID

"For The First Time" The Motown album debut of

# STEPHANIE MILLS

star of the award-winning  
Broadway musical, "The Wiz"  
Written and Produced by  
**BURT BACHARACH  
& HAL DAVID**



M6-859SI

Featuring  
**The BREAKOUT**  
smash single,

**"This  
Empty Place"**

M-1382



Another Touchdown from The Motown *mean* Machine.  
4th Quarter

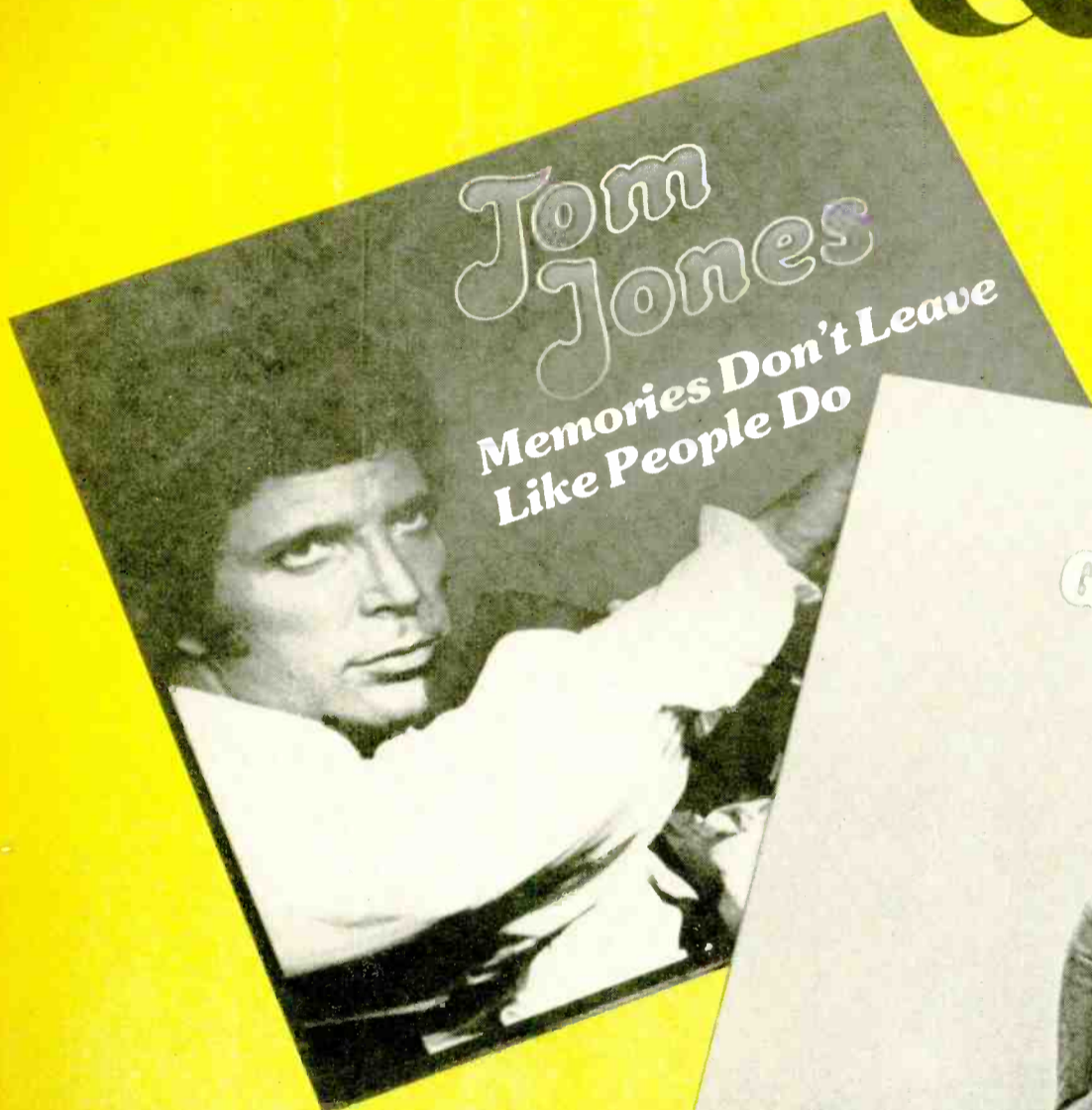
# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE									
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL		
★	1	4	<b>CHICAGO IX CHICAGO'S GREATEST HITS</b> Columbia PC 33900	6.98	7.98	7.98	7.98	7.98		36	36	6	<b>LITTLE FEAT</b> The Last Record Album Warner Bros. BS 2884	6.98		7.97	7.97		★	82	6	<b>DONALD BYRD</b> Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98	7.98					
★	7	3	<b>EARTH, WIND &amp; FIRE</b> Gratitude Columbia PG 33694	7.98		8.98		8.98		★	49	26	<b>THE EAGLES</b> One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97		72	78	4	<b>CHUCK MANGIONE</b> Bellavia A&M SP 4557	6.98		7.98	7.98				
★	8	5	<b>AMERICA</b> History—America's Greatest Hits Warner Bros. BS 2894	6.98	7.98	7.97	8.97	7.97		★	43	4	<b>NEIL YOUNG With CRAZY HORSE</b> Zuma Reprise MS 2242 (Warner Bros.)	6.98		7.97	7.97			★	84	4	<b>RICHARD PRYOR</b> That Nigger's Crazy Reprise MS 2241 (Warner Bros.)	6.98		7.97	7.97				
	4	5	<b>KC &amp; THE SUNSHINE BAND</b> TK 603	6.98		7.98		7.98		★	39	22	9	<b>WHO</b> By Numbers MCA 2161	6.98		7.98	7.98			74	77	15	<b>AL GREEN IS LOVE</b> Hi HSL 32092 (London)	6.98		7.98	7.98			
	5	2	<b>JEFFERSON STARSHIP</b> Red Octopus Grant BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95		★	46	4	<b>TEMPTATIONS</b> House Party Gordy GG-973 S1 (Motown)	6.98		7.98	7.98			★	85	4	<b>FOUR SEASONS</b> Who Loves You Warner Bros. BS 2900	6.98		7.97	7.97				
	6	6	<b>PAUL SIMON</b> Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98	7.98	7.98		★	52	2	<b>HAROLD MELVIN &amp; THE BLUE NOTES</b> Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	6.98		7.98	7.98			★	97	2	<b>SPINNERS LIVE!</b> Atlantic SD 2-910	6.98		7.97	7.97				
	7	3	<b>ELTON JOHN</b> Rock Of The Westies MCA 2163	6.98		7.98		7.98		★	42	25	12	<b>LINDA RONSTADT</b> Prisoner In Disguise Asylum 7E-1045	6.98		7.97	7.97			★	111	4	<b>C.W. McCALL</b> Black Bear Road MGM M3G 5008	6.98		7.98	7.98			
	8	4	<b>JOHN DENVER</b> Windsong RCA APL1-1183	6.98		7.95		7.95		★	43	47	4	<b>JIMI HENDRIX</b> Midnight Lightning Reprise MS 2229 (Warner Bros.)	6.98		7.97	7.97			★	113	2	<b>ALLMAN BROTHERS BAND</b> The Road Goes On Forever, A Collection Of Their Greatest Recordings Capricorn 2CP 0164 (Warner Bros.)	6.98		7.98	7.98			
★	26	3	<b>JONI MITCHELL</b> The Hissing Of Summer Lawns Asylum 7E 1051	6.98	7.98	7.97	8.97	7.97		★	44	18	11	<b>DAVID CROSBY/GRAHAM NASH</b> Wind On The Water ABC ABCD-902	6.98		7.95	7.95			80	83	16	<b>ROD STEWART</b> Atlantic Crossing Warner Bros. BS 2875	6.98	7.98	7.97	8.97	7.97		
	10	11	<b>GROVER WASHINGTON JR.</b> Feels So Good Kudu KU 24 S1 (Motown)	6.98		7.98		7.98		★	45	24	10	<b>GLADYS KNIGHT &amp; THE PIPS</b> 2nd Anniversary Buddah BDS 5639	6.98		7.95	7.95			81	76	8	<b>STANLEY TURRENTINE</b> Have You Ever Seen The Rain Fantasy F 9493	6.98		7.98	7.98			
★	13	18	<b>OHIO PLAYERS</b> Honey Mercury SRM-1 1038 (Phonogram)	6.98		7.98	7.98	7.98		★	57	7	<b>GEORGE CARLIN</b> An Evening With Wally Londo Featuring Bill Siaszo Little David LD 1008 (Atlantic)	6.98		7.97	7.97			82	79	6	<b>BILLY COBHAM</b> A Funky Thide Of Sings Atlantic SD 18149	6.98		7.97	7.97				
★	15	8	<b>BARBRA STREISAND</b> Lazy Afternoon Columbia PC 33815	6.98	7.98	7.98	7.98	7.98		★	47	56	15	<b>BRUCE SPRINGSTEEN</b> Born To Run Columbia PC 33795	6.98		7.98	7.98			83	86	18	<b>RICHARD PRYOR</b> Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98		7.97	7.97			
	13	14	<b>ART GARFUNKEL</b> Breakaway Columbia PC 33700	6.98	7.98	7.98	7.98	7.98		★	59	3	<b>RINGO STARR</b> Blast From Your Past Apple SW 3422 (Capitol)	6.98		7.98	7.98			★	95	2	<b>THE FOUR SEASONS STORY</b> Private Stock PS 7000	6.98		7.98	7.98				
★	16	4	<b>O'JAYS</b> Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98		★	49	34	8	<b>STANLEY CLARKE</b> Journey To Love Nemperor NE 433 (Atlantic)	6.98		7.97	7.97			★	96	2	<b>PAUL ANKA</b> Times Of Your Life United Artists UA-LA569-G	6.98		7.98	7.98			
★	17	6	<b>SEALS &amp; CROFTS</b> Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97		★	61	5	<b>GORDON LIGHTFOOT</b> Gord's Gold Reprise 2RS 2237 (Warner Bros.)	9.98	10.98	10.97	11.97	10.97			★	131	2	<b>SUPERTRAMP</b> Crisis? What Crisis? A&M SP 4560	6.98		7.98	7.98			
★	44	3	<b>HELEN REDDY'S GREATEST HITS</b> Capitol ST 11467	6.98		7.98		7.98		★	62	9	<b>MIRACLES</b> City Of Angels Tamla T6 339 S1 (Motown)	6.98		7.98	7.98			87	87	40	<b>JANIS IAN</b> Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	7.98			
★	19	11	<b>NEIL SEDAKA</b> The Hungry Years Rocket PIG 2157 (MCA)	6.98		7.98		7.98		★	94	2	<b>THE BAND</b> Northern Lights-Southern Cross Capitol ST 11440	6.98		7.98	7.98			88	88	6	<b>ARETHA FRANKLIN</b> You Atlantic SD 18151	6.98		7.97	7.97				
	18	10	<b>SILVER CONVENTION</b> Save Me Midland International BKL1-1129 (RCA)	6.98		7.95		7.95		★	53	53	35	<b>AEROSMITH</b> Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98		89	90	6	<b>QUICKSILVER MESSENGER SERVICE</b> Solid Silver Capitol ST 11462	6.98		7.98	7.98			
	19	9	<b>KISS</b> Alive! Casablanca NBLP 7020	7.98		7.98		7.98		★	54	54	130	<b>SIMON &amp; GARFUNKEL</b> Greatest Hits Columbia PC 31350	6.98		7.98	7.98			90	41	10	<b>FREDDY FENDER</b> Are You Ready For Freddy ABC/Dot D0SD 2044	6.98		7.95	7.95			
	20	9	<b>ELECTRIC LIGHT ORCHESTRA</b> Face The Music United Artists UA-LA546-G	6.98		7.98		7.98		★	55	37	17	<b>NATALIE COLE</b> Inseparable Capitol ST 11429	6.98		7.98	7.98			★	104	4	<b>ROXY MUSIC</b> Siren Atco 36-127	6.98		7.97	7.97			
	21	13	<b>PINK FLOYD</b> Wish You Were Here Columbia PC 33453	6.98		7.98		7.98		★	71	3	<b>MFSB</b> Philadelphia Freedom Phila. Intl. PZ 33845 (Epic/Columbia)	6.98		7.98	7.98			★	103	3	<b>KINKS PRESENT SCHOOLBOYS IN DISGRACE</b> RCA LPL1-5102	6.98		7.95	7.95				
★	35	7	<b>JOHN DENVER</b> Rocky Mountain Christmas RCA APL1-1201	6.98		7.95		7.95		★	57	63	7	<b>OZARK MOUNTAIN DAREDEVILS</b> The Car Over The Lake Album A&M SP 4549	6.98		7.98	7.98			93	48	28	<b>ISLEY BROS.</b> The Heat Is On Featuring Fight The Power Y Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98		
	23	23	<b>BARRY WHITE</b> Greatest Hits 20th Century T 493	6.98		7.98		7.98		★	58	58	22	<b>SWEET</b> Desolation Boulevard Capitol ST 11395	6.98		7.98	7.98			94	98	5	<b>BLACKBYRDS</b> City Life Fantasy F 9490	6.98		7.98	7.98			
★	27	8	<b>LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK</b> Staple Singers with Curtis Mayfield Curton CU 5005 (Warner Bros.)	6.98		7.97		7.97		★	59	60	51	<b>NEIL SEDAKA</b> Sedaka's Back Rocket 463 (MCA)	6.98		7.98	7.98			★	105	106	<b>JIM CROCE</b> Photographs & Memories (His Greatest Hits) ABC ABCD 835	6.98	7.98	7.95	7.98	7.95		
★	29	2	<b>CAT STEVENS</b> Numbers A&M SP 4555	6.98		7.98		7.98		★	61	65	22	<b>WILLIE NELSON</b> Red Headed Stranger Columbia KC 33482	5.98		6.98	6.98			★	107	7	<b>BILL WITHERS</b> Making Music Columbia PC 33704	6.98		7.98	7.98			
★	28	3	<b>RUFUS FEATURING CHAKA KHAN</b> ABC ABCD 909	6.98		7.95		7.95		★	72	41	<b>EARTH, WIND &amp; FIRE</b> That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98		97	101	4	<b>HOT TUNA</b> Yellow Fever Grant BFL1-1238 (RCA)	6.98	7.98	7.95	7.98	7.95			
★	51	3	<b>THE BEST OF CARLY SIMON</b> Elektra 7E-1048	6.98	7.98	7.97	8.97	7.97		★	63	69	10	<b>HERBIE HANCOCK</b> Man-Child Columbia PC 33812	6.98		7.98	7.98			★	98	50	20	<b>GLENN CAMPBELL</b> Rhinstone Cowboy Capitol SW 11430	6.98		7.98	7.98		
★	30	7	<b>BARRY MANILOW</b> Tryin' To Get The Feelin' Arista AL 4060	6.98		7.98		7.98		★	74	3	<b>DEEP PURPLE</b> Come Taste The Band Deep Purple PR 2895 (Warner Bros.)	6.98		7.97	7.97			★	110	7	<b>STYLISTICS</b> You Are Beautiful Atco AV 69010	6.98		7.98	7.98				
★	29	12	<b>JOHN LENNON</b> Shaved Fish Apple SW 3421 (Capitol)	6.98		7.98		7.98		★	75	27	<b>BEE GEES</b> Main Course RSO SO 4807 (Atlantic)	6.98		7.97	7.97			100	100	21	<b>GRAHAM CENTRAL STATION</b> Ain't No 'Bout A Doubt It Warner Bros. BS 2876	6.98	7.98	7.97	8.97	7.97			
★	33	7	<b>COMMODORES</b> Movin' On Motown M6-848 S1	6.98		7.98		7.98		★	66	68	6	<b>TODD RUNDGREN'S UTOPIA</b> Another Love Bearsville BR 6961 (Warner Bros.)	6.98		7.97	7.97			101	102	18	<b>QUINCY JONES</b> Mellow Madness A&M SP 4526	6.98	7.98	7.98	7.98	7.98		
★	40	8	<b>DONNA SUMMER</b> Love To Love You Baby Oasis OCLP 5003 (Casablanca)	6.98		7.98		7.98		★	67	67	28	<b>THE CAPTAIN &amp; TENNILLE</b> Love Will Keep Us Together A&M SP 3405	5.98		6.98	6.98			★	112	3	<b>RITA COOLIDGE</b> It's Only Love A&M SP 4531	6.98		7.98	7.98			
	32	32	<b>PAUL McCARTNEY &amp; WINGS</b> Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98		★	68	64	11	<b>GLORIA GAYNOR</b> Experience MGM M3G-4997	6.98	6.98	7.98	7.98			103	106	24	<b>HELEN REDDY</b> No Way To Treat A Lady Capitol ST 11418	6.98		7.98	7.98			
★	38	7	<b>MAHOGANY/ORIGINAL SOUNDTRACK</b> Diana Ross Motown M6-858 S1	6.98		7.98		7.98		★	69	42	32	<b>JOAN BAEZ</b> Diamonds & Rust A&M SP 4527	6.98		6.98	7.98	7.98		104	108	24	<b>CAT STEVENS GREATEST HITS</b> A&M SP 4519	6.98		7.98	7.98	7.98		
	34	31	<b>FLEETWOOD MAC</b> Warner Bros. BS 2225	6.98		7.97		7.97		★	81	3	<b>MICHAEL MURPHEY</b> Swans Against The Sun Epic PE 33851 (Columbia)	6.98	7.98	7.98	7.98	7.98		105	109	26	<b>TONY ORLANDO &amp; DAWN</b> Greatest Hits Arista AL 4045	6.98		7.98	7.98				

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)

# The new & the gold.



## Memories Don't Leave Like People Do

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

**PAS 71068**

Produced by Johnny Bristol  
for Gordon Mills Productions



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

**XPAS 71062**

Produced by  
Gordon Mills

# 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					STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE														
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE			REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL								
106	66	16	<b>MORRIS ALBERT</b> Feelings RCA APL1-1018	6.98		7.95	7.95		138	115	24	<b>EDDIE KENDRICKS</b> The Hit Man Tama 16-338 S1 (Motown)	6.98		7.98	7.98		188	2	<b>KENNY RANKIN</b> Inside Little David LD 1009 (Atlantic)	6.98		7.97	7.97	
107	183	2	<b>PATTI SMITH</b> Horses Arista AL 4066	6.98		7.98	7.98		139	139	29	<b>ELTON JOHN</b> Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98	7.98		171	150	<b>WILLIE HUTCH</b> Ode To My Lady Motown M-6-838 S1	6.98		7.98	7.98	
108	114	8	<b>JIM CROCE</b> The Faces I've Been Lifesong LS 900	9.98		10.98	10.98		140	127	8	<b>FRANK ZAPPA/CAPTAIN BEEFHEART &amp; MOTHERS</b> Bongo Fury DiscReet DS 2234 (Warner Bros.)	6.98		7.97	7.97		172	167	<b>THE RITCHIE FAMILY</b> Brazil 20th Century T 498	6.98		7.98	7.98	
109	80	107	<b>JOHN DENVER</b> Greatest Hits RCA CPL1-0374	6.98		7.95	7.95		141	141	12	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499 (CBS)	6.98	7.98	7.98	7.98	7.98	184	2	<b>PAUL WILLIAMS</b> Ordinary Fool A&M SP 4550	6.98		7.98	7.98	
110	NEW ENTRY		<b>STEVE HOWE</b> Beginnings Atlantic SD 18154	6.98		7.97	7.97		142	143	8	<b>COUNTRY JOE McDONALD</b> Paradise With An Ocean View Fantasy F 9495	6.98		7.98	7.98		185	2	<b>KRAFTWERK</b> Radio-Activity Capitol ST 11457	6.98		7.98	7.98	
111	124	6	<b>BACK STREET CRAWLER</b> The Band Played On Atco SD 36-125	8.98		7.97	7.97		143	147	3	<b>STEELEYE SPAN</b> All Around My Hat Chrysalis CHR 1091 (Warner Bros.)	6.98		7.97	7.97		175	177	<b>MAIN INGREDIENT</b> Shame On The World RCA APL1-1003	6.98		7.95	7.95	
112	116	18	<b>GARY WRIGHT</b> The Dream Weaver Warner Bros. BS 2868	6.98		7.97	7.97		144	154	5	<b>TED NUGENT</b> Epic PE 33692 (Columbia)	6.98		7.98	7.98		176	181	<b>SPARKS</b> Indiscreet Island ILPS 9345	6.98		7.98	7.98	
113	45	7	<b>SLY STONE</b> High On You Epic PE 33835 (Columbia)	6.98	7.98	7.98	7.98	7.98	145	151	11	<b>FOGHAT</b> Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98	7.98	7.97	8.97	7.97	177	NEW ENTRY	<b>MARLO THOMAS &amp; FRIENDS</b> Free To Be... You And Me Arista AL 4003	6.98		7.98	7.98	
114	120	36	<b>SMOKEY ROBINSON</b> A Quiet Storm Tama 16-337 S1 (Motown)	6.98		7.98	7.98		146	152	38	<b>AMERICA</b> Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97	178	176	<b>GEORGE HARRISON</b> Extra Texture Apple SW 3420 (Capitol)	6.98		7.98	7.98	
115	91	15	<b>MARSHALL TUCKER BAND</b> Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97	7.97		147	70	10	<b>JEFFERSON STARSHIP</b> Dragon Fly Grant BFL-0717 (RCA)	6.98	7.98	7.95	7.98	7.95	189	2	<b>HUDSON BROTHERS</b> Ba Fa Rocket PIG 2169 (MCA)	6.98		7.98	7.98	
116	121	78	<b>JOHN DENVER</b> Back Home Again RCA CPL1-0548	6.98		7.95	7.95		148	153	7	<b>JOHNNY MATHIS</b> Feelings Columbia PC 33887	6.98		7.98	7.98		180	89	<b>SPINNERS</b> Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97
117	117	10	<b>DAVE MASON</b> Split Coconut Columbia PC 33698	6.98	7.98	7.98	7.98	7.98	149	146	22	<b>BRUCE SPRINGSTEEN</b> Greetings From Asbury Park, N.J. Columbia KC 31903	5.98	6.98	6.98	6.98	6.98	181	92	<b>THE MANHATTAN TRANSFER</b> Atlantic SD 18133	6.98		7.97	7.97	
118	93	6	<b>RON BANKS &amp; THE DRAMATICS</b> Drama V ABC ABCD 916	6.98		7.95	7.95		150	160	3	<b>NAZARETH</b> Hair Of The Dog A&M SP 4511	6.98		7.98	7.98		182	NEW ENTRY	<b>TOM SCOTT</b> New York Connection Ode SP 77033	6.98		7.98	7.98	
119	118	11	<b>BONNIE RAITT</b> Home Plate Warner Bros. BS 2864	6.98		7.97	7.97		151	162	3	<b>CHUCK MANGIONE</b> Encore Mercury SRM-1 1050 (Phonogram)	6.98		7.98	7.98		183	NEW ENTRY	<b>ANGEL</b> Casablanca NBLP 7021	6.98		7.98	7.98	
120	128	12	<b>RAMSEY LEWIS</b> Don't It Feel Good Columbia PC 33800	6.98		7.98	7.98		152	157	10	<b>BLACK OAK ARKANSAS</b> X Rated MCA 2155	6.98		7.98	7.98		184	NEW ENTRY	<b>TOMMY BOLIN</b> Teaser Nemperor NE 436 (Atlantic)	6.98		7.97	7.97	
121	149	2	<b>JIGSAW</b> Sky High Chelsea CHR 509	6.98		7.98	7.98		153	158	5	<b>SAVOY BROWN FEATURING KIM SIMMONDS</b> Wire Fire London PS 659	6.98		7.98	7.98		185	191	<b>BRUCE SPRINGSTEEN</b> Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98	6.98	
122	140	5	<b>HOT CHOCOLATE</b> Big Tree BT 89512 (Atlantic)	6.98		7.97	7.97		154	166	3	<b>DAN HILL</b> 20th Century T 500	6.98		7.98	7.98		186	NEW ENTRY	<b>JOHN DENVER</b> Denver Gift Box RCA APL2-1263	7.98		8.95	8.95	
123	125	12	<b>THE CROWN HEIGHTS AFFAIR</b> Dreaming A Dream De-Lite DEP-2017 (P.P.P.)	6.98		7.95	7.95		155	155	57	<b>ELTON JOHN</b> Greatest Hits MCA 2128	6.98		7.98	7.98		187	NEW ENTRY	<b>THE OSMONDS AROUND THE WORLD LIVE IN CONCERT</b> Kotob M31B 5012 (MGM)	6.98		7.98	7.98	
124	NEW ENTRY		<b>STYX</b> Equinox A&M SP 4559	6.98		7.98	7.98		156	156	12	<b>BLUE MAGIC</b> Thirteen Blue Magic Lane Atco SD 36-120	6.98		7.97	7.97		188	190	<b>JIMMY JAMES &amp; THE VAGABONDS</b> You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV)	6.98				
125	133	13	<b>RONNIE LAWS</b> Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98	7.98		157	126	25	<b>WAR</b> Why Can't We Be Friends? United Artists UA LA441-G	6.98		7.98	7.98		189	NEW ENTRY	<b>FRANKIE VALLI</b> Gold Private Stock PS 2001	6.98		7.98	7.98	
126	129	17	<b>HEAD EAST</b> Flat As A Pancake A&M SP 4537	6.98		7.98	7.98		158	NEW ENTRY		<b>OHIO PLAYERS</b> Rattlesnake 20th Century/Westbound W 211	6.98		7.98	7.98		190	NEW ENTRY	<b>MIKE OLDFIELD</b> Ormadawn Virgin PZ 33913 (Epic/Columbia)	6.98		7.98	7.98	
127	130	21	<b>BARRY MANILOW I</b> Arista AL 4007	6.98		7.98	7.98		159	170	5	<b>HISTORY OF BRITISH ROCK VOLUME III</b> Sire SASH 3712-2 (ABC)	7.98		8.95	8.95		191	122	<b>ROGER DALTRY</b> Ride A Rock Horse MCA 2147	6.98		7.98	7.98	
128	136	4	<b>RORY GALLAGHER</b> Against The Grain Chrysalis CHR 1098 (Warner Bros.)	6.98		7.97	7.97		160	175	3	<b>DICKIE GOODMAN</b> Mr. Jaws & Other Fables Cash CR 6000 (Private Stock)	6.98		7.98	7.98		192	132	<b>FREDDY FENDER</b> Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98		7.95	7.95	
129	169	4	<b>THE SALSOUL ORCHESTRA</b> Salsoul SZS 5501	6.98		7.98	7.98		161	163	23	<b>GINO VANNELLI</b> Storm At Sunup A&M SP 4533	6.98		7.98	7.98		193	193	<b>TOWER OF POWER</b> In The Slot Warner Bros. BS 2880	6.98		7.97	7.97	
130	119	13	<b>JETHRO TULL</b> Minstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.)	6.98	7.98	7.97	8.97	7.97	162	172	3	<b>KRIS KRISTOFFERSON</b> Who's To Bless And Who's To Blame Monument PZ 33379 (Epic/Columbia)	6.98		7.98	7.98		194	148	<b>THE CHARLIE DANIELS BAND</b> Nightrider Kama Sutra KSBS 2607 (Buddah)	6.98		7.95	7.95	
131	134	8	<b>PETER FRAMPTON</b> Frampton A&M SP 4512	6.98		7.98	7.98		163	173	2	<b>HAMILTON, JOE FRANK &amp; REYNOLDS</b> Fallin' In Love Playboy PB 407	6.98		7.98	7.98		195	99	<b>LEON RUSSELL</b> Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98	7.98	
132	142	6	<b>ERIC CARMEN</b> Arista AL 4057	6.98		7.98	7.98		164	174	5	<b>PRELUDE</b> Owl Creek Incident Pye 12120	6.98		7.98	7.98		196	NEW ENTRY	<b>PERRY COMO</b> Just Out Of Reach RCA APL1-0863	6.98		7.95	7.95	
133	135	4	<b>BOBBY HUMPHREY</b> Fancy Dancer Blue Note BN-LA5550-G (United Artists)	6.98		7.98	7.98		165	171	3	<b>PETE WINGFIELD</b> Breakfast Special Island ILPS 9333	6.98		7.98	7.98		197	NEW ENTRY	<b>TOOTS &amp; THE MAYTALS</b> Funky Kingston Island ILPS 9330	6.98		7.98	7.98	
134	123	11	<b>OLIVIA NEWTON-JOHN</b> Clearly Love MCA 2148	6.98		7.98	7.98		166	168	4	<b>TOM WAITS</b> Nighthawks At The Diner Asylum TE-2008	7.98		8.97	8.97		198	199	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
135	138	10	<b>LONNIE LISTON SMITH &amp; THE COSMIC ECHOES</b> Visions Of A New World Flying Dutchman BDL1 1196 (RCA)	6.98		7.95	7.95		167	178	3	<b>ANNE MURRAY</b> Together Capitol ST 11433	6.98		7.98	7.98		199	198	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest ST 11163 (Capitol)	6.98		7.98	7.98	7.98
136	144	5	<b>ROBERT PALMER</b> Pressure Drop Island ILPS 9372	6.98		7.98	7.98		168	179	3	<b>DIONNE WARWICKE</b> Track Of The Cat Warner Bros. BS 2893	6.98	7.98	7.98	8.97	7.98	200	200	<b>AN EVENING WITH JOHN DENVER</b> RCA CPL2-0764	12.98		13.95	13.95	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith.....	53	Commodores.....	30	Head East.....	126	Main Ingredient.....	175	Bonnie Raitt.....	119	Cat Stevens.....	25, 104
Morris Albert.....	106	Perry Como.....	196	Jimi Hendrix.....	43	C. W. McCall.....	78	Kenny Rankin.....	169	Rod Stewart.....	80
Allman Brothers Band.....	79	Rita Coolidge.....	102	Dan Hill.....	154	Country Joe McDonald.....	142	Helen Reddy.....	16, 103	Sly Stone.....	113
Angel.....	183	Jim Croce.....	95, 108	History, British Rock.....	159	Barry Manilow.....	28, 127	Ritchie Family.....	172	Barbra Streisand.....	12
Paul Anka.....	85	David Crosby/Graham Nash.....	44	Hot Chocolate.....	122	Chuck Mangione.....	72, 151	Stylists.....	114	Stylists.....	99
America.....	146	Crown Heights Affair.....	123	Hot Tuna.....	101	Manhattan Transfer.....	181	Linda Ronstadt.....	42	Styx.....	124
Back Street Crawler.....	111	Roger Daltrey.....	191	Steve Howe.....	110	Marshall Tucker Band.....	115	Donna Summer.....	91	Supertramp.....	31
Joan Baez.....	69	Charlie Daniels.....	194	Hudson Bros.....	179	Dave Mason.....	117	Sweet.....	86	Sweet.....	86
Band.....	52	Deep Purple.....	64	Bobbi Humphrey.....	133	Johnny Mathis.....	148	Temptations.....	40	Temptations.....	40
Ron Banks.....	118	John Denver.....	8, 22, 109, 116, 200, 186	Willie Hutch.....	171	Harold Melvin & Blue Notes.....	41	Marlo Thomas.....	177	Marlo Thomas.....	177
Bay City Rollers.....	35	Eagles.....	37	Jigsaw.....	121	MFSB.....	5	Tower Of Power.....	193	Tower Of Power.....	193
Bee Gees.....	65	Earth, Wind & Fire.....	2, 62	Jimmy James.....	188	Michael Murphy.....	70	Toots & The Maytals.....	197	Toots & The Maytals.....	197
Blackbyrds.....	94	Electric Light Orchestra.....	20	Jenny Holm.....	130	Anne Murray.....	167	Stanley Turrentine.....	81	Stanley Turrentine.....	81
Black Oak Arkansas.....	152	Fleetwood Mac.....	34, 170	Janis Ian.....	87	Nazareth.....	150	Frankie Valli.....	137, 189	Frankie Valli.....	137, 189
Blue Magic.....	156	Dan Fogelberg.....	141	Isley Brothers.....	93	Willie Nelson.....	61	Gino Vannelli.....	161	Gino Vannelli.....	161
Tommy Bolin.....	184	Foghat.....	145	Elton John.....	130	Olivia Newton-John.....	134	Tom Waits.....	166	Tom Waits.....	166
Donald Byrd.....	71	Four Seasons.....	75, 84	Quincy Jones.....	101	Ted Nugent.....	144	War.....	157	War.....	157
Glen Campbell.....	98	Freddy Fender.....	90, 192	K.C. & The Sunshine Band.....	4	Ted Nugent.....	144	Dionne Warwick.....	168	Dionne Warwick.....	168
Captain & Tennille.....	67	Aretha Franklin.....	88	Eddie Kendricks.....	138	Mike Oldfield.....	190	Grover Washington Jr.....	10	Grover Washington Jr.....	10
George Carlin.....	46	Peter Frampton.....	131	Carole King.....	198	Ohio Players.....	11, 158	Barry White.....	23	Barry White.....	23
Eric Carmen.....	132	Rory Gallagher.....	128	Kiss.....	14	O'Jays.....	14	Who.....	39	Who.....	39
Chicago.....											



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## Zappa's Old T-Shirt One Item For NARAS Auction

NEW YORK—The T-shirt Frank Zappa wore as a child is one of several hundred items of record personality memorabilia that will be auctioned off Wednesday (17) at the Beacon Theater here by the Record Academy to finance a series of local seminars for young persons seeking to enter the recording industry.

Also to be put on the block in the local NARAS chapter's first recordings arts auction are several dozen hours of recording and editing time at a number of studios here, including A&R, Bell, Electric Lady and Media.

The monthly seminars, open at no charge to high school students and other young people, begin in February, says Al Steckler, ABKCO executive and president of the New York

Academy chapter. Leading discussions will be professionals in a number of industry categories. Among those already committed as instructors are Tommy West, producer; singer Mary Travers; a group of CBS engineers specializing in classical recording; and representatives from ASCAP and BMI.

Seminars will be held at local studios which will make their facilities available gratis. But Steckler says some funding is necessary to handle mailings to participating schools and to provide materials. All seminar leaders will donate their services.

The auction will run from 7 p.m. to midnight. Entrance fee is \$2, and all items will go to the highest bidders.

## Pirate Labels Of Taiwan

• Continued from page 4

As a result, all product by foreign artists has to be imported into the island. Import duties and other taxes escalate the cost of a record about 50% above its original market value. Consequently, a legitimate record that sells for about \$4 on the U.S. market nets about \$6 in Taiwan. Its pirated version sells for between 60 and 70 cents.

So established are Taiwanese record pirates, that many of them are members of Taiwan's Assn. of Record Manufacturers (TARM), which actually represents them in legal battles against piracy controls.

Further favoring the pirates is the fact that Taiwan's piracy laws are not linked to any international copyright statutes. However, the RIAA here has reportedly asked its counterpart in Hong Kong to look into the problem and make recommendations.

The wording of the new anti-pi-

racy laws in Taiwan rule that piracy is a felony, and call for up to five years in prison for first offenders, and seven years for repeaters. However, as tough as they sound on paper, they are not easy to enforce, and according to Harry Heide, one of the leading antipiracy advocates in Taiwan, the 30 or more pirates that do business on the island, know this and capitalize on it.

Even as Taiwan's Legislative Yuan flaunts its new piracy laws in an effort to intimidate the pirates, offenders are upgrading the quality of their product to complement improved quality of playback equipment being imported into the country. Today, most pirated records in Taiwan sound almost as good as the legitimate product.

Heide feels that direct involvement in the problem by U.S. record companies could play an important role in drastically reducing the bootleg traffic. This involvement, according to Heide, could take the form of registration of copyrights with the Taiwan government, the appointment of agents or licensees, legal actions against the pirates, and close surveillance of their interests on the island.

Heide's suggestions are well taken. Already two labels, MCA and CBS, are looking into the problem and others involved are exploring possible solutions with their legal and international staffs.

## PVC Controls

• Continued from page 1

cost the industry about \$183 million, an average \$4.5 million per plant (not strictly applicable since some of the 40 already are in compliance), with about 30% of the cost possibly covered by existing labor department programs designed to protect workers.

EPA estimates the higher costs will be passed along eventually to consumers, who would pay an average of 3.5% more for PVC products, with records noted at the top of the EPA list.

While no price rises have been noted for PVC copolymers from any of the major suppliers this past year, a hint of things to come was the recent announcement by Tenneco of a 2-cent-per-pound increase for PVC homopolymers used in other products, to 24 or 25 cents, as of Jan. 1.

As one record industry plant director notes, with approximately 3½ to 4 records now produced from a single pound of PVC resin, a similar price increase would mean an added half-cent at the manufacturing level—not inconsiderable if an album "ships gold."

Carole King will play two Los Angeles Music Center concerts in January for **Wolf & Rissmiller**, exact dates not firmed yet. King is doing a '76 cross-country tour, with **Monterey Peninsula Artists** currently booking the shows. Incidentally, her "Tapestry" LP just racked up a remarkable 246 consecutive weeks on the Billboard Top LP and Tape chart.

**Lou Reizner**, who put together the all-star "Tommy" symphonic LP, is now co-producing for MGM films a contemporary rock musical of "Mephistopheles" with songs by **Simon Heath**, 22-year-old Australian. The flick goes before the cameras this summer.

**K.C. & the Sunshine Band's** "That's The Way (I Like It)" is, according to an eagle-eyed statistician, the first Hot 100 single ever to regain the no. 1 slot from as low as no. 4. The prior record-holder, **New Vaudeville Band's** 1966 "Winchester Cathedral," went back to no. 1 from 3.

Superscope board chairman **Joseph Tushinsky's** Audio Hall of Fame dinner Dec. 4 in Los Angeles was attended by 750. . . . **Doug Corbin** of **Mike Curb** Productions married **Pat Boone's** daughter, **Lindy Boone**.

Is a new retail chain in New York putting on a last-minute price-cutting splurge before the creditors come knocking?

Sixty-seven songs have been added to the BMI million-performance list, which bring the total to 164. . . . **Carolyn Kalett** of the Burlington/Felsted Music Corp. was guest speaker at AGAC's Pop Shop session Dec. 9 in New York. . . . **Adam Wade** does Children's Hospital Benefit Show, sponsored by KDKA-TV Sunday (14), Pittsburgh. . . . Recent Broadway musical "Mack And Mabel" flies to Miami Beach Center, for Feb. 10-14. E.H. Morris is promoting the engagement.

A noted New York record store is eyeing a new location a few blocks away. . . . **Bob Reno** of Midland International stepped up the label's release schedule due to the Silver Convention momentum.

**Joe Walsh**, a headliner on his own, will replace guitarist **Bernie Leadon** on the upcoming national tour by the **Eagles**.

Columbia Pictures Industries' music print division has been renamed Columbia Pictures Publications. . . . **Jimmy Carter**, presidential candidate, former governor of Georgia, will be the featured speaker at the NARM scholarship foundation dinner on March 22. . . . **Judy Collins** will make her 10th consecutive Christmastime concert appearance at Carnegie Hall on Saturday (20) and Sunday (21).

The **O'Jays** were forced to cancel their appearance at the Westchester Premier Theatre in Tarrytown, N.Y., af-

## Smith Named Elektra/Asylum Chairman

• Continued from page 3

ference will be that there's no more of that unique two-man leadership Warner had when Mo made me president in 1972."

Smith says any additional artist signings he makes at E/A in 1976 will be "highly selective." He explains, "Elektra/Asylum is fortunate to have more than its share of superstars for such a small artist roster. But there are also several E/A artists just below this level of acceptance who I think could be built into huge sellers with the right kind of determined merchandising campaigns. That will be my main thrust for next year."

Taking over sole control of a record label is seen by Smith as an exciting challenge, but he has mixed

## Capitol/WB Pact

• Continued from page 10

Capitol and for Atlantic moves from Ampex to Capitol.

Charles Fitzgerald, vice president, finance, for Capitol, says it is hard to tell how the added volume will affect shifts at Capitol plants in Los Angeles, Jacksonville, Ill., and Winchester, Va. He says that some equipment will probably have to be added and that second and third shifts are possible in the busy selling seasons. Still, he does not see three shifts working at a constant pace.

"There will be some capital expenditures," he adds, "but we can't tell exactly how much until the conversion has been made to our facilities."

## Inside Track

ter group member **William Powell** became ill. They were replaced by the **Four Tops**. . . . Island's **Robert Palmer** is in New York on the first leg of a cross-country promotional tour to launch his new album. . . . **Lou Reed** had bad news recently when he found out that his two gold records from Australia, being shipped here, had been hijacked from a truck and not recovered. Someone's taking a walk on the wild side.

The landlord for Sussex Records' Hollywood office has been granted a judgment of \$17,270.43 from the label by Los Angeles Superior Court. Tristar Western Inc., operators of a building at 6255 Sunset Blvd., went to court trying to collect rent, dating to January 1975.

The **Lettermen** really made the road their home this year by logging 297 dates in 1975. . . . **Kenneth Moss** has pleaded guilty to involuntary manslaughter in the death of **Average White Band** member **Robbie McIntosh**. . . . Promoters **Phil Basile** and **Ron Delsener** are presenting a New Year's Masquerade Ball at the Nassau Coliseum featuring the music of **Kiss**, **Blue Oyster Cult** and **Leslie West**.

The Coin Machine Division's Jan. 10 dinner on behalf of the UJA-Federation of Jewish Philanthropies has been called off, due to the recent strike of the UJA-Federation's staff. . . . Tickets for WNEW's fourth annual Christmas concert with all profits going to United Cerebral Palsy sold out in three days. **Peter Frampton** and **Eric Carmen** will appear at the benefit.

New Year's eve came to approximately 150 persons on Dec. 4, via **Dick Clark's** New Year's eve bash at the Grove in the Ambassador Hotel, Los Angeles. The strictly formal affair was Clark's television taping to be aired on New Year's eve. On hand to perform and welcome in 1976 were **Neil Sedaka**, **K.C. & The Sunshine Band**, **Average White Band**, **Melissa Manchester** and **Freddy Fender**.

Australia is currently cooking with rock super-tours as **Paul McCartney's Wings** and the **Bay City Rollers** play down under. . . . Former **Elton John** sidemen **Nigel Olsson** and **Dee Murray** showed their customized autos at an Anaheim Convention Center show. . . . **Al Martino** is on a promo tour of Paris, Venice and Milan as his disc "Volare" breaks in Europe.

**Rick Higginbotham**, **Commander Cody's** manager, has named his infant son **Jacob Cody Higginbotham**. . . . **Disco Tex & the Sex-O-Lettes** make their West Coast debut at the Troubadour Tuesday (16).

**Bette Midler** added two late-night shows Dec. 26-27 to meet ticket demand for her six-night stand at Los Angeles Music Center.

## Chappell Issues Judy Songbook

NEW YORK—Chappell Music has compiled the first comprehensive Judy Garland songbook (\$8.95) and is distributing it in a double-pronged method.

Chappell will distribute the book to the music trade and has arranged for Barnes & Noble Books/A Division of Harper and Row to offer it to the book trade.

Entitled the "Judy Garland Souvenir Songbook," it comprises 298 pages of music and photographs of the entertainer. It's divided in three major sections. Judy Garland In Movies and Songs, In Concert, and Judy's Family Songs. The songbook spotlights 58 songs popularized by Garland, including "Over The Rainbow," "The Trolley Song," "San Francisco" and "Swanee."

Harper and Row will release a clothbound edition in early 1976.

## Fox's Berman Awaiting Award

NEW YORK—Albert Berman, managing director of the Harry Fox Agency, will be honored Feb. 25 by the Music and Performing Arts Division of the Anti-Defamation League Appeal and the Music and Performing Arts Lodge of the B'nai B'rith. At a luncheon here on that day he will be awarded the 1976 Human Relations Award.

Serving as chairman for the event is Ira Moss, president of Pickwick Records.

emotions in leaving Warner personnel and artists he has worked with so long.

Smith is not taking any Warner staffers along to his new post as chairman and chief executive officer of E/A.

"I like the idea of heading a company small enough so that the impact of my ideas can be felt immediately," he says. He is already in his new job and meeting with E/A staffers, although the date has not been set for his full-time office move from Warner to E/A. Mel Posner remains E/A president.

According to Smith, the idea of him taking over E/A so Geffen could switch to Warner films came up as a possibility some eight months ago. But the next thing he heard about it was when the choice became a reality last Tuesday.

The records switch is part of an overall reshuffling at Warner Bros. films. There, Ted Ashley returns as chairman and chief officer after a year of semi-retirement; Frank Wells reverts from co-chairman to president; and John Calley resigns as president to become an exclusive

## Musicor Catalog

• Continued from page 4

Musicor, while shedding the previously released titles, will continue its manufacturing role, according to Art Talmadge, label president. He says the company will be shipping new disks shortly.

As for the masters involved in the pact, it's understood that Springboard plans reissuing several titles within the next few weeks.

WB film producer. Geffen joins as vice-chairman with authority ranging over films, TV, records and publishing.

## Melting Pot Will Continue For DJs

NEW YORK—Melting Pot, official publication of the National Assn. of Discotheque DJs (NADD), is alive and well and will continue to be published, according to Bob Casey, publisher of the magazine and founder of the spinner association.

Casey's remarks followed the resignation of Melting Pot editor Alexander Kabbaz and several other staff members to form a new publication "Discotheekin'". The split between Casey and Kabbaz, who had been with Melting Pot for only a brief stay, resulted over a dispute on transfer of ownership of the paper.

## 30% Growth Seen

• Continued from page 55

terial success of the group in Australia.

Honored as Phonogram Promotion Man Of Year was Paul Powers, local promotion manager for Boston. Luminaries at the meeting included Jonathan King, president, U.K. Records; Dave O'Connell, president, Phonodisc; Don England, vice president, Phonodisc; Tim Harrold, president, Polydor-Montreal; Dieter Radecki, marketing vice president, Polydor; and Bill Wardlow, Billboard Magazine's, marketing services director who explained chart makeup to the group.

# Push Your Act in Billboard's 13th Annual Campus Attractions

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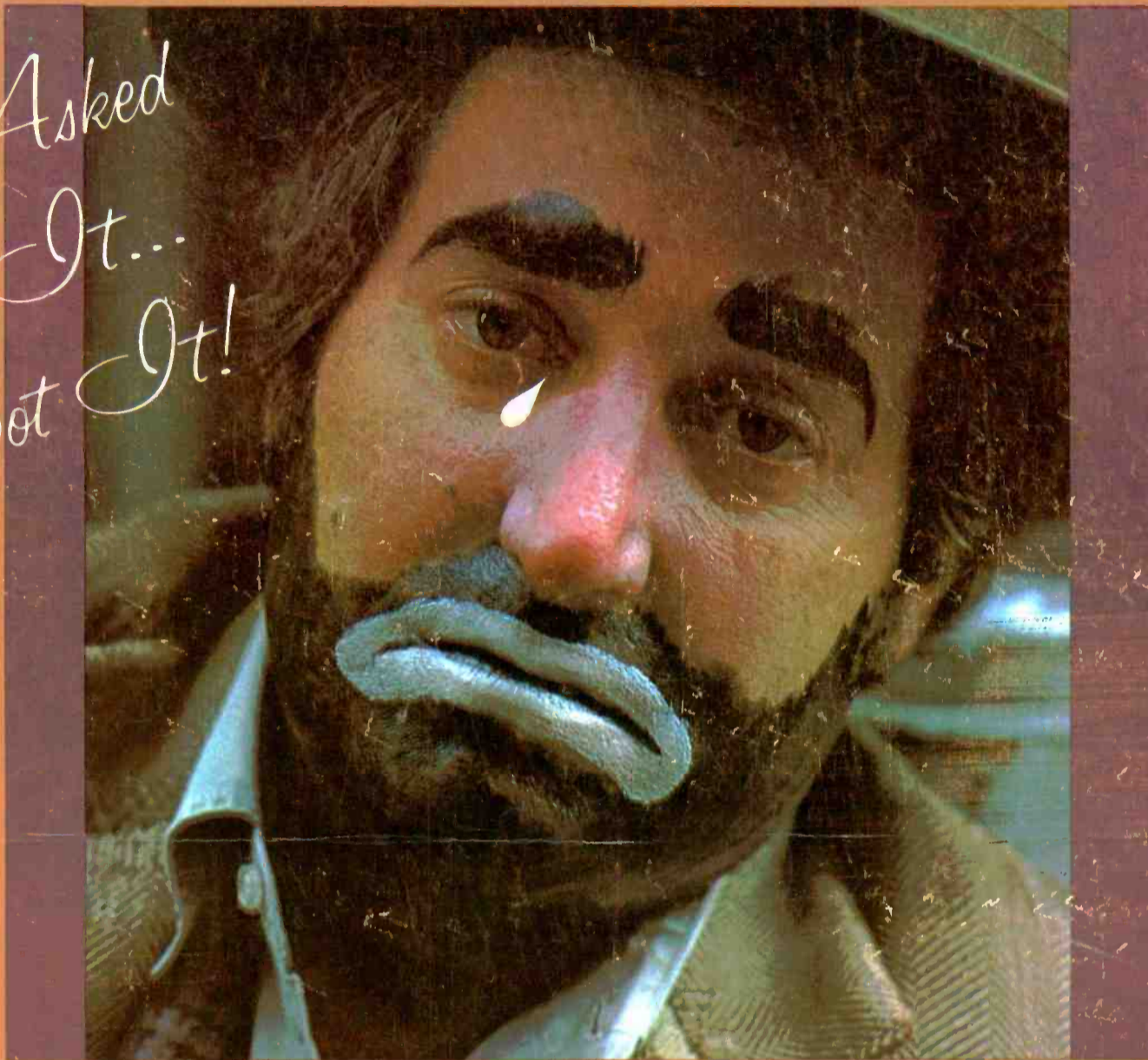
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