AFM, Labels Agree On a 10% Hike

‘Disco Delirium’ At AES As Exhibs Show Equipment

By STEPHEN TRAINMAN

NEW YORK—A disco AES with one of every four exhibitors showing either components or full packages for this hot music market? That's just what a record attendance of close to 4,000 at the 52nd AES conference found here at the first weekend event, Oct. 31-Nov. 3. If you had told attendees at the Los Angeles AES just six months ago that the basic sound reinforcement needs of the mushrooming disco market would get this kind of exposure at what is still a heavily technical-oriented meeting of recording engineers, chances are skepticism and incredulity would have been common.

But no less than 20 of the 80 exhibits and demonstration rooms—a record number for East Coast events—ran the gamut from full disco custom packages by firms like Master Sight & Sound (Revox), Audio Transport Systems and Martin (Continued on page 48)

Freeble Radio LPs a 'Can Of Worms'

By CLAUDE HALL

LOS ANGELES—The free album for radio station promotion is fast and firmly turning into "a can of worms" and may soon be a thing of the past. Prices charged for copies for listener promotions range from $1 to $3.36 in the case of MCA and Olivia Newton-John product. Already the RKO Radio chain and ABC Radio have firm policies about paying for all LPs given to listeners over the air.

Many stations, however, receive albums free to give away as promotion on the air to listeners. One major record company estimates that it ships an average of 300 albums a week to radio stations coast-to-coast (Continued on page 50)

Chain Gripe Close University's Co-Op

ASCAP, BMI Oppose Puerto Rican Scheme

By RUDY GARCIA

NEW YORK—Both ASCAP and BMI have reacted strongly to reports that the Puerto Rican Broadcasters Assn. will attempt to renegotiate music licensing fees when current contracts expire at the end of 1977 (Billboard, Nov. 1).

Lou Adler of ASCAP says that PR broadcasters' claim that "less than 10 percent of the music we play is theirs" is not true because both associations represent numerous composers' societies in Latin America and Europe. "We represent more than 30 societies."

There are no boundaries to the music growth in Texas and Oklahoma—see a closeup report in this issue.

(Continued on page 67)

Dial-A-Disk Plan Expanding In U.K.

By PETER JONES

LONDON—The Post Office has introduced a new records-by-phone service in the London area, apparently with the cooperation of some 15 record companies, including most of the majors.

The service augments the Post Office's Dial-A-Disk operation, which plays records from the current top 20.

Canadian Mail Strike = Headaches

By MARTIN MELHUISH

TORONTO—The postal strike in Canada is causing headaches in the music industry, including the delay in release date for singles, higher communication costs and promotion snarls in secondary radio markets.

The major effect of the postal strike has been the postponement of the release date for singles, according to Gary Chalmers, national promotion director of London Records of Canada.

Some companies, I'm sure, will lose some hits because of the strike," says Chalmers. "It's easy to service radio stations in the major markets because you can just drive around the area, but in the smaller markets you really have to count on the mail service for all the promotion you do."

(Continued on page 65)
The metamorphosis of the octopus.

JEFFERSON STARSHIP
RED OCTOPUS

Gold.
8/22/75

Platinum.
10/17/75
Tape Pirates Walk A Plank In Alabama

MONTGOMERY—Tape Pirates in Alabama with Gov. George Wallace has signed into law a tough new antipiracy bill.

Several representatives of the Nashville music industry and the Muscle Shoals Music Area, journeyed to Montgomery for Wallace’s signing of the bill passed unanimously by the Alabama legislature.

The CMA and individuals supplied testimony to the lawmakers on the necessity in Alabama. Patterson, closely after Tennessee’s law, the Alabama version provides penalties of not more than $25,000 and one to three years in jail for the first offense. Subsequent offenses could pull fines of up to $100,000 and three to 10 years, or both.

Flying to Alabama for the signing were Terry Davis, Hutch Carlock, Lee Lacey, Robert and Mrs. Ferlin Husky. Others from Nashville who contributed to the debate included Tom Wynette, Sonny James, Loretta Lynn, Conway Twitty, Slim Dusty, Roy Clark, Chet Atkins and Charley Pride.

Washington—The Copyright Office will be buying any music, or the jukebox royalty rate proposal in copyright revision bills.

PERRY OPENS OWN STUDIO

LOS ANGELES—Richard Perry, one of the country’s top producers, has purchased a 24-track recording studio here dubbed Studio 55.

Located between radio station KJU and Paramount Studios, the facility was the site of the original Decca Studios in the early 1940s and has been used in various capacities by Bing Crosby, the Andrews Sisters and Elvis Presley.

In 1960 the studio became Nashville West and in recent years (Continued on page 16)

Shipping Costs Up, Vexes Indie Distributors

By JOHN SIEPPLE

LOS ANGELES—Soaring shipping charges, which have increased by as much as 150 percent in the past 18 months, require stricter supervision and more direct action, a seminar of independent label distributors indicates.

The burdensome cost of moving records and tape merchandise, which was an important part of the NARM distributors’ conference (Billboard, March 22, 1975), needs immediate attention from distributors themselves, the excaas says.

Contacted distributors distant from manufacturing plants left the WB Bursting Into Disco Field With 45 From Philly Grove

By ELIOT TIEGEL

LOS ANGELES—Warner Bros. enters the disco field with the release of its first single out of the Philly Grove stable, "Thank You Baby," by the Quickset Way Out. More is its latest expansion into the black music area.

WB recently signed its production pack with the Stun Watson owned Philadelphia-based company, following in its tradition of discrimina tion deal with Bell. The new deal calls for WB to distribute the Del novas, First Choice and any other similarly -acquainted up.

Quickset Way Out is one of the two of these two new soul groups. Watson co-produced the disco single with Norman Harris, former ar rangerman/-producer with the Gamble/Huff operation in Philadelphia.

The pacting with Philly Grove is another in a string of steps determined by Warner Bros. to find its niche in the commercial soul market.

"We think R&B can represent 20 to 25 percent of our billing next year." (Continued on page 20)

A U.K. Christmas Crisis: Too Few Pressing Facilities

By REX ANDERSON

LONDON—Record companies in Britain are facing the need for an immediate turn around to produce television-merchan dised albums and a general up surge in production that the serious of the situation is underlined by custom pressing houses turning away customers because they are already operating at full capacity.

Or this managing director Ray Young says the firm has been advertising at maximum capacity since July and inquiries for more and more pressing work were still pouring in from all companies, with but a few exceptions.

He admits the problem is purely seasonal. It is not a case of the industry needing a greater capacity, because it would simply lie idle at other times of the year.

Trade association representatives met to discuss the problem last week and a special meeting has been called to discuss the problem. (Continued on page 59)
Chrisyalis Moves Up As Int'l Label Power

By NAT FREELAND

LOS ANGELES—Chrisyalis Records is well along the way to its goal of becoming a full-scale international label instead of a country distributed logo it has been for its six years of existence.

Chrisyalis recently increased its output by acquiring its own master press plant, an event intended of ending its U.S. distribution by Warner Bros. It's just that the highly successful Chrisyalis Record founders, and its artists thoroughly house right up to the stage of branch distribution, and the obviously major corparate resources are necessary.

To this end, Chrisyalis co-founder Robert Koppelman has moved to U.S. Los Angeles where his partner Chris Wright remains in London. The firm has dropped the bulk of its other music business operations in order to concentrate on building the label.

Previously in England, Chrisyalis had also been major rock concert promoters, personal managers and booking agents.

Now Chrisyalis has cut back to the label and its affiliated publishing house. The latter continues managing its long-time artists Procol Harum and Robin Trower only on the understanding that each will find full-time managers before long.

Eills personally continues to manage the label's roster of emerging acts, a job he took on the Carpenter's. "The only way I could do this is to give them time to become really being required to provide day-to-day guidance," says Eills. "This arrangement will allow the label to be effectively handled by experienced and sophisticated artists like Richard Carpenter and Jeff Lynne in the United Kingdom." As Eills explains, he had clear "personals" reasons for wanting to see the Carpenters' career run smoothly after they decided to leave their long-time management office. Since this spring, Ellis and Karen Carpenter have been a steady couple.

(Continued on page 18)

RCA Disks
Diet's Testing Persists

By IS HOROWITZ

NEW YORK—It's a close one since the original Disco Diet incorporated records into its door-to-door student marketing program, but the compamy still is at it, with a national assessment due until next June.

Up or Quality School Plan (QSP), young people are marshalled into sales teams to raise funds for local schools, as well as into school drop band kits, etc. Candy and magazine subscriptions have been traditionally successful with products, with ordered early this year in an expansion of the plan in cooperation with the RCA Music Service (Billboard, Aug. 2). Students go out with sales from a catalog issued by RCA and occasional flyers promoting additional packages. They retain 40 percent of receipts, with all product sold at suggested price. About 100 titles are in the pool of QSP recorded materials.

A QSP spokesman says the test is being run in selected areas across the country. An average local campaign runs about 40 days, with sold product drawn by persons outside of local sales, which persons have been to solicitation of the own families and immediate neighbors. "We get in and out fast," he says.

RCA is said to view the program primarily as a device to generate new prospects for its record clubs. Product promoted is taken from clubs and is sold under the RCA label and from other labels represented in the clubs. All reports categories are offered.

(Continued on page 20)

Executive Turntable

Financial Analyst Queried By Capitol

By JOHN SIPPEL

LOS ANGELES—Capitol's information that Capitol Records moved up with a predicted 1979 budget projections from $100 million to approximately $123 million was alpha to many of the label's key local and national figures. Alan Haltik introduced an August 1970 report where budget estimates return $92 million.

The report came one year after Bruckner was terminated by the firm. The year and now was the worst for Reo, former Capitol merchandising executive, who accused the label of fraudulently reporting to the Securities & Exchange Commission to hype its appeal to investors and stockholders (Billboard, Nov. 1). The case is being heard before federal judge William P. Gray here.

Haltik's cross examination followed deeper into a study which Bruckner originated at Capitol, wherein an attempt was made to slash ending inventories 90 days after release of product. A December 1976/January 1977 study of such inventory showed the following to be true: LP, 17 percent, 8-track, 20 percent, and cassettes, 16 percent.

While the label introduced a company report for November 1969, indicating that Capitol at that time ceased simultaneous release of LP and the two tape configurations, contradicting previous testimony by Bruckner that such simultaneous release existed through the label's tenure at Capitol. In the future, LP sales would guide tape release, the company reported.

Haltik additionally questioned Bruckner's testimony that controller Charles Dworky suggested holding back a pay period so that the salary is payable.

(Continued on page 20)

Stations In Italy Boom

MILAN—A number of small in-dia stores, small stations, broad-casting records up to 24 hours a day, have blossomed in Italy since March this year.

Though achieving a great first stage sales figures, George Stalitz, EMI vice president, says, "Our orders in Charlotte, S.C., were larger than what we shipped in Los Angeles, which would normally be a five times larger market."

The unusual merchandising

Music Maximus
Sells Catalogs

NEW YORK—The Entertainment Department is selling outstanding assets of Music Maximus and its publishing companies. Included in the sale is artist promotion in the Johnny Rivers catalog purchased by Music Maximus several years ago, as well as many Jimmy Webb tunes.

The purchase represents the first consumer of Music Maximus since company of Samuel Lefrak and Charles Koppelein. Included in the several thousand Music Maximus copyrights are tunes such as "By The Time I Get To Phoenix," "Up, Up and Away," "Carpet Man," and "You Little Trustmaker,"

Rookie Gold's Elektra-Asylum Tour
Of 16 Southern Markets Turns Golden

LOS ANGELES—A concentrated Elektra/Asylum in-store campaign to support new artist Andrew Gold's tour of 16 Southern secondary markets is continuing. As opening for Linda Ronstadt has won unusually heavy reorders in those markets. The campaign also produced airplay in nine markets including Atlantic, Richard and the Mid-West.

Though declining to give actual first stage sales figures, George Stalitz, EMI vice president, says, "Our orders in Charlotte, S.C., were larger than what we shipped in Los Angeles, which would normally be a five times larger market."

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Elektra/Asylum is planning a similar effort in secondary markets on (Continued on page 6.)

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Account Pepping Out With $4.98 Series

NEW YORK—Atlantic Records, through its label, is introducing a budget-priced $4.98 series, the first of its kind for the company in many years.

A spokesperson for the label says the series comes in response to requests it received during the recent NARM convention.

While label executives feel the series will be well received on the street, they add that for the time being the series is only in the "testing" stage.

The first title released is "The Beat Goes On" by Sonny And Cher. The title will also be available in 8-track and cassette configurations at the selling price of $5.98. The dealer price on the disc is $2.40.

It's understood that six-10 titles, all reissues, will be added to the series in the next six months.
It's been too long.

The first all-Kris album in quite awhile comes after Kris' starring role in "Alice Doesn't Live Here Anymore" and numerous television appearances. His audience now is bigger than it's ever been. And it comes at a time when the contemporary-country format that Kris virtually created is an established trend.


Produced by David Anderson 1979
Label President Finds Road Trips A Rewarding Idea

LOS ANGELES—Joe Smith, Walden Records, has made three promotional road trips with a producer artist team and he says the idea is working.

In each instance involving formal dinners or lunches for the producer, his artist and staff, the JAS (Jewel Audio System) sponsored event resulted in media coverage and an opportunity for the talent to meet with broadcasters, distribution people and WEA field staff.

Smith worked with Rod Stewart and Tim Doud to three cities; with Jerry Wexler and Ronnie Block to two; and with Thad Bell-Donne Warwick to three cities.

The promotional hook is to team a "great producer with a great artist" and offer them along with a Warner Bros president as a traveling promotional team.

Smith wound up doing radio and TV interviews. The producer would have the freedom to work with an artist with the fewest interruptions, and the artist could invite friends and colleagues.

"We are all aware that the viewer's time is brief," Smith says. "I feel that if I trip real hard enough, they can get a feel for what really happens in a job.

11 Gold Disks For Atlantic And Atco

NEW YORK—Atlantic/Atco Records and its family of distributed labels is aiming toward a successful year of RIAA gold certifications, having already picked up 11 such awards over the last 10 months.

According to charts, within 21 LPs entered the top 10 areas, either on the pop, R&B or jazz charts, seven gold certifications were garnered.

In the area of singles, four gold disks from Atlantic and Atco associated with 15 different titles reached having the Top 10 category on the various charts.

Comprising the gold award roster are such artists as ABW, Led Zeppelin, the Pointer Sisters, the Rolling Stones, the Spinners, Major Harris and the Bee Gees.

Buddah And GRT Renew Agreement

NEW YORK—Buddah Records and GRT Music Tapes have extended through 1982 an earlier tape licensing agreement.

The two companies reached an agreement this past summer following Buddah’s purchase of the GRT firm.

In another development, papers finalizing the sale of the Buddah Group from Vessels to Art Kasz, Buddah president, were signed Nov. 6. "Our license agreement with GRT remains in full effect, with the following main contingencies on the sale," says Kasz.

Elektra-Asylum

• Continued from page 4

The upcoming debut national tour of the Cure Brothers.

The "Cure Brothers" album which blends many musical forms, was shipped as a separate release this month.

NAT FREEDLAND
Gemini Artists Mgmt, a worldwide theatrical agency dedicated to personalized service, proudly announces the opening of its N.Y. office:

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Presents Today's Sound Value In Music With A Very Exciting . . . .
Here’s the “Seven ‘N’ One” promotion with punch. A catalog of over 150 records and tapes featuring the Jazz Giants of yesterday and today!! Your salesman will be seeing you as soon as possible. If you can’t wait call MDA-East (ask for Bob Demain) or MDA-West (ask for Len Chapman) or write for complete catalog and qualifications. Sale runs thru Dec. 23, 1975.
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**Company Information**

Apple Inc. is an American multinational technology company headquartered in Cupertino, California. It designs, develops, and sells consumer electronics, computer software, and online services. Google Inc. is an American multinational corporation specializing in Internet-related services and products. Microsoft Corp. is an American multinational technology company headquartered in Redmond, Washington. Amazon.com, Inc. is an American multinational electronic commerce and cloud computing company. eBay Inc. is an American multinational e-commerce corporation.
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SP 4559

KIM CARNES
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THE NIGHT

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#9 DREAM

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WWW.AMERICANRADIOHISTORY.COM
BROADWAY REVIEW

‘Tremonisha’ Noble, But Fails After Bright Start

By ROBERT SOBEL

NEW YORK—"Tremonisha" is certainly full of noble ideas. The opera, written by Scott Joplin, is sincere, honest and well including. Its songs are meaningful, its singers appealing and its message that education is the thing to take superstition and ignorance is not without merit.

Joplin's theme here and his feelings are no exception. He expresses them warmly and with a certain charm through his ragtime music, full of its cakewalk beat and pleasant melodies.

Yet, after a fine and believeable start, the opera flutters away from your attention just before the first act curtain falls.

What's happened is that "Tremonisha" has suddenly lost its credibility, after sailing along smoothly and enhanced by winds of quality singing by the principals, Carman Balbrop in the title role, Betty Allen (Tremonisha's mother), Curtis Rayam and Willard White, and equally excellent dancing by the Louis Johnson Dance Theatre and singing by the chorus. Apparently we are not looking at the opera in the same serious terms intended by Joplin.

"Start facts" has turned into fiction.

What's happened is that the production—"the mounting—suddenly seems too clever and too whimsical. The crocodile, the monstrous wag stands out into which Tremonisha is to be thrown, and the kingpin masks and props all become unnecessary—or the serious action and meaning, setting up a dangerously paradoxical situation.

In our minds we now see a fable of almost childish dimensions and what follows is all redundancy, with the course too chartered to be changed. A shame, for the opera, for the most part has become too cute. The fine, sensitive orchestrations by Gunther Schulte, who also supervised the music, and the Joplin music itself, has been served much better left to speak for themselves.

Deutsche Grammophon completed the cycle of recordings of "Tremonisha" last week. Fortunately, in this form the music and the opera's story line is restored in its right perspective. Two of the "Tremonisha" tunes, "Sunlight Has Blowed De Horn" and "A Real Slow Drag," are especially noteworthy.

"Tremonisha" is at the Palace Theatre after moving from the Unitas.

Push Moody Blues

NEW YORK—London Records is running a month-long promotion on the entire Moody Blues catalog, including "Moody Blues Magic" which will run through the end of December and be handled by radio and print advertisements and point-of-purchase displays.

The entire Moody Blues catalog, including Ray Thomas' "From Mighty Oaks," and Graeme Edge's "Kick Off Your Muddy Boots," are being pushed.

Pilot Promo Starts Others

LOS ANGELES—WEA Corp.'s pilot run with an in-store promotion tailored specifically to particular racked accounts and chains has worked out so well that five more programs are set for the next 50 days.

Via Farace, marketing vice president, says the recent three-label program with 163 Musicland stores nationwide has prompted similarly successful promotions by being buyers into stores with racked accounts of Lieberman Enterprises, Minnesota Record Bar chain; Discount Records' chain; approximately 40 J.C. Penney stores handled by Alfa Distributors, Phoenix; and an early 1976 promotion with the Camelot stores.

Farace points out that the programs are extremely flexible and can work for varied periods of time and can concentrate on different products from album of product from Warner, Elektra and Atlantic. WEA works directly with key retailers in each firm to work out a program best suited to that company. Even the incentive program is tailored to the firm's wishes. In the Alfa program, for example, Penney store managers and department managers and clerks can win prizes.

Co-Op Folds

Continued from page 1

demand, and getting a formal shutdown of the company.

The co-op was started as a small operation in 1971, but grew so large that it was moved to larger quarters more than a year ago. At that time, Cavegave filed an informal complaint with the university stating that the co-op was unfairly competing with his University Plaza store.

Based on this initial complaint, Dairy management moved to close the store and move it to its original basement quarters. At that time, the co-op was also not advertising in the student newspaper. It was allowed to finally do so after all prices were reduced.

All records sold in the co-op were priced at $3.83, Cavegave's market prices to $3.47 and all others at $5.34.

Both are serviced by local record dealers and4.

In retaliation to Cavegave's Record Sales, although Cavegave wrote in his letter to the university that the co-op is "under the auspices of Transcontinental."

He says that "it is serviced regularly by Transcontinental employees, stocked with records, not unlike a regular retail outlet and its advertising is over the same manner."

Leonard Silver, owner of Transcontinental, says he only contact his company has with the co-op is to sell them to whom he would any of his other accounts.

"We treat the university coop the same as any other customer, and we definitely have no affiliation with it, other than stocking it," Silver assures.

Transcontinental has nine other accounts with university co-ops throughout the state, according to a source, and several are with state universities who observe that this closer of all SUNY co-ops may set a precedent for closing co-ops at other state universities.

In Poughkeepsie's student downsta much complaint, student pickets were set up outside his University Plaza store. In a related action, two windows in that shop were broken Tuesday night.
Writers Renew Their ASCAP Cards

NEW YORK—Writers who represent some 80 percent of the total society repertoire have renewed their deals with ASCAP.

ASCAP president Stanley Adams, addressing a membership meeting here Oct. 29, also said that ASCAP is considering a special foundation to be used for scholarships or in other areas of need as necessary. The monies would come on a voluntary basis from the members or from the estates of deceased members.

The writer renewals are for a period of 10 years. Under the consent decree ASCAP must assure its licensees of such renewals at least once within that period. However, writers may resign within one year after giving notice.

In another area, Bernard Korman, ASCAP counsel, referring to the CBS decision to appeal the ruling on the blanket license concept (Billboard, Oct. 4), expressed guarded optimism that the original decision would be upheld.

Adams also spoke about ASCAP's stepped-up bid to license parks which use music either as background or in featured live performances.

Phonogram Distrib For U.K. Records

NEW YORK—U.K. Records product will be distributed in the U.S. and Canada by Phonogram Inc.

Certain acts and product on U.K. in the rest of the world may be licensed to other labels in the U.S.

Initial releases under the agreement include Roger Glover's "The Butterfly Ball," and singles "Fatty Bum Bum" by Carl Malcolm, and "Punish Me," by Clyde King.

One of U.K.'s first major acts, 10 c.c., now records for Phonogram/Mercury.

Financial Mismanagement Root Of Labels' Failure

NEW YORK—Financial mismanagement is the root cause of most record company failures, a meeting of music industry executives was told here last week.

In a talk before the performing arts division of the B'Nai B'Rith Monday (3), David O'Connell, president of Phonodisc, also attributed short profits and started company growth to the widespread ignorance of financial fundamentals.

"Success lies in having all variables ables under control," the distribution executive asserted. Among those he included sales goals related to artist advances, a proper "balance between the needs of artist and label," and an appropriate level of activity. O'Connell tagged over expansion into related fields fraught with danger to the unwary manufacturer.

About the industry personnel attended the meet. The group expects to feature other top company executives at subsequent monthly conclaves.

Perry Opens Own Los Angeles Studio

For Studio A ready quickly. Current release, "Studio B" has been doubled, and new equipment will be added shortly to Studio A. All of Studio A is in Studio B's handling designed through his Quantum Audio Labs and Jack Edwards has designed the control room.

Perry, who says he has been investigating operating his own studio for six years, will soon move his offices to the location. He will cut virtually all his own product at Studio 55, with facilities open to the public only under special circumstances.

Larry Emerine, who has worked with Perry Productions for three years, will be studio manager.

Perry says he hopes to use the complex as "a base for creative exchange between myself and the artists I will be working with."

Among the artists Perry recently produced are Ringo Starr, Carl Simon, Harry Nilsson, Barbara Streisand, and Art Garfunkel.

Flood Of Greatest Hit LPs On Way

Continued from page 3

John Lennon, Ringo Starr and Helen Reddy and Warrant-shipping LPs from Gordon Lightfoot, America and Seals & Crofts.

Columbia is coming with a similar set from Chicago, while other major pop and country artists with greatest hit efforts released recently or due soon are Barry White, Carly Simon, Tom T. Hall, Dolly Parton, Roy Clark, Narelle Fehr, Tommy Overstreet, The Stader Brothers and Dan Williams.

One significant point is that all the artists mentioned are still on their respective labels. In the past, it has not been surprising for a label to release an act on an act that has departed during the holiday season as well as throughout the year. It has not been general practice, however, for large numbers of such packages to come during the holiday season when the unit is still with the label and still a viable seller.

Another point is that virtually all the packages containing the greatest hits coming have enjoyed a significant number of his singles and thus appear to "dwell forever."

All labels involved are also doing extremely heavy advertising on the products.

Brown Meggs, executive vice president and chief operating officer of Capitol Records, says "the Christmas season is obviously the best time for good product, since there are more consumers in the stores than at any other time of the year."

"Just as obviously," he concludes, "greatest hits sets are examples of an artist's best material. When you have acts like Lennon, Starr and Reddy who have had a number of major singles and no greatest hits LPs yet, and when there is still somewhat of a soft economic condition, it simply makes good sense to come and blast the market with your best and most popular material."

Meggs feels "the best way to stir up a seller than normal marketplace is to offer product with the greatest appeal. This particular release has been in the planning stages for some time."

Joe Smith, president of Warner Bros. Records, says the release of greatest hits sets from Gordon Lightfoot (a double package on which Lightfoot has re-cut the major hits he had with United Artists a number of years back), America and Seals & Crofts, among other artists involved.

"We were always aware of releasing greatest hits on major artists," Smith adds, "because we didn't want to kill catalog items. But in the Christmas trade, we are finding that catalog as hurt only a minor amount, maybe only 15 percent. And you sell such a huge amount of a title, it becomes the greatest hits album that you end up ahead of all the other hits."

"You also must remember," Smith adds, "that greatest hits packages do not receive airplay as do new LPs, and you are not going to hurt a new album by releasing older material. The artists are talking about all the Christmas singles and have not had to depend on single hits."

"It was, of course, a calculated plan to release the merchandise at Christmas, which is a fine season for this type of product. But these albums will themselves become excellent catalog items."

Smith also points out that all three artists involved in the current WB campaign will have new product available during the first half of next year.
TEASER AD
Tommy Bolin, November 17th
Nemperor Records & Tapes
General News

Copyright Office Mute On Fee Payments

Continuing testimony before the Rostenkowski subcommittee on courts, civil liberties and the administration of justice.

The copyright office report calls the wording of the Mathias amendment "vague and ambiguous." The amendment by Sen. Mathias (R-Md.) was only recently incorporated into the Senate revision bill S.22, during the full judiciary committee's October markup session. The Register is more worried about the broad rights to use an author's literary works under a compulsory license than she is about the use of music by the public broadcasters. Authors she said, have almost no monitoring or clearance facilities in common.

Ringer feels there is still a flutter of hope that music licensors and publishers can reach a voluntary blanket licensing figure during the ongoing, off-again discussion begun under sponsorship of the McClearn Senate copyrights subcommittee. Part of the problem is lack of an arbitratium exemption to allow an agreement among the parties involved, she pointed out.

In any case the music publishers and composers already have licensing and clearance facilities, and the Register feels that if the Mathias amendment must be enacted, it should apply only to music use, and not to literary works. Also, the Register felt Congress completely rewrite the amendment.

Winslow Manager

NEW YORK—Billboard's section on Long Island last week incorrectly reported that Dick Moore is the general manager of station WTIE. In fact, Richard L. Winslow holds the position. Also, a typographical error placed Susan O'Connell with station WBAB. She is program director of WBAU.

One of the copyright office's "no comment" issues was the copyright office notice to music producers that the report process of transferring a nonprofit radio station to the Commission for a national label will now have "no hearing which is expected to take up mechanical royalties and the jockeybox issue will be held open with possibly another hearing required to complete Register Ringer's testimony.

Mancini Featured On Goodyear Album

LOS ANGELES—Goodyear Tire's annual Christmas album, one of the nation's biggest holiday promotions, has gone to Henry Mancini and RCA after 14 years with Bing Crosby and Columbia. Mancini will do all TV spots for the $1.50 anthology LP sold in some 6,000 tire stores nationwide. "Henry Mancini Selects Great Songs Of Christmas" will feature, besides Mancini's own cuts, songs by the Carpenters, Perry Como, Ella Fitzgerald, Julie Andrews, Kate Smith and Bing Crosby.

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General News

Continue from page 3

Chrysalis Moves Up

As for Chrysalis in the U.S., it has now expanded to a staff of 20, with more to come as soon as remodeling ends on its enlarged Sunset Strip offices. The label already has five promotion reps.

For the first time, Chrysalis is an active bidder for hot American acts and expects to make some major signing announcements early in 1976. It recently bested out all comers to sign veteran Irish guitarist Rory Gallagher when his Polydor contract runs out.

"The Gallagher signing was an important step up for Chrysalis," says Ellis. "It shows that we can compete in the marketplace with any other full-fledged label to attract name talent."

The Chrysalis roster is likely to remain tight in reflection of Wright-Ellis' business philosophy. "When we commit to an artist, we work carefully and stay with them as long as it takes," says Ellis. "Frankie Miller is just starting to break after years working with us. He's a powerful, raspy-voiced vocalist who has been reaping fine reviews in Billboard and elsewhere this year.

"With our increased activity, we're getting along with Warner Bros. even better than before," concludes Ellis. "There aren't any more of the ego problems like we had when we felt the only way to get Chrysalis recognized as an American label was to require W.B. to identify our artists with Chrysalis in every possible way."

Mills Honored

LOS ANGELES—Composer/vi- olist/producer Irving Mills has been honored with a scroll commemorating his 50 years membership in ASCAP.
The great lead singer of the widely-acclaimed Joy Of Cooking is now on her own and she is more remarkable than ever in her first Arista album. Terry Garthwaite is the singer's singer who does everything. She is tough... she is soft... she can shatter you with a growl and she can mend your soul with her sweetness. You can't categorize Terry Garthwaite... you can only be sure that she will knock you out!

Produced by David Rubinson & Friends, Inc.
Philly Groove Stable Puts WB Label Into Disco Market

Continued from page 3 states Joe Smith, Warner Bros. Records president. This year it accounts for 8-10 percent. Last year it was "miscusable," Smith admits, "less than 3 percent."

A recent signing of the Staple Singers by Bob Kraus, WB's talent acquisition head, has resulted in the release of the first major single, "Let's Do It" (from the film of the same name and an accompanying soundtrack on Curtom which WB distributes).

With Smith pointing to sales of 40,000 a day for this tune, the executive says "I'll bet it'll be the biggest single we've ever had."

He'll be bigger than "Boots Are Made For Walkin'" by Nancy Sinatra and "Downtown" by Pet Clark," We're stunned by it," Smith exclaims.

The new about to be released disco single doesn't mean that WB is going to merely jump on a trend. Smith says it means WB is totally committed to all forms of black expression.

Kraus is signing jazz acts and progressive black bands to help him push. "It's no longer a case," Smith says, "it's Warner Bros. in that field. In the last two months we've had four singles in the top 10 and two No. 1 R&B albums."

The singles are Larry Graham's "Your Love," the Impressions' "Same Thing It Took," Curtis Mayfield's "So In Love" and the current Staples contribution, The LPs are by Graham Central Station and Rickard Pryor.

All product from Philly Groove comes out on the WB line with a credit for the production company.

Thom Bell, through his just completed efforts with Dionne Warwicke (a single, "Once You Hit The Road" and an LP, "Track Of The Cat"), prompts Smith to boast: "We are going to have a disclosing in the Philadelphia soul market.

Bell, formerly from Philadelphia, who now lives in Tacoma, Wash., has a provision to do other Warwicke projects. He's also available as an artist but Smith says Bell's under contract about what he wants to do singing-wise.

Smith says the company will apply the same techniques used to promote and sell pop product for its black acts. Eddy Wright acts as liaison between WB and Philly Groove. He is a freelance promotion/PR man functioning in Los Angeles. WB's entry, admittedly late into the soul field, is symbolic of the company's moving onto new musical plateaus on a regular basis. Five years ago Smith points out, WB's new acts were Frank Sinatra, Dean Martin, Peter, Paul and Mary, Pet Clark and Bill and Billie Holiday.

Then came the soft rock singer/songwriters like James Taylor, Joni Mitchell, Neil Young. The came the Doobie Brothers, Black Sabbath, Deep Purple, Jethro Tull and Faces with Rod Stewart.

But the "pop rock business is not going to get any bigger, it's had its day," Smith believes. "There was a time when rock acts sold over one million albums, very hard to do that now, because the audience's tastes have become more eclectic and the average white college student is buying black acts including some jazz. This is the area of music (R&B) that has burst open."

Tom Draper, recently hired away from RCA as vice president for black music, heads up a special marketing department, Smith points out. He's the first person brought in from the outside with a vice president's stripe.

There are five people who just deal with black promotion under Draper. Bonita Brazier travels with the artists setting up media coverage. Smith acknowledged that the soul explosion is three years old. How come WB is hot to trot now? "Everyone said we'd think about moving in that area we'd experienced tremendous new growth in the pop field," Smith says. "We do over $100 million a year and to all of a sudden take on a new major music which would need staffing and planning, didn't seem appropriate then."

Now is different. Tower of Power was the first new black act WB broke two years ago which opened the door for Graham Central Station last year.

Today, "music you can dance to has made a comeback. It's hard to dance to Led Zeppelin and Black Sabbath." Seven years ago WB had the Watts 103rd St. Band which had several gold records but could not sustain a total.

"We never had any consistency," Smith admits. Last year WB made its deal with Curtis Mayfield.

Smith admits that the Philly Groove deal along with several other acts have brought name acts to the company. "As opposed to three years ago, today it's no longer much harder to sign and develop new artists," Smith says, "We're doing a lot of exposure." Smith also feels that radio has closed down so many avenues of exposure.

And there is more of a tendency for an artist to prepackage himself. Their lives are being prolonged because of this. They're developing new acts to get any leverage....the lack of radio exposure has closed off the potential for more exposure," Smith believes.

So with radio playing with tight tickets, Smith prefers to sign and pay for record acts.

While the program director at a Top 40 station finds it is taking less of a risk by playing a new single by an established act, rather than "taking a shot on his gut feelings" as Smith describes it, the program director at a soul station shows more latitude in his selection of new material.

Smith says when WB was really into the British rock scene, he was in London five years a "and all the acts came back with something."

This year he cannot name one British act he's signed. At its peak involvement with British rock bands, WB/Reprise had around 15 acts from across the ocean.

Will WB increase its efforts expressly for disco? Will there be disco LPs? Smith says no to both questions. "The disco market is still so small...I'm not going to just hold it off until KJH plays them," the executive says.

The Top 40s are reluctant to play black crossover records, usually the No. 1 R&B hits, he says, because they feel the black audience is listening to soul radio plus not all R&B records have "validity" on their stations.

But Smith admits that the pop stations seem interested in disco records because "they're cooking music."

The cumulative effect of disco play in major markets apparently results in sales, playlists and requests at retail, Smith says. "We can sell 400,000 copies without a Top 40 station to take a home run towards it."

Smith is so confident about WB's R&B-soul-disco ability that he believes WB can come to be called the "top black record company on the West Coast."
Reports from the field are coming in fast and we're immediately revising the Bazuka album sticker to include their latest smash, "Love Explosion".

On A&M Records
Produced by Tony Camillo
John LPs $2.99 In N.Y. Price War

(MCA) at the five Jimmy's locations has been one of the most spectacular offers from the discounters to date. The John album has been No. 1 on Billboard's Top LP & Tapes chart for two weeks running.

While competitive fires between the recently-formed Sutton Records chain and most merchandizer Korvettes have been burning for some time (Billboard, Oct. 25), the latest escalation appears to be Jimmy's purchase of spot time on several local radio stations. A spokesman at one key station says that the chain will be running 90 spots a week over a several-week period. The spots are 60-seconds in length.

The chain has also begun advertising in Thursday through Saturday afternoon spots with full-page ads in the Daily News.

Artists represented in the special include Paul Simon, Art Garfunkel, Bruce Springsteen, the Isley Brothers, Barbara Streisand, Herbie Hancock, Chicago, MFSL, the O'Jays and LaBelle, among others.

Naturally, Korvettes' recent Sunday-New York Times ad offers the same albums, plus additional Cot. from $105-$125 per hour) and the smaller B ($90-$110). 24-track recording is unavailable at $140.

Sales manager Lynn Weiner says that "over the past several years business here has gyrated up and down" and says that since outside business is relatively new here it is hard to make any comparisons.

Vesteen Ray Hale, who had been at the CBS San Francisco studio since its opening in 1971, left recently to work for ABC in Los Angeles.

Heider's which has three rooms that rent for $100-$110 per hour, (with a half-price demo rate) says that they are busier than last year.

David Rubinson has recently finished a number of projects there, including Terry Garthwaite, Bobby Womack, Herbie Hancock and Mroslov Wizoski. John Fogerty's Asylum LP was cut here and John's brother Tom recently cut a single for his own Gising label here. Jefferson Starship and Hot Tuna both did quad mixes on recent LPs here.

This is the first in a 2-part series.

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for on-air promotional giveaways: the radio stations in most cases either pay for the albums or trade for air time.

There is absolutely no way to tell exactly how many albums are being given away weekly by stations in the U.S. WRAK in Reading, Pa., a Top 40 station, gives away an average of 10 albums a week and perhaps another 25 on a special weekend promotion.

Doug Weldon, program director, says record companies and distributors have been "very cooperative" in giving the station albums for on-air promotion. "It seems to be a good promotional tool for them ... and for us, too. Of course, the more important the star, the harder their albums are to get."

I think the practices are worthwhile as long as the albums are not given away on other side ... but I can also see that in a smaller market a radio station might think it unfair because they don't get any.

Weldon says his station doesn't give away as many as a WLFL or WFLD, but "we give away our fair share.

One Top 40 program director says he probably gives away as many as 20 albums a week. "Some days we give away everything we play ... but he pays for them. Another Top 40 station in the country gets five free albums and probably gives away five to 10 albums a week.

Michael Spears of WMAY in Nashville says his Top 40 station probably gives away an average of five albums a week and that he doesn't feel it would be right to have to pay for them because, in effect, the company is promoting the artist and the album to mention it over the air.

But, at the same time, more than one record company executive, telephoned for comment, refused to go on record. "It's a cans of worms: don't write about it."

Getting free promotional copies for listener giveaways is a tricky situation.

Dan McKinnon, owner of KSON-AM-FM in San Diego, ran a promotion story on the album of the week, and listeners were able to win the album of their choice once an hour. The country music station ended up giving away 1,400 albums and paid $125 for each of them from local distributors, who had ordered in the cases of Olivia Newton-John. Slightly more than 200 listeners asked for albums by The Eagles and Dan McKinnon ended up paying the wholesale price that recorders and one copy at $2.25 per album.

One promotion person in Los Angeles says it's her policy to work with the record companies and from labels with free albums for such promotions ... as long as she's not allowed to see or to have a piece of the general picture.

In New York, the national promotion director of a major label says he charges $1 to $1.25, depending on the artist involved, for promotional albums. Many local stations are willing to pay that price or trade air time. Still, it's no secret that a certain Top 40 station in Los Angeles gets far more albums than its share from the same label to use for promotions ... and probably has a pretty good idea why.

It's been said that it's a good barometer station and the label is able to judge the potential of a record's success, and help to determine orders for new sound by the radio station.

In Los Angeles, a national promotion director for a major label also has done through air time. This is because radio commercials are being more than just a promotional tool of record companies.

"We sent out ... say 10,000 copies of an album when it's first released ... these are intended only for air play. And when there are a replacement policy and nine times out of 10 will be sent out another copy or two if the record is programmed. With the exception that radio stations out in the boonies have to pay $1.50 for replacement albums."

Promotional LPs for giveaways is a different story. The promotion director of one label is concerned with possible FTC red tape. "There's the possibility that if you give out free albums like that to one radio station, you could have to do the same thing for all radio stations."

Besides that, his record company gets consistent mail from dealers in many markets about local radio stations giving away albums. "They claim that for every record given away by a radio station, they lose a potential sale," he comments.

He confesses that if a radio station lays out a campaign on a particular album, "Even if you sell it, it does nothing but promote and provide "some" free albums.

One local Top 40 station that gives away an album to the tenth person to telephone is not exactly promoting my Sting album.

Michael Spears of KFCR in San Francisco believes it's important that the album be promoted and the song related to the album. "But the radio stations only want the biggest."

Spears is program director of KFCR, a station of the KRO Radio Chain, the corporate policy is pay for all albums given away over the air.

On a recent weekend, KFCR gave away albums by Eddie Rabbitt ... about 400 albums in all, as it turned out. "The listener had 10 seconds to tell me every album he or she wanted by title and artist." Spears says.

KFCR probably gives away as many as 5,000 albums a year in a year's time. "When I was with KNUS in Dallas, we used to get albums free for giveaways. But after three months I found it harder and harder to force myself to buy a record companies to give away albums. So I started paying for them," Spears says.

In San Francisco there are 63 radio stations and if everyone wanted albums it would be a ridiculous situation. The station has to get a lot of complimentary copies to play on the air, and it feels unfair for stations to depend on record companies to subsidize their promotions which is something they don't want to do.

(Continued on page 31)

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He says he was told by one record company that if he gave away 50 singles by an artist, it would effectively kill sales of the single in the market.

Sometimes, giving free albums to a station can backfire. Mark Damon, program director of WMAK in

(Continued from page 1)

are aimed only at building audience.

In Philadelphia, WFIL recently gave away 128 albums by Elton John; the station did a tradeout at the list price. Program director Bob Hamilton called it “an incredible promotion. If there was ever another Beatles, it’s Elton John.”

In Dallas, KLIF recently gave away, twice an hour, either Elton John’s “Rock Of The Westies” album, his single “Island Girl,” a poster, or a pen. Set the grand prize was a trip to see John in concert. Music director Mike Baker says the station obtained the LPs free. Obviously, a promotional campaign

KGBS in Los Angeles, a country music station, recently saluted John Denver, recently named the entertainer of the year by the Country Music Assn. KGBS program director Ron Martin says that of 90 albums given away in the promotion, he paid for half of them... at $1.50, plus tax.

There is the possibility that KGBS could have obtained all of the albums for the promotion. “But I give away albums all of the time... so I really would hit record companies hard.”

KGBS announces on the air that the albums are provided for promotional consideration. But Martin points out that if a radio pays a rack-jobber price such as $3.03, it wouldn’t be necessary to make a disclosure on the air. Once, because he hadn’t arranged for albums in front, he had to pay the full wholesale price on more than 100 albums today, he’s likely to organize the promotion carefully.

“And I get fantastic cooperation from the companies. If you want 25 albums, it’s no problem getting them as a rule. Anything more than that, it gets a little sticky.”

But albums are not a throwaway, he feels. Some record companies are now charging up to $1.80 on promotional copies. For a recent promotional weekend focusing on Olivia Newton-John, MCA gave him 100 albums.

Tom Yates, program director of KLOS in Los Angeles, doesn’t believe in giving away free albums. The station—belonging to the ABC chain—would have to pay for them if it did (corporate policy). But if I stopped giving albums away about a year ago because the market was saturated with radio stations giving away albums... they had lost their promotional value.

KLOS will give away tickets to rock concerts. “But as far as albums are concerned, I don’t see them as a positive thing. In fact, I felt it was a turnoff factor... not at all best. Too, because we’ve had to buy them, there is a lot of paperwork involved.”

George Williams, national program director of Southern Broadcasting with headquarters in Winston-Salem, N.C., believes album giveaways can be effective. “It varies. But the audience of a Top 40 station is more involved in the music than listeners of other formats,” thus, he feels, giving some music away builds up a better identity for the station in the market with the music.

Tom Bernanti, operations manager of WOF in Omaha, an MOR station, points out that some record companies are more apt to give albums for promotion than others. “I have mixed emotions about such giveaways... so, if some record companies don’t want to give away albums, fine. It’s not worth haggling over... I don’t care one way or another about giving albums away. If there were ever any strings attached to the situation, we’d cut out LP giveaways in the blink of an eye.”

Gary Michiel, program director of KFYI in Phoenix, Ariz., says he has little trouble getting free albums from Columbia Records for promotional giveaway; he recently gave away 150 albums by Mac Davis in a promotion. From Capitol he has obtained Merle Haggard albums for a promotion and “I got some of Marty Robbins’ albums from MCA once but I had to rattle some cages.”

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Nashville, says that MCA Records has been helpful with free albums "even though you want other than Elton John, Elton John, you pay for it."

WMAK has a morning radio show hosted by Phil Stanley that is doing quite well in the market so far as audience is concerned and Stanley, according to Bob, gives away about an album every hour during his 9-noon show.

There are quite frankly no price guidelines. Records given to stations have two purposes; first for airplay and second for promotional activities in the old days (meaning less than five years ago), labels were generous with records, for Stones an actual vinyl shortage of little over a year ago and labels cut back drastically. Even on records earmarked for airplay.

What's unusual about several record companies still today have a rather casual attitude on the surface about "airplay" for records on stations; three labels, including two majors, refused to admit to any dollar budget figure for such records. "We send out whatever it takes," says one man.

But the truth is that labels have been retrenching further and further to restrict the distribution of all records, including those thought up hopefully to gain the airplay needed to break as a hit seller.

Jim Roberts of WDBM in Milwaukee, Fla., says, "We've had a good broadcast facility, all new equipment, new staff and management, but no record service.

"We've written distributors and record companies. Some companies don't even send us any sense in sending us the latest samples. Our general manager, Bill Vance, formerly of Houston, has talked to the distributors in Houston and we get a few of the records, but it's rather difficult to get hit music when we don't get it all."

KICG in Iowa City, Iowa, has record service almost anywhere, according to Keith E. Bader, the music director of the progressive station whose potential audience includes 23,000 Iowa students. "Our problem is getting the records companies to provide us with service." He says he has had little success in getting records to date. In Stateville, N.C., Link Emery, program director of WDBM says that he has written "as many letters as 35 letters on two different occasions to record companies... trying to get better service on singles and albums. Our format uses the top 50 easy listening tunes, plus selected songs from top 60 on the Hot 100 chart and we're always looking for new things."

On the other hand, WULA program director Jerry Clarkby, Eufaula, Ala., (population 12,000) gets record service, "by now, we have a few that will not put WULA on a mailing list. However, when we need the little things, the record companies, all we have to do is call collect and ask. As of now, I know of only two major companies that I personally am going to give them the runaround."

Still, music director R. Jay Corcoran, WVTY in Eustis, Fla., yells: "What does it take to get some promotional vinyl on a regular basis? I might understand why record companies wouldn't want to give us any new product played by a station with a 100,000 potential listeners... and, of course, what record company would want college students to hear this product?"

"But at least they might listen to me for two minutes and let me bore them with these facts about our over 2,000 college listeners... we're paying for the call. If we could get one or two pieces of plastic every month, every college student would want one or two of our listeners might buy a copy... and the hard-time record companies might earn a nickel here and there."

A couple of years ago, one national program director at a major record company voiced the opinion that only about 190 Top 40 stations in the nation really accounted for influencing record sales of any caliber.

A while ago, record companies figured out that the expense of sending promotional records for possible airplay for airplay is not accepted today. Many station market stations didn't pay as the number of record sales in some markets didn't return the budget allotted.

Thus, special departments were born and labels such as Columbia have services to sell records to stations in small markets.

Danny Davis, vice president of promotion for the music publishing firm of Screen Congress, Inc., says the answer for any program director suffering from record service to contact music publishing companies. It's in their economic interest to achieve as much airplay as possible.

New Calls & Format

IOWA CITY, Iowa—KXIC-FM (900 AM) changed call letters to KICO and changed its easy listening format to progressive rock, according to music director Kenneth F. Baker.

The stereo station serves the University of Iowa and Cedar Rapids.

Bader's major problem is shortage of records. "I mean we've got a good record library for our format," he says. Last week, he was desperately trying to round up records to program.

Radio-TV Programming

Free Albums For Stations 'Can Of Worms',

*continuous from page 31*

Los Angeles—Bruce Earl sleeps, ears and breathes radio; to him, a transistor is prettier than a nub and he really goes ape over a tube. Of course, for two young engineers who feel the same way, Promises good call. Call him at 261-8624 and ask for Dave Cook, program director of WFIL in Philadelphia, is okay and back at work half a day (for a program director, that means a 9-11 p.m. slot).

I spoke with Jack Armstrong and he's looking around. Been talking with several MOR stations and the money seems to be good enough. Jack, of course, is essentially a Top 40 person; and probably belongs on Top 40 station more than anywhere else. His phone number is 412-279-2017 in case any station is looking for a good man.

Rick Scarry has been promoted to program director at KGH in Los Angeles; he's been doing the music at the San Fernando Valley station, once a powerhouse until Dick Whittington cut the expansion cord and left. Scarry vows to build the station back into prominence and no doubt the music is more contemporary on the music, though still in the MOR vein. I think he's looking to join a station soon.

WLV, that clear channel monster is Cincinnati, needs a new nighttime personality. MGR Warne is reorganizing to program director Mike O'Shea is. This is a choice job; format is contemporary MOR. Warne is ideal to consider a younger personality on the way up, so go ahead and bomb him out with airchecks. Gotta note from Joe Ford at KNZU, Houston, program director that he will do the 6-10 p.m. show on KORA in Bryan, Texas, where he used to work; around the time he'd bored WTAW. KORA is a FM country station managed by Dan Acree.

Reid Stott, who considers himself as a low-key, personality-promo personality type who works like a hermit for Wake Forest Univ., to earn a living. Can any of you guys give him a job? He's got a school, Home phone is 919-727-0958. . . . Maurice H. Lehmann, executive vice president for Select Music, Grand Rapids, Mich., would like information on a Guild Of Religious Announcers. Can anyone help him? The line up at WTVT in Terre Haute, Ind., a rock station, Mike Dean 6-10 a.m., Larry Walsh 9-1 a.m., Steve Frey 10 a.m. to 2 p.m., Rich Dickerson 3-7 p.m., Triuba Phillips 7- midnight, Dave Phillips 9-2 a.m. He needs better record service.

WDBM, Box 1027, Stateville, N.C. 28677, also needs better record service. Send to program director Link Emery at WDBM, FM station in Milton, Florida, includes Raymond 6-10 a.m., Orrin Johnson 10-1 p.m., Terry Jones 1-5 p.m., Dick Whittington 5-9 p.m., Jim Roberts 9-1 p.m., Ross Roberts 1-5 p.m., and Robert Michael 5-9 p.m. Chip Maples on weekends. It's a country music station with shenanigans toward progressive country in the evening, according to Roberts. Roberts refused to tell me how good Ots is at stabbing. . . . Ken Jumper, program director of WDBM says that he has written "as many letters as 35 letters in two different occasions to record companies... trying to get better service on singles and albums. Our format uses the top 50 easy listening tunes, plus selected songs from top 60 on the Hot 100 chart and we're always looking for new things."

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Say goodbye to the old year with a year-end countdown of hits

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- ** Formats **
  - **Hot 100**
  - **Country**
  - **Soul**
  - **Easy Listening**

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Showco, of course, has long been known as one of the premier, if not the premier, sound and lighting company in contemporary music—a full service on the road unit.

This year, however, Showco is into some new areas. Owner Jack Calmes points out that the firm has doubled its volume each year for the previous three years, and is predicting a 30 percent hike this year.

“One of the things we are moving into,” he says, “is retail equipment such as our Pyramid speakers. And we will have a complete sound system available for discos, including pat- ented speakers and a small control room. The speakers could also go into theaters as well as clubs. These are hi-fi speakers, not a simple PA system. We will price the products competitively and we will handle the installation.”

The important business for Showco, of course, is still its sound, lighting and set design aid to rock artists, aid which can run from $2,500 to $12,000 a night. Artists such as Bruce Springsteen, Eric Clapton, Bad Company, the Guess Who, Z.Z. Top, Three Dog Night, the Who and Paul McCartney, Robin Trower and Grand Funk are just a few of the artists the company has worked with this year.

Showco operates out of a 40,000 sq. ft. Dallas building (they are adding a 12,000 sq. ft. building for artists to try out their equipment next door) that includes a lighting depart-

ment, research and development, woodshop, metal shop, drafting, testing rooms, electronic research facilities and offices. Close to 100 people earn their living at Showco. A computer is being added, so that there will be a ready to use computer analysis of the problems and benefits of various cities and auditoriums around the country.

“We can provide almost everything for a tour,” Calmes says. “We have a little truck, so we can help the artists with the tour, (25 for the Zeppehn tour), we work the sound and lighting, we monitor, we design sets and special effects for the shows.”

The company is rising on the scene at a time of growing confidence in the music business among experienced producers. We build and design sound boards, light boards and speaker enclosures, and one of the big things this year seems to be better stage management. Groups today just want to hear the vocals now, they want it to sound like they’re listening in the studio. They want the whole mix. So we kind of have to hang on that edge.

They will build for a tour. And I think we’ll build for them even if we don’t want it to sound like they’re listening in the studio. They want the whole mix. So we kind of have to hang on that edge.

To build a 110,000 watts RMS monitoring sys-

tem for McCartney for his British tour, and these were monitor trucks for the general population. Most artists are trying to get away from floor monitors. As for our special events, we have built a number of fog machines and recently sold some to the discos.

Showco also manages Freddie King, and runs Showco and Frances Publishing. The company is also willing to invest in upcoming groups as far as providing tour services, with Calmes pointing out that the loyalty and return rate in his kind of business is extremely high. "In five years, we’ve only had three major accounts," he says, "and maybe we deserve to lose those.

"We are the biggest company of this type," he adds, "but that’s because we perform so many functions. This is a very competitive business."

Showco currently averages between 150 and 200 shows a month. But while Showco’s Calmes says the concert business among头痛 line acts is still as strong as ever. The acts that used to open, they say, do not go out as often as a result of the economy.

In the future, the company would like to get involved with more of the big name ‘easy listening’ acts and provide them with the kind of dynamic sets rock groups have long used. TV is also in the future, particularly rock oriented shows. And there will be more emphasis on the fair market.

Allentown Fair & Honney Plot 1976 Rock Concerts

PHILADELPHIA—Bill Honney, who heads the local theatrical agency bearing his name and promotes pop and rock concerts throughout the East as Jennifer Productions, has joined forces with the Allentown Fair to promote rock concerts on the fairgrounds next summer.

While the Allentown Fair has been one of the biggest buyers of name talent in the field, it marks an unprecedented move on the part of the fair association to join in the promotion of rock concerts on its grounds.

Until this past summer, rock concerts had been held here on the fairgrounds. However, with successful promotions staged there by a Pittsburgh promoter tied in with the Allentown Council on the Fourth, the outdoor concerts are again in.

Present plans are for Honney’s Jennifer Productions to stage four outdoor rock concerts next summer. With the dates firmed, he is now negotiating for top names. With the following eight reserved as a test date, the Fairgrounds will promote concerts May 30, June 20, July 18, and Sept. 5. During August, the annual Allentown Fair is staged from Aug. 4 to 18, with Honney booking in names for the rock shows for the grandstand during the fair dates.

While the fair itself will promote the rock shows, Martin H. Ritter, general manager of the Allentown Fair, assures the Allentown Council on the Fourth that the fairground rock concert series will not conflict with concert dates planned by the Council. Ritter explains that the decision to go ahead with concerts on its own is to meet the need to realize more revenue from the fairgrounds. Fair officials have said that without the concerts the fair would lose $40,000 in gate receipts, $2 million in guarantees, Ritter states.

So as to keep close rapport between the artist and her audience, continuing Rock-Hits-theater tradition, the tour will be mainly 3,000-5,000 seaters. Ticket prices will vary from $1 to $2, but will basically be between a low of $1 and a $1.50 top.

The show, carrying a few production numbers from Midler’s “Clams On A Half Shell Revue” staged here earlier this year (the ‘Revue’ grossed $1.8 million over 10-week run), will be self-contained, with nine music-

ians and the Harlettes as back-up. There will be no opening act on any of the dates. It is expected that several numbers from a forthcoming album release (now slated to ship early December, 1976) will be performed on the tour. According to Russo the L.P. “Songs For The New Depression,” contains 11 new songs. Notably, one cut, “Bucket’s Of Rain,” has Bob Dylan and Midler singing a duet. The tour and the recording of the album mark the end of a two-year hiatus in both areas for her.

As for the television specials, Russo says the first is scheduled for late 1976. The contract calls for one special a year through 1980. Parts of this tour might be videotaped for use on her debut special, Russo adds.

Russo, who once sang with the singer for a little more than three years now, also says discussions are underway for a future overseas tour. He would not elaborate. L.A.’s Top Players

LOS ANGELES—MARVIN MARGO will present the Most Valuable Player Awards Nov. 15, 11:30 a.m. at the Roxy Cabaret Theatre here.

The event is to honor those players selected by their peers most valu-
LITTLE ANTHONY'S IMPERIALS
Hoot, Skaur, Last Vegas
The debut outing of Little Anthony's Imperials, minus the high voice of Little Anthony Gortner, was a professional triumph for the new group at the hotel's Cedar Theater. Reaching into newer jazz-rock areas of today, the trio scored a stunning two-week hit, held over from an original one-week set Oct. 20, by impressed hotel executives and packed lounge audiences.

(Continued on page 36)

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Harris Gigs At Colleges
Set By Canning In Calif.

By FRANK BARRON

LOS ANGELES—R. G. Canning Enterprises of nearby Maywood, which a few weeks ago announced it is jumping back into the concert business with both feet, will launch a series of shows with Emmylou Harris throughout Southern California colleges, then eventually present similar concerts with Rory Gallagher and Brian Auger.

"An Evening With Emmylou Harris" will tour campuses in Irvine, Riverside, Los Angeles, Fullerton and Northridge, playing weekends, starting Nov. 5.

Promoter Randy Hall says Warner Bros. is helping in a big way, with record giveaways, ads on radio stations, plus advertising in school publications. "We have done research on Emmylou and she should draw well," Hall comments. "She has a big college following."

Canning specializes in starring swap meets as well as auto and motorcycle shows. Its concerts will be at smaller colleges which don't have big budgets and will charge only nominal ticket admission. Shows will take place in 700-seat clubs on campus and up to 2,000-seat gyms. Hall explains that each school would have paid more for Emmylou Harris had they bought her individually. "We want to help the schools make money, too."

Promoters won't make much off the concert tours, obviously, due to percentages, low ticket prices, plus sound system costs. "But eventually we'll go to bigger acts," says Hall. "We want to buy entire tours—which is what I wanted to do many years ago."

Canning will later promote Rory Gallagher (via ATR) for a series of smaller college dates, then repeat with Brian Auger. After these tours, Hall hopes, the acts will be headliners in major concerts which Canning will present.

He says Premier Talent in New York "wants us to work on secondary major acts such as Gentle Giant, 10cc, Peter Frampton and some others."

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$90,000 In Lights, Sound
At N.Y.'s Infinity Spot

NEW YORK—Infinity, touted as one of the largest discos ever, opened its doors to the dance public here Nov. 5.

The club, located in lower Manhattan on Bleeker and West Third St., has a capacity of some 2,000 and features a lighting and sound system installed by Design Circuits Inc. to the tune of $90,000.

According to Bob Lodi, president of Design Circuit, the lighting system alone features some $12,000 worth of neon and another $3,000 worth of track lights. Sound-wise, GGI equipment was installed by the firm. In all, it took six weeks to complete the job, says Lodi.

The club has a $10 admission and will be open Wednesdays, Fridays and Saturdays. Bobby (DJ) Guttardo is the spinner.

Club Dialog

By TOM WOOLTON

NEW YORK—Mercury has gotten out a few first pressings of the new Biebel Carter single and there are some of the reaction. Tom Savarese of 12 West and Richie Nazar of Hollywood east say "Extra, Extra" is much stronger than their last disco smash, "When You're Young And In Love."

There is a new release starting a short and long version and there will be special 12-inch test pressings made available to the Record Pool as well as other disco clubs around the country.

RCA is rushing a special single mix of "African Symphony" by Henry Manzini, taken from his just released "Symphonic Soul" LP. The production on this record is so full it sounds like it's from a movie -- a very strong production by RCA's Joe Reisman. RCA is also releasing an updated version of the Chiffons hit "One Fine Day" by Julie Badd.

The record has the Goya Gayer sound with vocal backgrounds like "Dreaming A Dream" -- a strong record. There are several other strong releases from RCA. The Main Ingredient's "Shine On The World," which is a lot like "This Will Be"; Vicky Sue Robinson's "Never Gonna Let You Go," a strong uptempo soul loving song, and "Chloe," a standard done up disco style by Cy Coleman. The latter sounds like something the Ray Conniff Singers should have done.

Bramson has just released the new Maryanne Farrar and Sixin Soul single, "Never Gonna Leave You." This is the group's second release. They used to be known as D-Le-Full. The record has a very similar sound to the newest "Sugar Pie Guy."

Event is releasing The Fatback Band single "One More Time Do The Bus Stop" which is about the current dance craze. It's from their new LP which will be released the first part of December. It is a very lengthy and a good dance record.

20th Century has just released a single by Gene George--a version of Frankie Valli's "Can't Take My Eyes Off You." Bob Crome has done a few productions. It has a strong feel like "Swearin' To Be True." There will be a special 12-inch test pressing made for the discos of a special mix which is 90T, and it is mixed up just right for the club.

The Temptations new LP on Motown, "House Party," has two good disco cuts. You Can't (Continued on page 40)

Discos

Toledo's
$185,000
New Club

By ANNE DUSTON

TOLEDO—Viva La Conti, owner of the live entertainment Agora Clubs, is opening a disco jointly owned with 2001 Clubs at a former Agora site here Friday (14). Remodeling to include the 2001 computerized disco format was done at a cost of $185,000.

LoConti says this does not signify that the other Agora rooms, located in Cleveland and Columbus, will turn disco, but that Toledo is strongly oriented toward the disco scene.

An association between LoConti and the Columbus-based 2001 clubs will continue, he says, with any live productions in the 2001 clubs being produced by Agora Productions.

A trial name act concert will be attempted in late January in the Toledo club.

The new club's grand opening will be broadcast live over WCWA. The 14,000-square-foot area, with a 1,500 seating capacity, features computerized holograms, lighted dance floor, wallpaper and stairways. To the main floor is added a balcony area with fireplace and sunken bar, and a game room. The sound system has eight speakers and two Phase Linear amplifiers, and is also computerized.

The 2001 franchise includes two clubs in Pittsburgh, one in Columbus, and one in Bilaico, Miss., plus two company-owned clubs, according to Dick Almey.

MARTIN LINE FLOURISHES

Club Demand Spurs Sale Of Components

By STEPHEN TRAIDMAN

NEW YORK—Shipments of electronic disco components now represent as much as 10 percent of the overall volume of Martin Audio Video, one of the largest are distributors for more than 200 lines of products, Larry Grossberg says.

Disco sales also represent the fastest growing area of business for the company, which is equipping the first "Vamps" locations for the Steak & Brew chain, with uniform sound component packages.

In the approximate $3,500 range, the Vamps equipment includes a Bosak CMA 10-2, DL mixer, twin Technics SL-1500 turntables, BGW 500D and 750A power amps, Bose 500 professional speakers, plus customized accessories.

Packages already have been shipped to the first two locations at Harris At Colleges

- Continued from page 37

Promoters will stage their first major show at the end of November with Jefferson Starship at Swing Auditorium in San Bernardino.

Hall, who claims he was the first promoter to bring Rod Stewart to the West Coast and also presented a few early Alice Cooper shows, crossed his fingers and reported, "We just hope if the artists hit it big, they'll remember us for big concerts later."

Framingham, Mass., and Cartie Place, L.I., with orders being assembled for Danbury, Conn., and Lowell Grove, Pa., installations. While there is no exclusive agreement with Steak & Brew, Grossberg hopes to continue as the chain's prime audio supplier, designer/installer Steve Lowe.

Martin also has supplied equipment to approximately 50 discos in the New York metro area, with Grossberg mentioning such familiar names as Ipanema, Tropicalia, the new Nirvana, Blue Angel, Factoria and the Design Circuit. He also recalls the company's involvement in what he claims was the first of the city's "new discos," Le Entrite in the Gotham Hotel around 1966. Package supplied then included a Thomas tunable, McIntosh amp, JBL speakers and a custom mixer.

Equally important to Martin's growth has been its authorized factory service center with technical expertise necessary to minimize down time on heavily used disco components. Grossberg emphasizes that every disco has to consider the service aspect as a vital ingredient of any equipment purchase.

He also sees a growing disco export market for the company, with its recent involvement in several installations for the Club Mediterranean, first in the Caribbean and now in Mexico.

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Laser Beam Visuals On the Way
N.Y. Company Hopes To Introduce System Next Year

By JIM MELANSON

NEW YORK—Laser beam visuals may soon become a part of the disco world, as the firm Laser Images, creator of Laserium, eyes entry into the dance scene.

While a decision hasn't been made on whether to franchise or to look for joint venture arrangements, the company is projecting that its equipment will hit the disco market within the next five-six months, says Michael Levin, vice president, corporate development.

Also in the works, says Levin, is the debut of a home entertainment laser unit. Its unveiling is scheduled for mid-1976, with an initial production of some 200 units.

At first, the unit will carry a high-end price tag of $2,500 but long-range marketing plans call for an eventual list of $600 on the unit. Marketing feasibility on the lower price is targeted for sometime during 1977, says Levin.

Meanwhile, Levin says the firm is optimistic over the use of the laser in disco at a much earlier date.

Ideally, Levin contemplates the company would prefer to open totally new discos with the right capital funding. He says that the laser unit alone would run close to $150,000 to build and to install.

Select franchising is also being considered, but with tight controls. He explains that the firm's main concern on franchising the equipment would be to protect in technical and commercial improvements from competitors.

The concept is to create a visual laser show for dancers which wouldn't be possible with conventional lights, says Levin. It would be best to beam any laser program on a floor to ceiling screen (at least 12 feet high) and within a large room, he explains.

The laser unit would be programmed, both musically and visually, by Laser Images for use at any respective club. Levin states that the music would be geared to appeal to a contemporary disco crowd and would be changed periodically. Several individuals 15 to 20-minute "sets" could be programmed for use in the unit.

Levin also visualizes having a number of "down" periods during an evening when a club disk jockey would take over for more personalized contact with the dance audience.

Founded by Ivan Dryer in 1973, Laser Images' track record in the visual field of laser entertainment has been impressive. At present, the company's Laserium production, billed as a "cosmic light concert," is playing planetariums in seven U.S. cities. Most cities average 14-15 concerts a week.

To date, says Levin, some 1.3 million persons have paid to see Laserium, bringing home a gross in excess of $3.6 million. Tickets average $2.75 per person.

Plans call for introduction of Laserium into an additional eight cities by the middle of next year. Levin estimates that by that time an average of 65,000 persons a week will be viewing on a planetarium's ceiling to the accomplishment of a music track.

Levin also feels that their concert provides a new level of performance as the musical numbers used and design identification are listed in the program given out at the concert.

In fact, Levin states that Laser Image is discussing the possibility of creating an original score for the show, with an eye on marketing a Laserium album, either independently or through a label deal. The show runs 60 minutes.

Negotiations are also underway for the construction of a domed theater in Kylo, Japan as a home for Laserium there, Levin adds.

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Ex-Disco DJ Shifts To Manufacture Of Hardware

LOS ANGELES—John Sultan, a former disco-disk jockey, has turned disco hardware manufacturer.

According to Sultan, he has developed Sultan Sound, a quality system for $5,000 which offers sophistication, tonal quality, but sports other unique advantages.

Security in offering a back-up system ensuring against potential breakdowns is a main feature.

Also offered are systems which are convertible, moving from a fixed disco unit to a portable system. Sultan claims the sound quality is in no way affected by the conversion.

He says everything needed to operate a complete system is provided, including record and equipment transit cases for the portable model.

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NYU's Station in $ Jeopardy

NEW YORK—One of the nation's most creatively programmed college stations WNYU is facing extinction, unless a new source of sustaining funds is uncovered by New York Univ. The station will disappear from the airwaves in March, unless new contributions are forthcoming. The station's board has asked for $25,000 beginning in March.

Sawhill informed WNYU's student management in a memo that "a new and continuing outside source of funds is identified for the direct operating expenses by March 1...the university has taken steps to divest the station." The yearly subsidy normally covers all operating expenses, including personnel and audio/technical supplies.

Following an emergency advisory management meeting Oct. 6, station manager Richard Roth said the station was "on the verge of extinction." We are going to try and keep the station open for another month."

(Continued on page 42)
Lone Star State Exploses Into a Talent Mecca

Continued from page 22. The gang can dictate their own prices.

Face pays for security, tickets, ticket taking and other incidentals, but Becker feels that with the steady staff the Summit has contracted, "It will all be more efficient in the end. That staff is going to know that building, just like a ballpark staff knows the park. We pay for pay, also, but we have that continuity factor going for us again."

Becker will probably promote 10 or 12 shows away from the Summit during the coming year, trying to build a small circuit for it. And he adds that "we're not taking on concerts West or anywhere else. The ideal is for all of us to work together, because we have people they work with in mind. And there is no need to be enemies. I feel this whole arrangement will work to the benefit of everyone involved."

DALLAS—Showco, of course, has long been known as one of the premier, if not the premier, sound and lighting company in contemporary music—a full service on the road unit.

This year, however, Showco is into some new areas. Owner Jack Calmes points out that the firm has doubled its volume each year for the previous three years, and is predicting a 30 percent hike this year.

"One of the things we are moving into," he says, "is retail equipment such as our Pyramid speakers. And we will have a complete sound system available for disc jockeys, including patented speakers and a small control room. The speakers could also go into theaters as well as clubs. These are hi-fi speakers, not a simple PA system. We will price the products competitively and we will handle the installation."

The important business for Showco, of course, is still its sound, lighting and design aid to rock artists, aid which can run from $2500 to $12,000 a night. Led Zeppelin, Eric Clapton, Bad Company, the Guess Who, Z.Z. Top, Three Dog Night, the Who and Paul McCartney, Robin Trower and Grand Funk are just a few of the artists the company has worked with this year.

Showco operates out of a 40,000 sq. ft. two story building (they are adding a 12,000 sq. ft. building for artists to try out their equipment next door) that includes a lighting department, research and development, woodshop, metal shop, drafting, testing rooms, electronic research facilities and offices. Close to 100 people earn their living at Showco. A computer is being added, so that there will be a ready to use complete analysis of the problems and benefits of various cities and auditoriums around the country.

"We can provide almost everything for a tour," Calmes says. "We have a fleet of trucks, we send people with the artists (23 for the Zeppelin tour), we work the sound and lighting, and as long as we have design specifications and we price the package we can put up our crew as well as providing the services."

We build and design sound boards, light boards and speaker enclosures, and one of the big things this year seems to be better stage monitors. Groups don't just want to hear the vocals now, they want it to sound like they're listening in the studio. They want the whole mix. So we kind of have to hang around the box so we can provide the customized services they want. We built an 11,000 watts RMS monitoring system for McCartney for his British tour, and these were monitors off to the side of the stage. Most artists are trying to get away from floor monitors. As for our special effects, we have built a number of fog machines and recently sold some to the discos."

Showco also manages Freddie King, and runs Showco and Frances Publishing. The company is also willing to invest in upcoming groups as far as providing tour services, with Calmes pointing out that the loyalty an return rate in his kind of business is extremely high. "In five years, we've lost only three major accounts," he says, "and maybe we deserve to lose three."

"We are the biggest company of this type," he adds, "but that's because we perform so many functions. It is a very competitive business."

Showco currently averages between 150 and 200 shows a month. Calmes says the concert business between headline acts is still as strong as ever. The acts that used to open, he says, do not go out as often as a result of the economy.

Talent In Action

Continued from page 37.

Ravens Montrone, also a stern guitar player who had worked with Edgar Winter, Van Morrison and Bob Seger before forming his own highly-powered band, has a more classic, straightforward style which is of course reflected by his band.

It presented more of the star rock 'n' roll image, according to the singer, of the players and the intense beats of light from Winter's and a newly upgraded lighting system that shot all Montrone's guitar during solos, sweeping out impressively in the upper reaches of the hall. New vocalist Bo James did an admirable job.

Jack McDougal

SANDY BULL
Old Wulff, San Francisco

Bull, who has not put out any recorded product in four years and has made no appearance outside New York in three years, surfaced at this 125-seat club Oct. 14. Bull's absence was due to a long heavy flirt with buses, which he seems to have been after a knobout.

Oct. 15 Bull, looking healthy, relaxed and began a piano and vocals set, ordered an exhilarating, almost musicious mood piece that mixed Eastern scales with Western feel. This was followed up with a short mini in the acoustic.

For the rest of the set he played,蘭 engaged and Western electric guitar to a percussion tape on which he had tied down rhythm, bass and percussion tracks, sometimes moving from one to another in a very special piece. To some of the songs such as "Love Is Forever," he added some rather atmospheric vocal lines.

The vocal rite was not so good, the top sound too hollow and pacy, and Bull's music was (Continued on page 54)

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This is the first Red Carpet Inn to open in the area, and being one of the larger motel operations in the state. With a staff of over 100 employees and an annual payroll in excess of a quarter million dollars.

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In augmenting its services, the inn provides free transportation to and from city airports, the Myriad and the State Fair Gardens. A courtesy direct-line from the airport to the inn to facilitate reservations and other needs.

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Yet State Remains Basically Untapped

By BOB KIRSCHE

Texas and music. The two words are almost synonymous. Virtually every kind of music can be found within the confines of the state, yet Texas remains one of the few basically untapped musical mines in this country.

There has been the Detroit Sound, Nashville Sound, Mod Sound, New York Sound, Memphis Sound, New Orleans Sound, the list goes on and on. But what is the Texas Sound? The answer is, a little bit of everything. It is difficult to imagine another area in this country where one can find rock, soul, country, Cajun, easy listening, bluegrass, classical, Latin and almost every other kind of music within a day's drive.

The problem in the past, however, has been that when an artist, writer or producer begins to hit it big he has made the pilgrimage to New York, Nashville or Los Angeles. This year, though, the Texas music scene is beginning to show strong signs of moving around the country, giving everybody a listen and then returning home.

The list of Texans making it big in the world of music—and remaining in Texas, is an impressive one indeed. Freddy Fender still lives in Texas and his producer, Huey P. Maas, has never left. Ray Price is once again firmly entrenched in Dallas, and Willie Nelson remains in his beloved Austin. Jerry Jeff Walker headquarters in Texas, as do Asleep At The Wheel, Sam Neely, Gene Watson, Charley Pride, Z.Z. Top (one of the biggest rock groups in the world), Bobby "Blue" Bland, the Lost Gonzo Band, Mickey Gilley, Johnny Rodriguez and countless others.

Equally important, there is a growing studio scene in Dallas. While Dallas has always been recognized as one of the commercial and jingle capitals of the world, with Pams, T M and others, leading the way, there are now a number of studios whose express purpose is to develop local musical talent and keep that talent in Texas.

Dallasonic in Dallas works with Jim Rutledge (formerly of Bloodrock) and Michael Rabon (formerly of the Five Americans). Both artists are native Texans who have hit it big in the past. This time around, they plan to remain at home. Autumn Sound, built last year by Glen Pace, is devoted to cutting music, with Willie Nelson, Lee Pinkens, Bloodrock and Bobby Smith among the artists who have already worked there. Local talent is also being developed. Brian's in Tyler records Z.Z. Top, and though the studio is heavily involved in commercial work, there is a major thrust this year to bring in record acts, particularly local talent. Huey Meaux's Sugar Hill Sound in Houston is the home of Freddy Fender, as well as other up-and-coming artists like Donny King, Sherron Jerico and Tracy Blasin.

And studios such as January Sound in Dallas and Sundance in Dallas keep their hands in commercial work while also developing strong artist records as well as exploring new areas like video.

In Houston, Sugar Hill draws a great deal of local talent. And one corporation in Houston has so much confidence in the enthusiasm for music of Texans that it will book music (Continued on page TO-13)

Halsey Picnic Now Draws $5,500

By JOHN SIPPEL

If you'd want to investigate how Jim Halsey's business is progressing, attend his annual Partners' Party in late summer at the Circle R Ranch near Mounds, Okla.

What started as a non-alcoholic Sunday afternoon picnic four years ago for a couple hundred friends and folks turned out 8,500 Sept. 21. The five partners, Roy Clark, Hank Thompson, Moki Sanders, Wayne Creasy and Halsey, had 250 rooms reserved in nearby Tulsa for out-of-town attendants. The event at the 5,000-acre ranch now requires almost as many catering and parking attendants as the total attendance in 1971.

Halsey and his four partners staged the first and subsequent picnics as a thank-you gesture. A large segment of the 1975 crowd were "benefactors" of the two country-programming radio stations owned by the quartet. The radio wing of Jim Halsey, Inc. under the aegis of Sanders has prospered. And well it should. Sanders started out as a country disk jockey in the late forties, scoring among the top five in live voice-in-the-studio country annually. In the interim years, he built his own multi-country station empire. No one but Sanders would have the savvy and guts to open twin (AM and FM) Tulsa stations programming country in the face of established bigger-wattied country competition. APTV, KTOM-AM and KGOW-FM are billed "Proud Country Radio."

Selecting seasoned professional associates marks Halsey's growth. Latest target of the growing Halsey complex is music publishing. "The more we get into the talent booking and management picture, the greater the need for good songs for our acts," Halsey points out. Professional manager of the publishing firms is Red Steagall, based in Nashville. Nucleus for this writer-catalog were the Hank Thompson companies: Brazos Valley Music (BMI) and Texoma (ASCAP), which has 600 songs dating back to the mid-forties. Roy Clark Music (BMI) is primarily composed of his guitar instrumentalists. Halsey recently purchased Amos Music, a complex of nine firms from Jimmy Bowen, veteran A&R executive and producer. More than 750 songs are already in the less-than-a-year-old entity. And Halsey has feelers out for other publishing firms. He's inking writers, too.

The vortex of the Halsey hurricane is still talent. Halsey admits it all started when John Hitt went into professional booking early in 1952. Hitt was managing Thompson at that time. Hitt and Thompson both suggested Halsey take over as Thompson's mentor. The link is now 23 years old. Clark is 15 years with Halsey, while Minnie Pearl is in her 10th year. The

(Continued on page TO-10)
Houston Heartland Of Untapped Texas Recording Scene--Huey Meaux

"Every hit record I ever had had a bunch of mistakes in it, because if you work too hard to get it just right, you lose the feeling. A hit record is just a big fat emotion."
- Huey P. Meaux,

"The Crazy Cajun," noted for his intense, hard-hitting style, had been enjoying a string of hits riding high as the producer of Freddy Fender. Meaux has been one of rock and roll's most consistent hitmakers over the past 10 years and one of pop's most colorful and well-liked figures.

And the story of Meaux, from the byways of Louisiana to a "barbarian" to his production work, with names like B. J. Thomas, Barbara Lynn, Doug Kershaw, Dale & Grace, Joe Barry, Doug Sahm, Ronnie Milsap, Jinxie, Freddy Fender, Scotty & Jo Boston, Sunny & The Sunliners, Roy Head, T. Bone Walker, Jimmy Houston, and the list goes on, is one of a who's who of the top rock, rock and roll, and blues names of the last two decades.

Today, as the owner of Houston's Sugar Hill Studios, producer of Freddy Fender and owner of the Crazy Cajun and Starlight labels, Meaux reflects on one of contemporary music's most fascinating careers with a blend of musical knowledge and genuine love for music, a rare combination in today's soulless music business.

"I've always loved music," Huey says. "My father played acco-
dition and when I was a kid in Louisiana, we used to play house dances and pass the hat. We did this for a few years until I ran into a friend of mine who had a Cajun radio show in Port Arthur, Tex. Well, he asked me and my daddy to come on and play."

"They had a new Fender amp and Meaux, along with Floyd Smith and Bill Pressed the cut as a single. "It sold about 500 copies," he says, "which was a Cajun smash. We released it on the JIN Records label and my wife, Juanita." And they didn't sell a single that day, "he says, "and his name was Jimin Gene" and he's like to cut some rock in roll with our band. I told him I didn't have enough money but, I'd give a cut a song and 'Breakin Up Is Hard To Do,' so I leased it to Mercury and hit the national charts. I got involved with Johnny Preston next, because we both got a hit, one in a day, and we cut it in the studio next door to the one I have now, the same studio where George Jones and the Big Bopper cut their early songs.

In the meantime, Meaux was doing a local radio show, "screaming and hollering like I do now and people would call and ask for the Crazy Cajun. That's where we got the name for the publishing company and the label. And then I started to produce more. We cut Rod Bernard's 'This Should Go On Forever' and Big Sambro's 'The Rain's Come' (which Huey wrote). The last one wasn't a big hit, because of the cat's name, but that's what he wanted to call himself."

"People were coming to me then, Huey continues, "but I was busy going to little jutis, just like I still do. I always did like original, man, and if a song was a good one. I just looked for a feeling, for people who played because they love the play. The quickest someone can run out of my studio is to in and ask when they're going home, I'll send him then. I'd rather take a second-rate musician who lives to play like a cat who is the greatest guitarist on earth and just wants to pick up some bread.

"I want the story up front," continues, "so you can understand the words and the story. I'm a sucker for love ballads, and I think you have more sad and sentimental people in the world than anything else, and these songs express what a boy or girl is 준비ed to tell teir boy or girlfriends. If the harmony part is the tites, like 'How Can You Mend a Broken Heart', that's the public needs to remember. I tell a cat to write that way. And I've always felt a hit record is a hit right from the start, even before the singer comes in. It's a call of a sign and a way, and that's the philosophy I still have today."

But, back to the Huey Meaux story, "I cut Joe Barry doing 'A Foot To Cry,' " and we couldn't get that fast enough. I was distributing the single out of my car on Mondays, because that's the day the barbershop was closed. I'd go to the record stores and tell them we were selling, and we sold, I didn't even know what a distributor was. Anyway, I drove from Beaumont to Houston one day to find some more places to sell records and I passed a place with jukeboxes in the window. I thought, well, jukeboxes need records, so I went in and asked if they wanted to buy some records, just like I was peddling turkeys. The place turned out to be Universal Records Distributors, and the guy asked how many records I had. I said a bunch and he said 'he'd take 5,000. Well, I had a hundred. So I went to a flower plant, got me credit and that was that.

"Anyway," he says, "we had the Joe Barry show and they couldn't handle it on JIN. Pappy Daley told me to call Mercury, so I did, talking to Irving Green. He said, what he's scared to death with Pappy standing next to me and kicking me in the leg and telling me to take his record, and he said he'd take the record on a new label Mercury was starting, I told him the same thing, 'cause I thought, and that's how Smash was born."

Next, Huey went down to Cosmos in New Orleans and there he asked for Joe and Benji's "Lose A Good Thing." "Everybody turned it down," he says, "but Henry Fincher at Arista heard it and said, 'it's a cat's meow,' which seemed like a fortune to me, and after the record became a big national hit, I got a check for $40,000. Well, I took it to the bank and the biggest deposit I ever made was $75, and the next day the IRS, the narcotics bureau, everyone was on my tail asking me to prove where the money came from. It was the biggest mess I'd ever seen and they put me through misery, having to pay five and if the phones didn't light up I wouldn't come back for six months. Well, the phones lit up and we had a No. 1 record.

"Then came the British musical invasion," he says. "I had about six records on the charts and the Beatles and the Stones were knocking everybody else off. I thought, hell, I've got to find a way to make a living. So I took a little Philips phonograph, bought all the Beatles LP's, went to a motel with a case of records. I'd play one side, the hotel didn't play and I'd play five times and if the phones didn't light up I wouldn't come back for six months. Well, the phones lit up and we had a No. 1 record."" (Continued on page TO-10)

Fender One Of Hottest Acts Coming Out Of Texas

Texas seems to dwarf at least one major musical talent each year, and this year that talent is unquestionably Freddy Fender. The legend of 'The Big Bopper, Texas 1959' and for his high-octane, soulful performances, Freddy Fender is one of the hottest acts coming out of Texas.

That same year, however, the artist met up with Huey P. Meaux, the legendary Texas producer who had countless chart records to his credit—and the two began what was to be a three-year building period together. Following the success of his first hit, "Wasted Days and Wasted Nights," in 1974, "Before The Next Teardrop Falls" was released on Crazy Cajun. Dot picked it up and the rest, as they say, is history.

Fender's music is a wonderful mix of country, blues, rock, soul, Latin and even a tinge of MDR. Both he and Meaux like the "lentor tunes," with Fender feeling these are "the kind I can sing best and identify with." Meaux believing there are "more sentimental and sad people in the world than anything else."

While Fender was expected to be a mammoth country star, few expected him to be so successful. "I was a bit surprised," he admits, "but while my songs sound country, I really have a country soul. I think I have a lot of country blood and a lot of music in me." And while country first comes, I'd be just as happy to try and hit pop. That helps put the bears on the line."

Fender has remained remarkably unaffected by his huge success. He still likes simple rock, will not abandon his blend of English and Spanish lyrics (which he was doing long before most others), and he's always "managing his life". He's a better tourist without a band because of the economy. And he likes to cut quickly in Meaux's Sugar Hill Studios in Houston. As for the future, Freddy will continue his heavy TV presence (he's got two "Tonight" shows, five with Stan Lawrence and a "Musical" under his belt in the past few months) and continue to keep up his plans."

As a 15-year veteran, he did not have to develop a stage act when he hit big. But he does seem to gain a new confidence and a new feel for the spotlight around him. Set for release later this month is an LP dubbed "Rock 'n Country," featuring old rock and soul hits done Freddy's way.

Above all, the man has lost neither his humor nor his sense of loyalty with his current success. When a dressing room gong hit a dressing room ceiling and shattered, the man walked in, "I used to look at that thing and laugh, I'm not going to break it and∧let∧it∧back∧. That takes a broken down producer in a broken down studio working with a broken down singer to be a success."

Freddy Fender.

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Dallas has long been famous as one of the commercial and musical capitals of the world, but there is a new breed of studio in that city that surrounds areas that show as much interest in music and video as they do in the time honored commercial business.

Though not all brand new, Dallasonic, Autumn Sound and Sundance in Dallas and Brian's in Tyler are all seeking to make Texas a musical as well as commercial capital. Dallasonic has been in existence as a studio for three years, under the guidance of owner Don Smith. The studio kept busy doing primarily commercials and independent productions for labels. In the past year, however, the direction has changed.

Artists recording in the studio include Michael Rabon (formerly of the Five Americans and Jim Rutledge), Knifewing Productions has been formed as well as Knifewing Publishing and a label that goes by the same name. And while the studio continues to work on jingles and other projects, the new artists will become the major focus.

"We want to get into video as well," Smith says, "doing both musical shows and films along the 'Easy Rider' line for the 18-39 age group.

"We'd also like to turn Dallas into a real music center," says Rabon, "The musicians are great to work with down here and it's not as stiff as in Los Angeles, Nashville and New York. And our movies are being done here also, as well as our governor appointed a commission to bring movies into the state."

Rutledge adds that "The entire music thing is growing in Texas but it is still a separate act, commercial spots for the product, purchasing, production, management, booking and tour plans. Pressing is handled by Capitol.

"We're not going to waste money on things like billboards and unnecessary promotions," Rutledge adds. "We will try and sell our product to major labels, but we will also work through Knifewing and we're hoping to hire independent producers.

"We're all thinking separately for five years on these projects," Rabon says, "and we've finally come together."

Dallasonic features an MCI 16-track board, Dobbs and is planning on building a mastering room.

"We'd like to keep good talent here," sums up Rutledge, "rather than see them split for Nashville or L.A.

Autumn Sound, owned by Glen Pace, Ray Dewey and Phil Olsen, has been opened barely 10 months and has already played host to Wilie Nelson, Lee Ericsen, Bloodrock, Bobby Smith and a house rhythm section lead by Jimmy Pickett. Phil York has moved over from Sumet Sound Studios as engineer.

Pace built studios in Los Angeles for a decade, including Devonshire Sound, and moved back to his home state of Texas last year, deciding there was a need for local studios emphasizing music.

"We bought a shell on the outskirts of Dallas," he says, "and put in an MCI 24-track board designed for quad, a Steens 2200 digitally interfaced recording systems, Dobos, Bosendorfer piano, drum boards with active trip above, three isolation booth for singers and we're building a conference room.

The studio was built with the intent of keeping local talent in Texas, and Pace points to Willie Nelson, who cut his No. 1 LP and singles there, as an example. "Willie heard about the case, and he loved it, and he called us up and said, 'I want to take a look at this place.' We went to see him and he came in, and he looked at it, and he said, 'I love it, and I'm going to move in there.' And he did.

Dallasonic's Ken Sutherland, Jim Rutledge, Michael Rabon (from left standing), Roland Bond II and (far right) Don Smith.

Shap interiors and exteriors of Texas studios are typified by Autumn Sound (left) and Sundance (right).

"We will try to get into video, and we will try to get into video, and we will try to get into video," he says.

Sundance is also looking to expand to neighboring states and, when the video facilities are totally set this spring, will be bringing in video rock stars.

Brian's, in Tyler, has long been known as one of the top commercial studios in Texas, but under owner Robin Hood Bahn, the studio has a history of hit records behind it and government contracts with major groups, such as ZZ Top, who currently records there.

"The big push now," says Brian, "is to put in new gear. We've put in new 4-track equipment, new stereo gear, new graphic equalizers has trapped the ceiling and we're ready to remodel the control room. We will probably go 4-track in the near future as well. And automated remit is likely to come in the studio.

"As for being in Tyler," he says, "it's my home for a start. But it's also relaxed and away from the hustle of a big city. People come here for the same reason they went to Muscle Shoals. We're only 85 miles from Dallas and there are 88 flights in and out each week. So it's easy to bring in symphony or horn players or session musicians anytime. We're away, but not too far away.

In his new studio work, Brian, along with Rand Fallou, has done Wilson Meats, Lone Star Beer, Philips 66, Fairhacks and others in recent weeks. There is a move to big stars in commercials now, he says.

But both he and Rutledge want to back to back, and says that while there is a threat in bringing in record artists, there will be no slack off on commercial work. The trend to modernization and updating of equipment will also continue, recession or not.

The studio is 16-track (with rates at $75 per hour), and features Dolby as well as studio instruments, hotels in the area offer group rates for artists coming in for extended periods of time, though Brian says that if the recording business becomes heavy enough, he would consider building a guest house or buying an old home in the area.

We built our reputation for commercials by coming to Dallas and going to Nashville, Houston, Beaumont and Little Rock and showing we could do a good job," he says. "We built the studio with a room ratio to 90-80. Randy and I have our own production company, we have a publishing company and while we use to have more hits per year than we do now,

"As for the commercial business," he continues, "we start from scratch. I like working commercials, because it disciplines me for writing songs. And you have to say it in a short period of time and say it right, because you can't blame lack of airplay for a flop commercial. So we do the scripts, lyrics, music, produce announcers, actors, arrangements and production. More and more clients want it all done for them, and they just give us the copy points they wanted. We're being in video sync equipment as well, which will allow us to be more creative and credible in our commercial work. The business is more competitive now.

Still, Brian looks at the next six months for a major thrust into the record business. Hits by Jon & Robin, John Fred Five By Five, Ten Doubuts, the Southwest FOS, Nat Stuckey, the Five Americans and the Uniques have been cut in the past, and ZZ Top are now regulars.

"We want artists who write," he says, "because labels don't want masters, they want artists."

There are other studios in Dallas, such as January Sound, which are also making strides toward more involvement in music. Wilson Nelson is supposedly set to cut at January, Parnell and TM have dabbled in video, but also want to be in the forefront of the commercial and jingle business. And Sumet Sound is also moving heavily into the music business with its three studios.

All told, Dallas is becoming one of the major studio hotbeds in the southwest, and may soon be known for much as cutting hit records as hit commercials. The talent is there, and so are the studios.
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Austin Boosters Proud Of Music Growth

By PAUL ZAKARAS

There is a lot of Texas pride in Austin's music community these days. Just look at the past year, say the boosters, counting off the high points:

Willie Nelson's Columbia album "Red-Headed Stranger" and his single "Blue Eyes Crying in the Rain," both hit the top of the Billboard Charts this fall.

KOKO-FM was given Billboard's Trendsetter Award for the progressive country format pioneered by station manager Ken Moyer and program director Rusty Bell.

Armadillo World Headquarters, the huge live-music temple which can pack in more than 19,500 of the local faithful, achieved a national prominence that was symbolized by its nomination for Performance magazine's "Facility of the Year" and "Club of the Year" awards.

There is a wealth of talent in town—everything from the traditional country yodeling of Kenneth Threadgill to the suddenly popular jazz of young Mike Mordecai and his Starcross group. A dozen Austin acts have contracts with national record companies and many others are recording on local labels.

And there are plenty of clubs around to expose local and visiting performers to the area's enthusiastic audiences. "When we opened the Armadillo in 1970," says Eddie Wilson, president of Armadillo productions, "you could count on one hand the places in town that were showing original local talent. Now there are 38."

The list goes on several new record companies and studios, a pair of highly successful music fests, a new law-universally welcomed by club owners—extending the city's drinking hours to 2 a.m., a Texas-wide television series featuring local talent. All of this in the past year.

"It's quite a change from 1970," recalls Armadillo's manager Bobby Hedderman. "There were only three of us then. This fall we've got 20 employees here and we feel we're just getting off the ground."

"That's our big news for the year," adds Wilson. "We're finally solid financially. Used to be we worried about lasting through the next six months. Now we're making plans for the next five years. Our goal over that time is to build the finest production center in the country between Los Angeles and New York. So we've got to do it all."

A step toward that goal, Wilson has recently revived Armadillo Records which is releasing a single by Balcones Fault this month. Recording for the release was done at the brand new Armadillo-based Union Audio, whose primary function is to record live performances from the hall's stage.

Part of Armadillo's success may be attributed to its ability to attract several different kinds of audiences. "We're the only place in the whole world where you can drink beer and eat nachos and watch ballet," says Wilson. A look at the club's program list for the past year shows that the converted—and just remodelled—armory has offered a wide variety of acts, ranging from the Austin Civic Ballet, which holds regular monthly performances, to such national attractions as Bruce Springsteen, Commander Cody, Frank Zappa, Freddie King, the Pointer Sisters and many others.

"On the average we have two major acts and four locals here every week," says Hedderman. "Recently we've introduced jazz to our audiences and it's gotten good acceptance. This is the first year we've tried it and I'd say about 10 per cent of our shows are jazz now."

Three years after Armadillo opened, the Austin music scene was given an important one-two boost by KOKO-FM's decision to program progressive country music and by the arrival of Willie Nelson.

KOKO-FM, which started broadcasting its progressive format on New Year's Eve of 1972, helped create an audience for the "Austin Sound" by introducing primarily rock-oriented young listeners to such artists as Willie Nelson, Jerry Jeff Walker and Waylon Jennings. "We became a full-time outlet for people who were being played sporadically on rock stations," says Moyer.

"At first we had lots of folk and folk-rock in our programming," he adds, "but as our listeners became more familiar with country music we've been able to start playing a lot more of the old country. There's a new found respect among young audiences for performers like Bob Wills. They're realizing that some great music was played in the past. Look at Willie's new album: that's old cowboy music basically. Ten years ago young people wouldn't have paid attention. Now it's arrived."

Willie Nelson's arrival—both as Austin resident in 1972 and as an artist of national prominence in '79—has worked as a magnet for the local scene. Originally it helped attract other performers to Austin. Lately, it has drawn increasing national attention to Austin music. Texas fans will be seeing less of Willie in the future, though. Riding the crest of his newly won fame, he will travel to Europe in April. After appearing at the Webley Festival of Country Music in London, he is scheduled to tour the Scandinavian countries and Germany. Next summer, according to his New York manager and spokesman Neil Reshen, Willie will appear at major fairs and rodeos all over the U.S.

Reshen says that Willie's travels this fall are taking him to major clubs in such metropolitan centers as Denver, New York, Los Angeles and San Francisco. "He's really in demand," says Reshen. "His show in Ebbets Field in Denver sold out the house for an entire week."

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- Continued from page TO-4

Next, Huey cut B.J. Thomas’ “I’m So Lonesome I Could Cry” in Pasadena, Tex. “B.J. didn’t want to do it because he didn’t want to be called country. But he did it, along with the 13 tones he brought in. I was askep at the time, and when I heard the tape, there was B.J. saying ‘let’s cut this and get Huey off our tails.’ And that was the only hit from that session. We put it out on Pacemaker and released it to Scepter and it went top 10. It was around this time, in 1966, that Huey was indicted for conspiracy to commit the Mann Act and began a two year court fight. He moved to Mississippi to avoid the controversy in Houston, and cut hits with Peggy Scott & Jo Jo Benson and Archie Bell & The Drells. On May 4, 1968, Huey went into the penitentiary to begin a three year sentence, one eventually cut to 14 months. There were people who were real good to me and my family while I was away,” he says, “and have never received public credit. But Shelby Singleton, Jerry Wexler, Irving Green, John Sipple, Charlie Fisch, Leonard Chess and some others were just beautiful.”

“I came out of jail crazy and bitter,” Huey says, “with no feelings and a shield all around me. I couldn’t feel my songs, because music is a joy and when you’re better you can’t feel it. I got out in ‘69 but it took me three years to put it all back together. I knew the bitterness would go but I just knew it would take time.

Meanwhile, Huey bought Sugar Hill Studios out of bankruptcy court, having worked there in the past and liking the feel. He brought his publishing companies, Cazzy Cas and Swamp Music, as well as his Crazy Cajun, American Playboy and Starlitte label in, and brought in Mickey Woody, who plays virtually every instrument and arranges the Fender product.

“I’d been working with Freddy since 1972,” Huey says, “and we’d had some Latin hits. I knew it was just a matter of time until we hit it really big, and we did when we released ‘B.J. Thomas’ ‘The Next Teardrop Falls’ to boot.’

Huey’s production methods have changed little over the years. ‘I like to give the artist the chance to do his own thing.’

(Continued on page TO-14)

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Halsey Picnic Draws $5,500
- Continued from page TO-3

Halsey artist roster also includes: Freddy Fender, Mel Tillis, Leroy Van Dyke, Barbara Fairchild, Don Williams, Freddy Weller, Susan Hany, the Brooks, Johnny Duncan, the Oak Ridge Boys, Tommy Overstreet, Don White, the Sparrows, the Plasmens, Debbie Campbell, Skip Devol, Sugar and Buck Trent.

The artist group sounds like a most-seen-on-TV list. That’s Halsey’s objective. “Nothing exposes an act to greater numbers of people simultaneously than TV,” Halsey says. For example, Clark is set for his fourth Johnny Carson replacement host bit in late 1975. And it isn’t left to chance. Dick Howard staffs the Los Angeles Halsey office. He was selected because he’s a veteran in TV talent coordination.

And the Halsey office feels a TV booking isn’t success unless it’s backed by a 10,000-piece mailing to prospective buyers and other interested parties in the U.S. The booking corps goes to work on the phone to let everybody know about the TV gig. Hilt came to Halsey as chief of that department six years ago. Along with Hilt and Charles Halsey, Terry Cline, Dayton Arndson and Diana Pugh, who often total $7,500 collectively in a month of long distance calls. And longtime publicity chief Leo Zabelin pitches in to aid his weight to the continual promotion.

There is much activity in Las Vegas, where Halsey’s got Country Music USA working as a continual feature at the Landmark, Walter Kane, the exciting talent chief for the Hughes hotels there, put the experimental country package in first of this year and Halsey keeps changing headliners regularly and the packages keep drawing. In addition, Halsey talent often dots the marquees of the Sands and Riviera hotels.

“I hope we’re as good for Vegas as Vegas is good for our acts,” Halsey says. He feels a country act improves its pacing tremendously when they play the Nevada casinos. “The competition forces an act to do its best or there’s no return date. There are no stage waits. That corny talk normally use is out.”

Halsey’s personal crusade right now is to stop the erosion of country radio playlists. His own two stations in Tulsa are playing 50 to 65 records and about 350 extra. “We’ve never had a bigger, more golden opportunity than now. Young producers and new talent have broadened our base. Yet a station like WMAQ, Chicago, cuts down to 25. Luckily competing WJJD has a much larger playlist. Never before have there been more labels, good, established labels releasing country music. Radio should be working to increase the exposure for that great music.”
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Austin Boosters Proud Of Music Growth

During the past summer, Willie drew a Texas sized crowd to his Third Annual Fourth of July Picnic and music festival, and took time out from his club and concert tours to start a new record company. The label, Lone Star Records, has a distribution agreement with Columbia and is recording Milton Carroll, Billy C., Wendell Atkins and the Geese straw Brothers. Willie is scheduled to release a gospel album on Lone Star in January.

Currently, Willie is host of the once-a-month television series, "The Lone Star Country Music Special," which highlights Texas-based performers in hour-long sessions shown throughout the state. The October program featured Willie, Sammi Smith and Kenneth Threadgill and was sold to 14 different markets, including Dallas, Houston and San Antonio.

The six part TV series was filmed on location at a number of Texas clubs, including Austin's Alliance Wagon Yard managed by brothers Bruce and Dave Robbins. A little-known newcomer only a year ago, the Alliance has become a leading showcase for progressive local groups, picking up much of the trade lost by the New Texas Opry House which closed its doors last year because of tax difficulties. Like most other club owners, Dave Robbins is delighted by Austin's new liquor law: "No question it's one of the most important developments of the past year," he says. "We expect to increase our business volume by 50 percent. It's good for the clubs, for musicians, for the whole Austin scene."

The Alliance and two other popular night spots, the Soap Creek Saloon and Castle Creek, are known primarily as "listening" clubs which draw a good portion of their audience from the pool of 40,000 students at the University of Texas. Soap Creek's Carlyle Mager, who co-manages the club with George Majestik, believes that Austin's young music fans have greatly diversified their tastes in the past several years. "We used to look mostly progressive country," she says, "but the younger crowd is going for all kinds of music lately. This area has more than 50 working bands and there's a tremendous amount of innovation going on. In the past year we've had jazz and blues groups in here as well as many others that are impossible to label. The important thing is that they're talented and exciting and our audiences keep asking for them. The trend seems to be toward greater sophistication. Young people here are paying more attention to quality in music, less attention to what category the music supposedly fits."

Traditional country music in Austin can be heard at the Split Rail and at such "dancing" clubs as the Broken Spoke and El Paso Cattle Company. Broken Spoke's co-owner Lena Balda says that typical acts at her place are young local stars like Alvin Crow and his Plessy Valley Boys as well as national names like Ernest Tubb. "We even had Pope Nelson--that's Willie's daddy--playing in here a while ago," she offers. The Chaparral and the Rockin' M, also large dance clubs, vary their attractions to appeal to both Mexican and old style country tastes.

As for talent, Michael Murphy has departed for Colorado but other well-known names remain. Included are such prominent acts as Jerry Jeff Walker, Doug Sahm, Asleep at the Wheel, Greezy Wheels, Rusty Wier, B.W. Stevenson and Steve Fromholz.

Wier, Stevenson and Fromholz are managed by Larry Watkins, head of Moon Hill Productions and all three have contracts with national record companies. Stevenson, newly signed with Warner, will have his "Jerry's Bar and Grill" album out in December. Fromholz, now on Capitol, is due to release his first album with that label in January.

Among the more impressive new acts on the scene are three popular jazz groups: Star-crest, Steam Heat and 42 and 4 X It's Own Weight. The groups are handled by BBA management, brainchild of Mike Montecalci who plays trombone for Star-crest, and all three are releasing albums this month on the new Fable label, having done their recording at Odyssey Sound.

Odyssey, owned by Jay Podolnick and Stephen Shields, remains Austin's leading studio. Doug Sahm's brand new Mars Records has recorded a Rocky Erickson single at Odyssey this fall, and Roy Montgomery's Daeva Records has recently prepared three country singles to release there. Other Austin studios are Malcolm Harp's Reel Sound, specializing in location work, and Pedro Gutierrez' PGS Studios, which does much of the dubbing work for local ad agencies. New in town are the Onion Audio at Armadillo, headed by Hank Atrisch, and the MacAdams Brothers Studio, owned by Mike and Alan MacAdams, which opened this past summer and now has an 8 Track capability.

Austin's most successful record company to date has been Title Records, which recently signed Mel Tillis' band, the Stateiders, to a recording contract. Title's general manager Mike Gamble, says the group will release its first album this month.

See Radio & TV Programming for expanded coverage of Texas and Oklahoma broadcasting.

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State Remains Untapped
Continued from page TO3

into the new 17,000 seat Summit at least 20 percent of the time.
Promoters such as Concerts West and Pace Management have become major forces around the Southwest as well as in Texas.
Showco, located in Dallas, is probably the major sound and lighting company in the nation, and the firm is also involved in working with new talent.
Word Records, probably the major white gospel label in the nation (and also in the midst of a thrust into secular music) headquarters in Waco.

Texas labels such as Country Sunshine, Knitwring, Le Cam, Crazy Cajun, Starlite, Jet Star, Mulberry Square Records and many other labels are on the verge of making national breakthroughs.

But Daley has recently opened one of the world's largest retail outlets in Houston, with plans for other supermarket-styled stores around the state.

The Texas club and auditorium scene is also a healthy one, with the Summit, Sam Houston Coliseum, Liberty Hall, the Music Hall and Hofheintz Pavilion in Houston, the Armadillo World Headquarters in Austin, clubs such as Gilley's in Houston and Willie Nelson's new facility in Dallas. Faces, the Astrodome, the Electric Ballroom, TCCO, and a number of other major facilities throughout the state.

Also located in Dallas is Arnold Morgan Music, the second largest musical instrument store in the nation.

Radio is also growing in Texas, with stations such as KOKE-FM zeroes in on the progressive country format.

Dallas, of course, has its symphony, which is another musical area. And there are countless clubs where fineLatin, Tex Mex and blues are performed.

What does all of this mean? It simply means that Texas is a major musical center that has remained, for the most part, undiscovered. But with new talent that is prepared to stay in the state and work, the studios that are gearing themselves to just such talent, the established stars returning to Texas, the healthy club, radio and movie scene (the Governor has appointed a commission to attract movie makers to Texas), it does not look as if the state will remain undiscovered much longer.

Will there ever be a Texas sound? Unlikely, because the Texas sound is all sounds. In the future, however, it is safe to say that the makers of these sounds will remain within the borders of their home.

See Talent section for expanded coverage of Texas concert business.

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Texas Untapped – Meaux

Continued from page TO-10

he says. "I'll help pick out tunes, and listen to what they come up with. If any changes are needed, then I make suggestions. I like to cut quick, and almost every hit I've ever had has been the first take. I don't even need them to be cut. I just say run it through. If you warn an artist you're cutting, they either overshoot the runaway or don't quite make it."

Meaux is really the only thing happening in a creative way musically in Houston these days, but he'd like to see others come in. "We need more people. If I was a major label, I'd open an office. Within 200 miles of here you have Latin, soul, pop, rock, country, you name it. I've had hits on every chart and that's not bragging. It's just that the opportunities are here. Houston is one of the few untopped areas left in this country."

"I've turned down offers to move to New York and Nashville he says, "because I'm basically a country boy. I like it down here. I have a library of tracks cut, so I'm never caught with my pants down. If an artist comes in, we can put him on or her right to work. I cut tracks in a chick's key or a guy's, and I change musicians all the time so an LP doesn't sound like it came off an assembly line. We use a custom 16-track board and we don't use noise quieter. If you have a hit, you don't need all of that equipment."

As one of the pioneer producers of Tex Mex music, how does Huw define it? "I call it blues country," he says. "I always love country songs, but I couldn't sell them. So I put in a little blues hoping it would sell, and they did—to the black and white markets. As for Freddy cutting in English and Spanish, I wanted him to do it. Spanish has always been a very sexy language to me. And as for Freddy, he's like a James Brown or a Mick Jagger. Nobody sounds like him and that's what separates the men from the pupples. Freddy is AM, but kids today don't care about age or looks. They want talent. And that's what we try to give them."

So, from a bayaou to a Beaumont barbershop to the producer of one of rock and country's biggest artists with lots of hits in between. A long journey, Meaux, who today is working with Kinky Friedman, Tracy Fried, Sherri Jerrico and, of course, Fender. His independent labels are still active, and here. Hymnus to work with the majors. His releases of talent he found in their formative years are collectors' items. And he's a man doing what he enjoys and earning his living from it."

"I've made a lot of money," he says. "but when you put the money over the music, then you blow it."

BOB KIRSCH

Tulsa Talent Upbeat

Talent bookings in Tulsa have taken an upward with predictions for the coming year calling for an even healthier concert and club business in 1976. Several factors have combined to make the outlook promising.

The availability of club rooms and desire on the part of owners and managers has certainly been one of the determining agents. Presently there are several major or marginal talent. The Magicians Theater, The Copa Hilton, Nine Of Cups, and Cain's Ballroom are the most active in the booking area.

Revs Productions is one of the more promising booking and production companies to emerge in the Tulsa area during the past year. Revs is comprised of Scott Munz and Bob Burwell. Their first events include a concert date with Shawn Phillips. Following that engagement they booked Askew At The Wheel, Commander Cody and Jerry Jeff Walker for club dates at Cain's Ballroom, which is considered by most in this area as the home of Western Swing because it served as the base of operations for Bob Wills during years he and the Texas Playboys were top names in country music.

Dick Carson of Carson Attractions has termed the year thus far as "great!" Carson acts as ticket agent for clubs booked into nearly all the concert halls in the city. He arranges ticket sales, seating, some promotion and other concert needs. In exchange for these services Carson receives a percentage of ticket sales.

In addition to the already functioning rooms others have emerged and appear to be making progress. Mothers, Castra and Whiskers are the three prime movers in this area. Mothers has received good response to the Jim Swiny Hall group. The group is a strong collection of seasoned musicians who have acted as sidemen for various groups through the years.

Considering the national economic situation it would seem unlikely that an independent label without a national distribution arrangement could have much success. But Home Records under the leadership of Randy Sherman and his father Mickey has shown not only moderate success but has managed to expand into the recording field.

Sherman contends there is a place in the record business for such companies as Homes because they can explore local talent that may otherwise go unnoticed in the business. While they are not financially able to offer large advances, they do however offer the artist some advantages such as being able to put out a record with him or her, give a standard sales percentage of record club sales and closer contact with those areas where a record is doing well.
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Bicentennial Song On The Nets

NEW YORK—A bicentennial song has been recorded by Scott-Texor Productions, featuring Jim Campbell, for the Metropolitan Life Insurance Co., for network radio.

The one-minute spot which will figure prominently in Metropolitan's fall radio campaign will be heard on ABC, CBS, Mutual and National Black networks, as well as on 89 stations in 28 markets.

Jukebox Programming
Mo. Court Rules Ops Not Liable For Receipts Tax
By ANNE DUSTIN

CHICAGO—Operators in Missouri will be refunded 15 months worth of a 3 percent sales tax on gross receipts of coin operated machines. The Missouri Supreme Court has ruled that the Revenue Dept. had no authority to collect the tax.

The sales tax law, enacted in 1937, specifically exempted coin machines, and upheld that decision again in 1939 and 1941 when attempts to include the machines were rejected.

Member companies of the Missouri Coin Machine Operators Assoc. brought simultaneous declaratory judgment suits against the revenue department in both the city of St. Louis and the county, and under the guidance of lawyer Gary Morris, continued to pay the tax under protest. Morris estimates the tax involves $1 million statewide.

The suit contends that a rule promulgated by the Revenue Dept. was invalid and unconstitutional, contrary to the provisions of the legislation, and that it was granted by the court to set the suit abandoned.

After the circuit court of St. Louis ruled in favor of the operators, Attorney General John C. Danforth, representing the department of revenue, appealed directly to the Supreme Court which upheld the St. Louis trial court.

Morris foresees an attempt by the department to draft legislation that will bring coin machine receipts under the sales tax law. "In that case, we will depend on strong lobbying among all operators in the state to defeat such a law," he says.

The plaintiffs in the St. Louis circuit court suit were I & R Distributing, Advance Distributing, Morris Novelty Co., Musical Sales, and Wonder Novelty Co.

Junk Old Ideas
For New Ones, Collins Urges

CHICAGO—"The future of the coin machine business lies in using sound business procedures and improving on them," claims Fred Collins, Jr., retiring president of the MCMOA, speaking during the recent association's exposition.

"We need to get away from business practices that are over 30 years old. The only consistency is change in methods and attitudes. An improved industry image will naturally follow from improved business practices," said Collins.

Spiraling costs are showing down the profits in the jukebox area, but some steps that Collins has taken in his operations at Collins Music Co., Greenville, S.C., to decelerate the profit drain include flat rate rentals for locations such as apartment complexes and department store record departments, restructuring of the commission schedule, newer and more equipment, more speakers with crossover networks, and reaching for 1/2-cent play.

"The seven-year straight line depreciation is antiquated. It makes more sense to use five-year accelerated depreciation on music, and four-year, double declining balance on used equipment."
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<th>Week #</th>
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<td>What's the Word</td>
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<td>My Song</td>
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<td>Come to Me</td>
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<td>To Each His Own</td>
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<td>Mother Love</td>
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<td>Love Insurance</td>
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<td>Part Time Love</td>
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<td>Give Me Your Heart</td>
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<td>King Kong</td>
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<td>No Rebuilt on Love</td>
<td>Motown</td>
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<td>Funky Lady</td>
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<td>28</td>
<td>Full of Fire</td>
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<td>29</td>
<td>Mr. DJ</td>
<td>Motown</td>
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<td>30</td>
<td>It's Too Late for Me</td>
<td>Motown</td>
<td>45 AF/50 AF</td>
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<td>31</td>
<td>I Am</td>
<td>Motown</td>
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<td>Stand by Me</td>
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<td>Supernatural, Superlucky</td>
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<td>45 AF/50 AF</td>
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<td>34</td>
<td>The Legend</td>
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<td>35</td>
<td>Love &amp; Marriage</td>
<td>Motown</td>
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<td>36</td>
<td>Light Up the Night</td>
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<tr>
<td>37</td>
<td>Some Time From Now (You Know Where You're Going)</td>
<td>Motown</td>
<td>45 AF/50 AF</td>
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<td>38</td>
<td>Love Me</td>
<td>Motown</td>
<td>45 AF/50 AF</td>
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<td>39</td>
<td>Love &amp; Marriage</td>
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<td>40</td>
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<td>Motown</td>
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<td>41</td>
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<td>Motown</td>
<td>45 AF/50 AF</td>
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<tr>
<td>42</td>
<td>Love Me</td>
<td>Motown</td>
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Note: The above table represents a selection of songs from the Billboard Hot Soul Singles chart for the week ending November 13, 1976.
**Soul**

**PLAYBOY’S R&B**

Label Moves Into New Field With Local Promo Strategies

LOS ANGELES—Playboy Records has a fresh face on new signings and the hiring of additional personnel. But, says Eli Bird, director of marketing and sales, Playboy has a major push coming on its R&B product in early ’76. Bird also admits that the label, which is not known for its R&B product, will now give Hillery Johnson, national R&B promotion director, the support he says is necessary to push soul product.

Johnson feels strongly in favor of additional promotion personnel. He says that regional promotion personnel have become necessary. And he is not waiting for the first of the year to initiate his program.

Johnson is intent on eliminating his regional staff and lining up prospective local representatives.

“The record business has come to where regional personnel is not as important as local,” he says.

He further contends that regional people can’t familiarize themselves thoroughly with markets because they have too many to cover. He adds that it is important for promotion personnel to make certain contacts daily.

In order to tighten promotion on product, Johnson says he intends to reduce Playboy’s roster of acts and concentrate on a few.

He claims that in order to make his plan a successful reality, as Bird explains, he realizes his regional force, approximately three local representatives must be added. “But in this way I know that my product is being thoroughly worked.”

But still waiting for the first of the year to roll around to begin flouting Playboy’s acts, Johnson recently staged a showcase featuring Brenda Lee Ezar, recently signed to the label.

Johnson contends the showcase will become a major part of getting his acts before the public eye. The major problem which Johnson and Bird claim will be shortly eliminated is a small staff. The hiring of local promotion people is the answer.

“Playboy is presently working with a staff of 12 people including secretaries to handle all product including pop, country and R&B,” says Bird.

He indicates that in the past, the label was not run by record people, and over a period of three years it has lost $34 million.

“Since we are taking the label in a new direction, we expect to soon see a profit in sales,” notes Bird.

He says Tom Takayoshi, president of the label, has now given the power to run it.

“Unfortunately, all of us must wear five different hats which means we are very thin, but with our new program we hope to make Playboy a major label for R&B acts,” Bird says.

**Crusaders’ Ploy To Drop Jazz From Name Pays Off**

LOS ANGELES—We initially got our ears kissed when we decided to broaden our audience by appearing in concert with rock groups after dropping the word jazz from the Crusaders,” says Joe Sample, a member of the group.

We couldn’t just drop the jazz word, Sample says, for many years has had the reputation of being late for gigs, not showing up at all. We had to reach rock groups out of this country. This has definitely given jazz a bad name. We have tried to ride on the crest of this type of popularity. But when we dropped the title jazz, many jazz musicians freaked out and blasted us.

“We deal with jazz as being a flexible sponge without a structure.”

The Crusaders, who now appeal to the youth market, claim they have not necessarily changed their style. They are now “letting it hang out,” says Sample.

John Hooper, percussionist in the ensemble, explains the difference in style is that the group is now playing what it wants which encompasses gospel, R&B, and jazz.

**George McCrae**

Management and Direction
James Crawford
405 Park Avenue, New York, New York 10022
(212) 753-2055

**Gwen McCrae**

tk recording artists
This Christmas, these classics will be the most asked for albums. Make sure you get your share.

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The complete Heifetz retrospective, a series of six four-record sets, in one gold slipcase. The most violin performances ever recorded. Also available in six individual volumes.

Julian Bream plays the best-selling guitar concerto of all time. Like no other guitarist in the world, Bream's new recording of this work, his genius is breathtaking.

Anna Moffo, one of the world's great sopranos, with Dietrich Fischer-Dieskau, the world's best known baritone join forces with a stellar supporting cast in Gluck's operatic masterpiece.

The world premiere recording of Erich Wolfgang Korngold's opera, "The Dead City." Lush orchestration, rich orchestrations and all-Star cast.

**Classical Advent Records Sets Up Sponsorship Plan**

NEW YORK—Advent Records, label based in Cleveland, has formulated a sponsorship recording program to advance the careers of young artists, to promote the music of contemporary composers and the performances of well-knit professional musicians, and to bring to the recorded repertoire little-known recorded compositions.

Four forms of sponsorship are being offered under the plan. There are a project totally sponsored by the artist or patron; a project jointly sponsored by the artist and patron; project sponsorship by special funds or grants; a joint sponsorship by Advent and second parties.

Regardless of motion and distribution, an Advent bulletin claims that 10 percent contributions are sent complimentary review of November. The complimentary radio promotion copies are sent to classical radio stations in the U.S., direct mail solicitation is sent to 1,900 members of the Music Library Assn., with additional mail-order advertising available; all releases are listed in Schwann Catalog; sales promotions to 70 plus retail outlets in U.S. that carry Advent Records; distribution also through the New Music Distribution Service in New York.

Based on a rough estimate, the project's cost for a solo artist's recording would be $2,900, on a minimum production of 1,000 pressings. This would include full-color albums, recording expense, specified advertising, radio and review copies.

For projects in which Advent Records is not involved in partial sponsorship of the recording, the company has endorsed the following method of investment recovery: For all records sold by direct mail, $2.00 per record is returned to the sponsor; for all records sold to dealers, $1.25 per record is returned to the sponsor. This method remains in effect for three years, or until the sponsor recovers his total investment, whichever comes first.

Advent's guarantee that the total investment will be recovered and reserves the right to discontinue the album from its catalog after three years. If an album is discontinued, whatever stock remains would be turned over to the sponsor. If Advent continues an album past the three-year period, the method of recovery would continue in effect for as long as the album remains in the catalog. After the total investment has been recovered, further payments to the artist or sponsor would be based on an 8 percent royalty of the adjusted list price for each record sold, for as long as the album remains in the catalog.

Artists and sponsors who have been and are currently involved in some facet of the Advent program include Metropolitan Opera Mural-Singers/Metropolitan Opera Guild, Gubble Sponsors of Cleveland Orchestra String Quartet and the Ohio State University Chorus and Orchestra. Advent Records producer is Robert Woods.

**National Symphony Bicentennial Disk**

WASHINGTON—To celebrate the nation's 200th anniversary, the National Symphony has released a bicentennial recording, "Be Glad Then, America." All the music performed on the record is based on hymns by William Billings, born Oct. 17, 1746, the first native-born American composer. The featured work is the orchestra's first bicentennial commission, "The Fun and Faith of William Billings." American, Robert Russell Bennett, first performed and recorded last spring. The album is the official sound track of the John F. Kennedy Center for the Performing Arts.

The album, recorded by London Records, is the first to be wholly-owned by the National Symphony. Proceeds from its sale will go into a recording fund to insure the continuation of the orchestra's recording projects. The orchestra has made nine records for the London label. Yet to be released are orchestral excerpts from Wagner operas, and the music of Dvorak.

In addition to "The Fun and Faith," the disk contains three a cappella hymns: "When Jesus Wept," "Chislet," and the record title, "Be Glad Then, America," sung by the University of Maryland Chorus and Paul Peka director. The chorus also appears in the Bennett work, "New England Triptych" by William Schuman.

Premiered in 1941, the work is orchestral. "Be Glad Then, America," is available only from the National Symphony, for $6.50.
The New York Philharmonic’s first pension fund concert of the season, Monday evening, was dedicated to a celebration of women composers. Sarah Caldwell, founder and artistic director of the Opera Company of Boston, makes her first appearance conducting the Philharmonic. In a dramatic turnaround, the Dallas Symphony Orchestra ended the 1974-75 season in the black. Earnings were 50 percent above the budget, and expenses were under projected figures. The American Composers Alliance named composer Nicolas Rousanakis as president.

WNCN Honors N.Y.C. Opera

NEW YORK—Radio station WNCN devoted the weekend of Nov. 8 and 9 as a salute to the New York City Opera, featuring City Opera stars, a tribute to the late barrier Norman Treigle, and a look at the Opera’s history and its plans.

Julius Rudel, the City Opera director, hosted the discussions on the Opera and held an interview with Beverly Sills. Four complete operas were broadcast, which included a live performance of “I Puritani.” It marked the first live radio broadcast of City Opera from the New York State Theater.

Listeners were supplied with a hot line number to the State theater to subscribe for the spring season and to talk to Opera performersman the phones. A behind-the-scenes tour was conducted, via the telephone, of an opera production.

to succeed Charles Dodge. Francis Thorne was elected executive director of ACAS at Alice Tully Hall. It was agreed that the world premiere at Manhattan School of Music on Friday (14). It will be performed by the Manhattan Percussion Ensemble conducted by Paul Price. Mallory Walker replaced William Cochran last week in Krueck’s “Te Deum,” performed by the Cleveland Orchestra and Chorus, Robert Page, conductor, at Severance Hall, Cleveland.

Some 137,000 people paid nearly $4 million to see the Salzburg Festival’s month-long events. The Friends of the New York Philharmonic mark its 25th anniversary with a luncheon Nov. 25 at the Waldorf-Astoria, in New York. Music from Munich opened its winter concert series Nov. 26, in New York, Nov. 3, . American conductor James De Pre monitors music director of the Quebec Symphony Orchestra. ROBERT SOBEL

Snare Schifrin

Los Angeles—Snare Schifrin has been cast in the role of the Captain’s snare for a film to be produced by American Film Corporation, titled “The Voyage,” with Harry Shannon assisting in its writing theme. The film will be shot in San Francisco in November.

Flack Dispute

Los Angeles—Entwistle TV talent coordinator Susan Richards is using Roberta Flack in superior court here claiming she is owed money for salary and damages in an alleged personal management deal with the singer.

Richards claims she made a deal with Flack to manage her Dec. 5, 1974, in which it was allegedly agreed that she would receive no less than $40,000 annually. The pact was terminated by Flack March, 5, 1975. Richards asks the court to grant her $15,000 salary, plus $60,000 in salary she lost when Flack breached their pact. In addition, she asks $1 million cumulative damages.

Foxy Will Produce

Los Angeles—Red Foxx will produce the new musical, “Sedna,” opening at the Huntington Hartford Theater Nov. 21.

Co-producers are Joe Hubbard and Tommy Butler, who has also written the book, music, and lyrics.

AFM Aids Military

New York—For the eighth consecutive year, the AFM will play Santa Claus to the American military stationed around the globe, when it will pay all telephone charges on state-side calls during the three-day holiday period, Dec. 24-26. The 330,000-member union will pick up all the charges for calls placed through special AFM facilities—12/01 a.m. Dec. 24 through 12 midnight Dec. 26.

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Tape/Audio/Video
AES GOES DISCO

25% of Exhibitors Alm For Growing "New Sound" Mart

- Continued from page 1

Audio/Video, through hefty power amps from BGW, Sansui and Scientific Atlantic (SAA), to redundancies from Stanton and Shure and mixes from AKG, Electro-Voice and Beyer. Considering that the audience was hardly the typical disco-orientated entrepreneur, the favorable comments from virtually every exhibitor in the field reflects the keen interest of the "mutt" and "boid" side of the industry in the growing importance of top-quality audio—sound and video—envisionment components and the possibility of a video disc package.

A sampling of comments from some of the more involved companies:
- Elpa Marketing's John King, U.S. distributor for Thorens, notes that the improved TD 125/2 Mark II turntable is being "disco-modified" on top of its suggested list $20 retail price—due to its predecessor's success.
- Whole Magnetics' Dan Collins reports substantial interest in the 681 SE cartridge that is finding a widening consumer market for the inclusion in many custom packages at a suggested $65 price.
- Bevin now offers a diamond cutter now virtually equal in all three of the relatively heavy firm's power amps, with the model 750A probably attracting the greatest "real "take-it" reputation.
- Seattle's John Phibbs reports that he found a surprising new market for its low-cost SCRD cartridge ($34) plus replacement parts in the market situated due to its rugged construction and smooth sound, and is finding its use is being expanded to $55 a widely used package component.
- SAE rep Ron Meyerowitz (Soros Associates) says he can't get enough of the Mark 350 power amplifier—amplified to its release to over $400—found in its 13-14 dealers in metro New York, and notes equal interest in the new Mark 20A, introduced at AES for delivery soon at $750 (200 watts RMS power).
- Metro has had so much interest in its new disc player that parent Revox had in its new 277 tape deck applications, notes Tom Misikas. "Who would believe disco at AES," was his joke about the "extremely" pleasantly surprised exhibitors. He also notes several Beyer Dynamic mike models, all distributed in the U.S. by Revox, were gaining favor.
- Audio Transport Systems, a major manufacturer of "highly musical" and "highly comprehensible" going up against the basically high-end AES component market, however, found its show "more than we figured" and solid interest in their sound bar incorporating their own mixers, together with the other AES bar's interest in all three of its simple SE cartridges and its $3,250, with a portable version coming soon.
- GLT's Tom Schmitz called it a "good move to come to AES" for the "very interesting" experience and follow up needs of workhorse sound components for the disco market. Firm representatives called their basic reissues and reissues and old copy for the AES bar with mutual understanding of the firms eyeing the disco field with Jerry Lebow noting the still-computerize and the still-computerize components that don't make it in disco.
- Wurlitzer's Tom Gregor reports much interest in the new model TD 1-1 time Delay Unit for disco use, with early 1976 delivery at $500 for the dual-channel, $550 for the "solid" expansion add-on. A home unit is also planned, with the program planned sold out last week at the Philadelphia High Fidelity Music Show.
- Electro-Voice, again presenting its demo at AES, as a feature, found its Sound Master and VI speaker systems "getting more notice for its applications than straight sound reinforcement," according to Tom Linsinger.
- Martin Audio, which video, which features many of the disco component suppliers to the disco market, noted particular interest in its APF 754, appearing at its display with its special disco section.

Among other firms noting interest in disco sound was TrueWire, which was AKG Microphones, Audio Processing Systems, Sound Workshops and Audio Production, U.S.P. Pioneer Electronics and Yamaha International. And certainly the disco sound companies—sponsored that the 4-channel demonstrations conducted non-stop by the RCA Records and JVC Video—were in the "confirmation," too, according to Paul Sansui and CBS SQ Matrix camps.

(Continued on page 52)

First Weekend AES Wins a Solid 'Yes' Vote

Much Interest In New Audio Technology

BY JOHN WORAM

- One of the most interesting applications of AES was the presence of several producers and engineers who pre-arranged a series of exhibits and lectures on new technology. These included the presentation of several new systems that are designed to be used in such an environment.

- The exhibit featured a number of the latest systems, ranging from the most basic to the most sophisticated, and included a wide variety of equipment, from simple power amplifiers to complex digital signal processors.

- The exhibits were set up in the main hall of the AES convention, and the organizers did a great job of promoting the event. The attendees were enthusiastic about the new technology, and many of them expressed interest in learning more about it.

- In addition to the exhibits, there were several lectures on new technology that were held during the week. These lectures were well-received, and the attendees were eager to learn more about the new technology.

- The AES convention was a great success, and the attendees were very excited about the new technology. It was clear that the AES convention was helping to promote the use of new technology in the audio industry, and that it was helping to bring new technology to the forefront of the industry.

(Continued on page 52)
Gauss Audio Products
for quality that can be duplicated...

Gauss Ultra High Speed Tape Duplication Systems—they've set the industry standard for high-quality, high-speed, high volume tape duplication. Totally unique features, such as our horizontal tape loop bin for gentler tape handling at high speeds, and our exclusive 10 MHz bias recording process which allows truer reproduction of the higher frequency ranges, reduces long wave drop outs and intermodulation distortion, and ensures tape copies of clearly superior quality.

To guarantee the quality of your tapes, the Gauss magnetic tape Quality Control Reproducer is unmatched. convertible tape transport and head assemblies permit quick interchangeability between cassette and cartridge formats for fast, sure checking of your tapes.

For cassette duplication, Cetec offers its fully automatic Copy-Cass II. Simply load a master and 15 cassettes, and Copy-Cass II does the rest, copying both sides of the tape in one pass, either stereo or mono, and even signaling when the job is done.

Duplication is only part of the Cetec story. If you need sound reproduced:

Gauss Loudspeakers are the finest, most powerful in the audio field—up to 200 watts of continuous power. Gauss Loudspeakers utilize a unique double-spider system which supports the entire voice coil, ensuring precise alignment and a richer, smoother sound. And they're warranted for a full five years.

If you need sound monitored:

Cetec introduces its Series 20A Audio System with PDS (Pre-Set Distribution System). Designed for theatrical productions. PDS allows you to 'create effects:', such as mixing, blending, and re-recording; 'reinforce' the system for true P.A. function; and 'reproduce effects,' allowing total flexibility in creating movement and mood in your production. With PDS, you can pre-design, pre-test and pre-set a total audio program.

Whether duplicating, reproducing or monitoring, Cetec Audio offers products of unmatched quality—quality you can count on.

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DuPont CrO, For Russ Blank Tape

DuPont, Wilmington, Del.—Within three years the U.S.S.R. will have a plant manufacturing chromium dioxide for use on audio and video tape under an agreement signed Oct. 30 in Moscow for the sale of DuPont technology.

A separate manufacturing equipment agreement involves Du Pont, Sumitomo Shoji America Inc. and V/O Teghishinpiort, a Soviet foreign trade organization, with a total technology/equipment purchase price of $7.3 million.

Du Pont granted the Russians nonexclusive rights to sell CrO, in Czechoslovakia, Hungary, Poland, Bulgaria, Rumania, East Germany and India. The U.S. firm will provide technical advice during plant construction, and will train four Soviet technicians to operate the processing equipment.

Du Pont also announced the formation of the Plastic Products and Resins Dept. as a new industrial division combining the marketing, manufacturing, research and other existing activities of the existing Plastics and Film departments, effective Jan. 1.

J.I.L Bowing Cassette & CB Combo

LOS ANGELES—J.I.L. Corp. of America has added a new in-dash mobile transceiver/AM/FM-MPX radio/cassette player combo, the J.I.L. cassette player among highlights of its Auto Parts & Accessories Show (APAA) display, Nov. 18-20 in Chicago.

It was touch and go for arrival of the new CB/cassette unit in time for the show, J.I.L. president Glen Nickell notes, but the firm has been pushing hard since the continued growth of sales for its CB track unit that was bowed a year ago.

The new unit, model 606CB, is designed to fit into the dash of most domestic and foreign car models, and the unit can be installed in conventional vehicles without cutting. Each unit is equipped with a 105mm noscope, universal faceplate, adjustable shafts and detailed installation info for the growing "do-it-yourself" market.

Special CB controls include a variable squelch control, a sidetone control, a remote control and a squelch control. Cassette features include a run time clock, playing time, automatic stop and electronic noise reduction.

Model 607, the new mini under-dash cassette unit, offers a "military" look, with features including a light, balance control, play lamp indicator, fast forward, rewind and eject buttons.

Other key items in the J.I.L. line to be featured at APAA, detailed by Al Kovacs, sales vice president, included model 825CB, the firm's break-through CB and FM stereo combination that is generally recognized as a leader in the area of audio quality.

The firm also displayed a Cassette and FM radio player with a 2500-watt low-noise, high-quality system.

NEW YORK—High-output, low-noise, low-print blanket tapers for studio mastering and professional duplicating applications were among the most popular products shown by software equipment at the hardware-oriented AES exposition.

Manufacturers displaying this product included Agfa-Gevaert, Capital Magnetics and 3M—found unprecedented visitor interest in the lines. Products shown in this category included 3M's 208 series, Agfa-Gevaert's PEM 668 Master tape, and Capital Magnetics' HOLN cassette tape Nos. 2506 and 3607. The other two blank tape exhibitors, Ampex and BASF, did not show any lower print products. BASF's line was all consumer, and Ampex promises the release of a low print product in 1976.

Officials of all three companies offering these tapes stress that high-output, low-noise, low-print products have become a necessity for the industry mainly because of the increasingly sophisticated demands of multi-track recordings.

The growing popularity of these tapes is expected to increase the importance of the low print feature to critical studio applications. According to spokesmen for Capital Magnetics, "The housing designed to hold any J.I.L. in-dash model and two speakers, for owners of boats, vans, RV's and campers.

Two other deluxe radio/tape combos that are doing well for the company are model 844, an in-dash 8-track player with AM/FM stereo radio and 605 stereo cassette player and AM/FM radio both. The firm notes that its "signal seeker" automatic tuning feature is designed not to stop until it reaches a signal, "locks in" for five seconds, then moves on to the next signal. The automatic tuning button is pushed during the pause.

Low-Print Blank Tape Meets Mastering, Duplication Needs

By RACDLIFFE JOE

Magnetic tape, with the inclusion of low noise, low print products in blank tape masters, the need for sacrificing high output, and/or low noise to achieve low print has been eliminated.

In the case of Capitol Magnetics, low-print characteristics were achieved through the use of osides, with a narrow distribution of particle sizes to achieve the lowest noise, while maintaining the best possible thermal stability.

Another important feature in the formulation of low-print tapes is the use of a dispersion process that does not break the fragile needle-shaped particles that otherwise generates a large number of particles below the critical size.

Although low-print tapes were inevitably the prime attractions among professional visitors to the AES, conventional studio mastering tapes including the Scotch Brand 250, and Ampex's Grand Master, continued to be among the favorites of the engineering crowd.

3M calls the Scotch Brand 250 "the sound of the future," and to the industry "the clean, quiet sound that is the mark of technical excellence in sound recording." Ampex on the other hand, calls its year-old Grand Master "the ultimate" in professional tape claims and the product is back-ordered for several months.

All three showed a full line of consumer cassette and cartridge products, but stressed that it has no intention of marketing the product on the highly competitive U.S. market. According to Malling Cartry, technical and sales manager, its marketing strategy for its U.S. operations, continues to be unfavorable for the company to try to market its consumer Blank tape products in this country.

Curiously, BASF officials who regrettably acknowledged the disadvantages of not having a professional line at the AES, say that while their consumer products are being competitively marketed here, their professional line would be unprofitable in this country.

However, the firm did generate a great deal of interest in its Uniset product line, which is sold to car market, but was which was enhanced by the general discontent over currently available NAB broadcast cassettes.

A Studor spokesman confirms that a hardware prototype is expected to be shown at the Zurich AES next spring.

British Industries Co. (BIC) reported Pacific Northwest Marketing, Bellevue, Wash., to rep in BIC's turntable speaker systems in Washington, Oregon, Montana, Idaho, Utah, and Arizona. Rep fees, new 2% contract old, was handled by Don and Fred Frank through a merger of their individual companies, with the staff now including Duck Bye, Bruce Sarpedal and Stephanie Goodwin.

That's because Groov-Kleen® manual and automatic record cleaners have features that put them out in front of the competition. Like a self adhesive base for firm, permanent anchoring. Or height and balance adjustments, so they'll clean perfectly on any record player. And Groov-Kleen® also helps reduce stylus wear.

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Find out about our pricing policies, high dealer profit margins, and special counter top displays for impulse purchasing. Then let your customers know why Groov-Kleen® has the shortest shelf life in the world. Rep inquiries invited.
Urge Cassette Technology To Cope With FM ‘Noise’

NEW YORK—A panel of broadcast engineers has been formed to set technical guidelines on how the broadcast industry can best cope with the problems of noise in FM transmissions.

Speaking at a panel on “Broadcast Audio Quality,” the group, which included the chief engineers of a number of New York FM stations including WJOX, WRVR and WPLJ, argued that currently available noise reduction systems for FM broadcasting were “already old-fashioned.”

They suggested that the problem should be attacked at the root, praised Richard Carbot, of the Acoustics Research Laboratory at Resonance Polytechnic Institute for presenting an apparently feasible theory for reducing noise in FM transmission without a sacrifice in frequency response, such as is now experienced with the use of currently available noise reduction systems.

The panel members, Georges E. Eres, chief engineer of WRVR, suggested that the Radio Reading test at the Cassette looks at cassette systems as one of the possible solutions to the problem.

He said that inherent problems in the design of the cartridges now being used by the broadcast industry result in poor quality recording at the point which is responsible for much of the annoying broadcast noise, even at stations with a relatively clear signal.

Endres feel that cassette technology today has advanced to a point where of broadcast current cassette heads and suggests that the industry look to endless loop cassettes and high end cassette units, like the Nakamichi systems.

Endres also suggested that the panel that radio stations were not using the full capabilities of their systems advantageously. His feeling was that noise limiting devices should be applied at the program source rather than at the point where even though it tends some help to the problem it also limits the potential of the system.

Although some dissenters on the floor felt that it was not the role of FM stations to clean up dirty FM transmission sounds.

Along with Endres, pandists included Ted Roninger, WJOX; Bob Deitch, WABC and WPLJ; Dick Sodera, Scientific Consultants; Bill McCarron, CBS AM transmission systems; moderating Jim Longfellow at the control system chair.

Daniel Enright, one of the most famous of the broadcast engineers who have been working on the problem of FM transmission, has said that the proposed system makes interchannel separation a function of program level, rather than a fixed value for all transmissions at low volume levels. Carbot and a field force has already done a number of a qualitative tests on the system, the psychoacoustic principles of which are detailed in his white paper prepared for the AES convention.

Tape/Duplicator

“Multi-Track, Better Tape = Problem?”

NEW YORK—Increasing emphasis on multi-track recordings, particularly 24-track, and the increased level capability of new improved blank magnetic tape formulations, have caused modulation noise in these products to become a significant problem and a prime limiting factor of true fidelity in sound recordings, according to Ampex officials.

In a paper prepared by technicians of the firm’s blank magnetic recording tape division, for presentation at the recent AES convention held here, Ampex explains that in earlier generations of blank tape, modulation noise was safely masked by the noise of tape noise and could not be easily detected.

The Ampex engineers—David Mills, Helge Kristensen and Virginia Santos—point out that in the past blank tape manufacturers have emphasized increases in signal-to-noise ratio in developing new generations of magnetic tape for audio mastering use. But they stress that what was a reasonable approach to the problem in the past is no longer adequate.

Other variables in formulation, such as oxides, binder and additive formulations, also help aggravate the problem, though on a lesser scale than manufacturing variables.

Ampex continues, “Modern recording practices increase the significance of modulation noise. For instance the sound of a bass guitar, with its pure vibrational characteristics, is particularly susceptible to being degraded by modulation noise, with the ultimate result being a limitation of sound fidelity.”

In a letter to the editor of the Journal of the Audio Engineering Society, Victor Ronaberger, president of the Japan Broadcasting Corporation, commented: “The problem of modulation noise in recording is, of course, a perennial one, and it is not surprising to learn that the problem continues to exist today.”

Tape/Duplicator

WHAT IS THE SHAPE OF YOUR FIXTURES?

Look at the shape of your stand, tape & record displays

because of their shape they sell tapes and records fast.

ROUND SQUARE - STRAIGHT We make the shape you need!

NH Electronics of Canada Ltd., has been formed to handle sales and marketing of Japan audio products in the Western Hemisphere. Tadano, formerly manager of the planning office, video products division in Japan, is appointed president of the new company, based in Toronto.

The subsidiary is setting up regional sales and service branches to coordinate sales through video dealers of NH videocassette recorders and videorecorders, color portable cameras and systems, monitors, microphones, special effect devices and accessories.

Recent addition to the new company's growing list of products is the latest in the series of small group conferences on “The Future For Video Data Systems” to be held at a new show, “The Audio Video Show” at the Fort Worth Convention Center, 14th Ave., Fort Worth, Tex.

Chairman is George Hersch, Zenith Radio, with conference leaders to be announced. The conference will be held at a new show, “The Audio Video Show” at the Fort Worth Convention Center, 14th Ave., Fort Worth, Tex.

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IHF Poll: ’Own Hi Fi Expo?’

*Continued from page 48*

The IHF runs several consumer-oriented regional hi-fi shows every year, and the dealer has been within striking distance of the IHF. Officials of the Consumer Electronics Group of the EIA, sponsors of the CES, are not put out by the IHF plan to annex component manufacturers. Jack Wayman, senior vice president of the CES, dismisses the plan as an idea whose time has passed, and predicts that important audio and video products will not support a fragmented show.

Wayman reminds CES opponents that the show’s strength lies in its ability to encompass the total consumer electronics scene, and that it was from the CES floor that the success stories of tape, audio components, compact discs, TV and Citrix Business Products were launched.

He further observes that IHF holds a dealer show two days prior to each of its consumer shows, and suggests that IHF needs to do something to justify its existence.

However, there are some indications that members in favor of a separate IHF-sponsored trade show are leaning toward a decision to back the IHF plan to annex component manufacturers. Officials of the Consumer Electronics Group of the EIA, sponsors of the CES, are not put out by the IHF plan to annex component manufacturers. Jack Wayman, senior vice president of the CES, dismisses the plan as an idea whose time has passed, and predicts that important audio and video products will not support a fragmented show.

IHF officials have not yet determined whether the proposed trade show, if instituted, would replace the controversial consumer shows. Gertrude Murphy executive secretary of the IHF, indicates that such a decision will be held in abeyance until after the ballots are counted, a decision reached, and the first trade show is held.

If a decision is made to hold the show in conjunction with the CES in 1977 it will most likely be scheduled for the same April dates as those set aside for the new one-year CES.

TEAC/dbx Tie

*Continued from page 48*

Incorporated Electronics here has been incredibly well and we’ve advanced to the serious stage in negotiations with several of the other firms on licensing.

The principal dbx advantage is approximately a 20 dB improvement in signal-to-noise ratio, and he noted that control of tape his and preservation of full dynamic range are among the factors limiting performance of consumer tape recorders as compared to professional studio machines.

Blakely also observes that with a growing number of dbx-encoded master tapes in the vaults of broadcast and studios, and more tape recorders in the field capable of playback, the prospect for a sizeable dbx tape market is excellent. And as the tape market grows, commercial, retail and casual markets will become a more attractive marketing proposition for labels. To date, Klavier is the sole dbx-licensed manufacturer of reproducers with six added titles out soon for a total of nine, including several Creative Systems.

Dbx also is busy on other fronts, already shipping a 2-channel noise reduction system for the Nagra IV-D stereo recorder at $600. Also being developed is an optical noise reduction system that combines a dbx encoder and decoder process for the film industry, offering similar 30 dB noise reduction, to be shown publicly next year.

DeRado Named IHF President

NEW YORK—George DeRado, president of Consumer Electronics, was elected president of the Institute of High Fidelity (IHF), hi-fi industry trade organization, at the unexpired term of Herb Horowitz, extending to next June. At the same time, the Consumer Electronics' board meeting was Victor Amador, president of Audio Dynamics Corp., and the newly-elected IHF president, the board of BSR (USA), Ltd., filling the unexpired term of Alan Novick.

Both Horowitz and Novick were with Empire Scientific and Nichols, respectively, before starting on in business by themselves and being elected to the positions they hold now.

DeRado is a graduate of Empire Scientific and Nichols, respectively, before starting on in business by themselves and being elected to the positions they hold now.

The new board includes Toby Forrest, president of Master Recorders, and C. D. Wilson, vice president of United Audio Visual of New York.

A number of major changes have taken place in the last year that have been the result of the efforts of Horowitz and the outgoing board.

The IHF now has a new executive director, the former executive director of the Consumer Electronics Group of the Educational Institute of Television, Leonard L. Shall. The new director, a former owner of a Los Angeles cable TV station, will be responsible for keeping the IHF's executive offices running smoothly.

The IHF has also launched a new magazine, the IHF News, which will be published bi-monthly. The IHF News will cover a wide range of topics, from horizons in the hi-fi industry to the latest developments in other areas of the consumer electronics field.

In addition, the IHF has established a new membership program, the IHF Fellowship Program. The program will provide benefits to members, such as discounts on products and services, and will provide members with a network of contacts within the industry.

Finally, the IHF has begun to expand its international reach, with the establishment of several new chapters in countries around the world.

The changes made by Horowitz and the outgoing board have put the IHF in a strong position to continue its growth and expansion.

U.K. Audio Fair

*Continued from page 51*

ager of Redsound (dealing in mi-

The Audio Fair company had immediately recouped the costs for taking part in the event. "There was certainly an increase in trade from overseas countries such as Venezuela, Ghana and Nigeria," he adds.
MUTZI GAYNOR
Tropicana Hotel, Las Vegas

Whether pleasantly jogging our memories of “South Pacific’s” “Bali-Hai” or juggling a giant tennis racquet, a silk smock- upsidedown over a wire for an antigravity stunt, Mitzi Gaynor is on CBS tomorrow as a guest star on “The Dick Cavett Show.” The show will be one of many professional appearances Gaynor has scheduled for the current season. Gaynor is also appearing on the CBS daytime series “The Young and the Restless.”

GEORGE JANIS
Palomino, Las Vegas

For his first local club appearance in many years, George Janis brought a rollicking fine show to the L.A. area here. He balanced his sets between the recently recorded songs included in “Memories Of Us” and the current “I Just Don’t Get You,” and long-time standards associated with him, like “The Race Is On,” “The Lightnin’,” “Ragged But Right” and “She Drinks I Still Care.” Tailing off by his own admission from the local engagements, “Vegas Those,” Janis nonetheless sounded fresh. He also looked healthy and lively, having presented his vocals in an informal yet dignified manner—no heavy yoke, but a lot of class from one of country music’s longest established and most influential performers.

TERRY GARTHWAITE
fabulous Deluxeteen

Boarding House, San Francisco

Garthwaite stepped into her debut set Oct. 9, with the utter assurance of a star. The lights faded, doors opened, and through the haze and restlessness of the Deluxeteen’s audience, Garthwaite emerged, dressed in a startling outfit, slanted slightly from the center of the stage, and began on the note that she was there to do the work. She had the crowd there at the very beginning, and she had them there all the way.

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COUNTRY SWINGER—Waylon Jennings discusses country and pop music with TV host Sammy Davis Jr. in a recent taping of Las Vegas' "Magnificent Mile" show.
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NASHVILLE—Marvin Norcross, pastor of Waco, Tex., was re-elected president of the Gospel Music Assn. (GMA) during the annual board of directors meeting held here Oct. 3. The following directors were elected in the various categories:

ARTIST/MAJOR/TALENT AGENCY—Don Butler of Nashville, along with Obed Harner, was elected executive vice president.

RECORD COMPANY—Wallace Loflin of Memphis, Tenn., and Ben Hill of Nashville, for one year.

MERCHANDISER (NEW CATEGORY)—David Mind of Nashville for two years and Dr. US. and Jessie R. of Nashville, for one year.

ASSOCIATE MEMBER—Mary Hilliard of Nashville, for two years and John Rens of Nashville, for two years.

DIRECTOR AT LARGE—Bob Benson of Nashville will serve with Ernie Ives of Nashville, Tenn.

Six vice-presidents were elected including Aaron Brown, Ed Bynum, Steve S. and Charlie Monk, all of Nashville, and Hal Spencer, Bur- bank, Calif., and Norman Nucklow, New York. Shirley Enoch of Nashville was elected secretary while John T. Benson III was re-elected treasurer.

Lou Hildreth of Nashville was elected to fill an unfilled term of one year in addition to Don Butler in the Artist/Management/Talent Agency category.

The first quarterly meeting is planned for Dec. 1 and newly elected officers of GMA are planned.

Out At Avco, Mull Opens Own Company

NASHVILLE—With the closing of the country division of Avco Records here, national country promotion and sales director Frank Mull has opened his own company, Mull-THI Promotions, an independent national operation.

Headquartered in the new United Artists Tower, Mull-THI will provide promotional services for artists, writers, publishers and independent record companies.

Distrib Pacts Set By Nashville Firm

NASHVILLE—International Record Distributing Associates (IRDA) has made a deal with several new labels in various parts of the country, including two Nashville-based companies.

Universal Entertainment Corp., has purchased ES Records of Nashville and will be distributed by RODGREG DATE—A happy Sherrie McCalhoun is sandwiched between WOAK-AM’s Chris McGuire, left and Mercury and John Rodriguez, right at a Nashville restaurant. Sherrie won the “Date With John Rodriguez” contest sponsored by Phonogram/Mercury and WOAK-AM, Nashville.

RADIO SCHOLARSHIP—Dr. Ed Kimbrell (seated) and the turkey from the Mass Communications Dept. of Middle Tennessee State University, accepts the first scholarship check from the Country Radio Seminar. From left, Tom McEneney, Dr. Ed Kimbrell, are the Executive members (clockwise) Jerry Seabolt, Barbara Stirling, McEneney, Bill Cottle, Mike Milam, Sargent attorney and Charlie Monk.

For one
Billboard
Subscriber in 50 . . .

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<th>Title</th>
<th>Artist</th>
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<td>Hank Cochran</td>
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<td>Eddie Rabbitt</td>
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<td>&quot;I'M SORRY (I'LL NEVER HURT YOU AGAIN)&quot;</td>
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*Note: This list is an excerpt from the Billboard Hot Country Singles chart for the week ending 11/15/75.*
El Paso FMer Goes Religious

EL PASO—KPAS-FM here is the latest station to go to an inspirational format. The station will broadcast inspirational music from 6 a.m. until 10 p.m. daily, and will also feature local and national religious leaders providing messages for El Paso and the greater Southwest area. “People want to hear positive music on the radio, music reflecting positive values that inspirational programming brings,” says Michelle Hattson, president of KPAS-FM, “and now for the first time in this area people can tune into the joyful sounds of inspirational music.”

George Faulder, station manager, explains that the broad cross section of inspirational music available includes quartets, country singers, rock recordings, sacred and religious songs, as well as some of the road type gospel singers, all with an inspirational feel. KPAS-FM officials feel their new format presents an alternative for the area. They also feel that because inspirational music has a Nataly incompatible to other music types, advertisers will feel comfortable with the new format.

Flurry Of New Country Pacts

NASHVILLE—There’s no calm following the storm of country music week as local labels, publishers and bookers sign new acts to their rosters. Sammy Smith, who teamed to fame with Kris Kristofferson’s “Help Me Make It Through The Night,” has signed with Elektra-Asylum Records after a five-year stint with Mega.

Meanwhile, Lorrie Morgan follows the footsteps of her late father-Grand Ole Opry great, George Morgan. The 16-year-old writer-singer inked a contract with Four Star Records, and the label’s chief, Joe Johnston, will produce.

Larry Lee, formerly with the Screen Gems and Johnny Cash publishing operations, has signed exclusively with AcaRose-Recordings. And Roy Head, the former rock star who turned country, has signed an exclusive booking agreement with the Lavender-Blake Agency.

Scruggs Mending After Plane Crash

NASHVILLE—Earl Scruggs should be headed home from Nashville Memorial Hospital momentarily as he continues his successful recuperation from injuries suffered when his private plane crashed while he attempted to land in Nashville Sept. 28.

A series of operations—the latest on his ankle and wrist—has Scruggs on the mend. Scruggs will continue his recovery at home before taking his show back on the road. His sons Randy and Gary, are continuing the dates. Scruggs, a pilot, bought a plane in 1957 after he was injured in a car crash.

The famed banjo picker hopes to be sufficiently recovered by November to attend the world premiere of the movie “Banjo Man” at Washington’s John F. Kennedy Center. The movie features Scruggs and his Review along with Joe Baze, David Bromberg, the Byrds, Rambling Jack Elliott, Tracy Nelson and Mother Earth, Nitty Gritty Dirt Band, and Doc and Merle Watson.

SPECIAL PRODUCT—Mrs. Bob Wills, wife of the late Bob Wills and creator of western swing music, presents a special repackage album from Epic Records combining the recordings of Bob Wills and His Texas Playboys and those of contemporary swing band Asleep At The Wheel. Entitled “Fathers And Sons,” the LP is a special offer to CBS accounts, and for right in 72.5¢. Garner, Asleep at the Wheel, Leon Macauliffe from the Texas Playboys, Mrs. Wills, Ray Benson and Floyd Domino, Asleep at the Wheel and Al Strickland, one of the Texas Playboys.
**BBC Bars Future Tense On Ads By Record Companies**

LONDON—The British Broad- cast Corporation has decided this week that record companies are not permitted to take advertisements in the BBC’s radio or television stations in order to promote the fact that an artist or record "will be" appearing on a BBC radio or television show.

The only advertising acceptable to the BBC is that which it has in operation for some time and its policy is known within the industry. As a result, the BBC has not yet decided the future tense on advertisements by record companies.

TOWN A JAZZ MECCA

80,000 Are Drawn To French Pulsations

PARIS—More than 80,000 people attended the Nancy Jazz Pulsations Festival, the 10th to feature the total of 104 jazz presentations in various parts of the town.

The Pulsations even succeeded totally as a festival, which formed into a jazz mecca for the 11 days, with fringe programs of the bars and!!!

*International Tumble*.

Peter Robinson and John Hall, two financial experts with backroom experience in the record industry, have joined forces to produce a new, established Thunderbird Records, set up by Chris Hutchins and Mick McGowan. A huge album company, it has been joined to meet the needs of the huge, 9,000-seat marquee.

Among the highlights of the festival were a storming session by Nor- man Grumet’s JATP unit with Oscar Peterson, Dickie Gregory, Milt Jackson et al., some virtuoso trombone playing by Albert Mangelsdorff and an impressive return after a four-year break of the 53-piece Keith Tippett band, Canad.

Also appearing were Ted Curson with the Mal Waldron Trio plus tenor Chris Wood, an impressive Groove管网 creation called the Utopic Orchestral, Randy Weston, Roswell Rudd, Ber- nard Lubin, Jimmy Wheels, Eddie Waters, the Stax of Flatt, Chris McGregor’s Brotherhood of Breath, and the notable duo of Davenport and Bryden. "It may be a first-time deal of this kind and it must become a trend for the future. In the past we have issued some recordings just on tape, by people who are putting them on tape, we produce audio and video production deals.

Richards was formerly musical di- rector of the BBC and is also working for John Barry, and has done the orchestrations for the London state radio and television programs, and is now working on orchestration for a new show "Great Expectations." Richards will also be responsible for negotiation of contracts, execution and all activities in new business development and special projects.

Mike Collins has joined CBS as sales coordinator, reporting to sales manager, John Maule. We will coordinate sales, marketing and distribution and I think we can expect more on tape-only signings in the future."
U.K. Pressing Facility Shortage Worst Ever

*Continued from page 3*

Companies have been able to cope up to the end of November, but the situation will be critical from about the beginning of December. The reason for this is that the British market has been increasing rapidly and there is a shortage of pressing facilities. Some companies have been able to cope with this shortage by importing records from the U.S. and EMI has had a lot of pressing done in Italy.

Heino Gets Platinum in Germany

COLOGNE—Heino, who continues to be Germany’s top singer with unequalled record sales, receives a new gold record, his third, in the Federal Republic on Friday (Nov. 25).

In addition to his four gold records, Heino has collected a number of platinum records, including an EMI “Golden Dog,” highest possible award, in his recent album, Sales of 1.3 million copies of “Heino—Seine Groben Erfolg.”

In the course of his award-winning series, Heino has presented four gold records, including his first, which was issued in 1978. Initial orders for the new release are already more than 250,000 copies here in Cologne.

London Special Two-LP Package of Drifters’ Greatest Hits

LONDON—A special two-LP package of the Drifters’ greatest hits, put together jointly by Atlantic and Bell, has sold so well in the north-west of England, via television promotion, that it has entered the chart and now a fully national campaign is being geared from Dec. 4. Record companies cooperating with Coleman’s aim to promote “Your Love’s Like a Rollin’ Stone,” an album “Musidum,” competition prizes including golden jars of mustard.

EMI releasing a four-track sampler, “Heine,” to show to dealers, to check reaction on a possible single from the forthcoming “Dancing Girl.” slopes, “We’re Too Young,” “Een,” and “Een.” Asylum Records seem to have got the feel of the LP in their new packaging.

Three Christmas concerts by the Who at Hammersmith Odeon in December, following their U.S. tour, which starts Thursday (20)... Jonathon King strikes again with a single “Born to Be Cheap,” which a 45-year-old fall on his U.K. label, the song a U.S. hit for Glenn Yarborough. New LPs: Rod Stewart’s “The Last Waltz” (20), completed tracks for their new album in Le Studio, outside Monaco, France, the sessions being handled by well-known producer Nicky King... The Who, “Pinhead” by B.B. Show, and all-round musician Ed Welte, star in charity concert here on behalf of the Battered Wives’ Fund... Steve Harley and Cockney Rebel showed in a movie short called “The Mystery of The Half-Ball” that their cinema run of this month and filmed during a London gig. Donald Byrd’s “Blackbird” for SIAE, his first U.K. top-five album for the ball... Offbeat Christmas James Brown back in his very “Let It Be” lacks the Beatles. (Continued on page 65)

International

Club Stats Show 863 LPs Issued

HAMBURG—Records club in Germany gave away 948 LPs and 280 cassettes in 1975. The largest collection of releases from clubs was that of the giant Bertelsmann in a total of 162,415 items, followed by Sony in the U.S., with 137,484 items, and third was that of EMI-Electrola.

Bertelsmann’s new release program includes 58 paintings by well-known artists, a selection of German and foreign music, and a selection of books on art and architecture. Bertelsmann also offers music videos on video cassettes, including 80 videos from film archives, and 200 videos from television archives.

The Bertelsmann club is expanding into a number of European countries in a joint venture with the Dutch television station, which produces the Dutch version of “The Big Band,” a popular music series on ZDF.

The Bertelsmann club is also planning to introduce a new line of music videos on video cassettes, including 80 videos from film archives, and 200 videos from television archives.

Number of Small Stations In Italy Soars In 8 Mos.

*Continued from page 4* then been closed down or government officials because in addition to being music stations they may have aired political commentary. The status of those still operating is as yet undefined by the courts. But the growing number of stations seems pleasantly surprised at their appearance as they give a promo-}

WAM Import

Jazz Revival

HAMBURG—WAM, a small record company located just outside Hamburg, has played a considerable role in the traditional jazz revival in Germany. It began in 1973 releasing six LPs, followed up with 10 in 1974 and since then has issued about 20 new recordings per year.

Run by traditional jazz enthusiast Klaus Meyer, WAM has achieved considerable success, particularly with a group from Hanover called the Bourbon Skiffle Company whose latest album has netted up 40,000 sales.

Initially, WAM’s releases were confined to traditional jazz but subsequently German blues and folk groups, such as the group on the EEG label, have also been issued. However, jazz fanatics like the young Hamburg clarinetist Reinhold Feller, former Acker Bilk trombonist Bob Wallis, and Nils Holger Mangs, have been important in promoting jazz in Germany. As well as playing in Germany, they have also played in other countries, such as the U.S. and Canada.

The WAM label continues to be an important outlet for traditional jazz in Germany and is gaining in popularity in other countries as well.

Island, Transatlantic Tie

*Continued from page 6*

The same name published earlier this year by Eyre Methuen and written by Robert D. Karr and edited by Doreen Dietrich, Da-}

Decca, EMI, Harvest, Charington, Glax, Claddagh, Leader and Young Blood. Tracks of the four albums have been described as “the most important development of British folk-rock spanning nearly 25 years,” and the record company has sold more than 120,000 copies in the U.K. alone.

Included are: Fairport Convention, Pentangle, Steeleye Span, Albion Country Band, The Incredible String Band, the Chieftains, Mr. Bluefish, the Dubliners, the Jack O’Lad, the Watermen, the Young Tradition, the Beverley Sisters, Dave Swarbrick, Bert Janisch, John Renbourn, Ralph McTell, Roy Harper, John Martyn, Ian Campbell, Al Stewart, Martin Carthy, Dave Swarbrick, Steven Ashley, Shirley Collins, Davey Graham, Bob and Carole Pege and Richard Thompson.

Cuba general manager Barry Betchel and ABC’s vice-president of Telematic Films to set up new management outfit... Polydor here delving even further into the nostalgia vaults to reissue the Beach Boys’ first album... "Saller," which was released in 1964... Former Unit Four Plus Two partner group member Lamin Jobin leaves CBS and ad staff member, returning from Robin Blanchflower’s “Up-Tempo,” the South African music group, to sign a big business on a provincial tour, moves

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WELCOME TO JAPAN
WINGS
THE GREATEST CONCERTS
AT BUDOKAN TOKYO
NOVEMBER 19, 20, 21

LET IT BE

TOSHIBA-EMI LIMITED
UDO ARTISTS, INC.

McCartney
EPS-80231

RAM
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Speedway
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Band On
The Run
EPS-80235

Venus And Mars
EPS-80236

TERMINATED

Copyrighted material
Canadian P.O. Strike

- Continued from page 4

but it's the secondary that we are missing.

"For instance, our country promotions are shot because most of the country stations are in the secondary markets. We're hand-delivering to stations where we can but that's not practical in some of the areas.

"Of course, another of the dispersions is that we are not receiving the trade magazines during the strike which means we are having to stay in touch with the U.S. and other parts of Canada by phone."

"A mail strike really hurts when you're as a company," says Lynn Mullan, director of operations for Island Records in Canada. "When you need to communicate with a lot of people, the phone is not always the most economical or practical way. Secondary markets are just as important as major markets for breaking records but how do you get to them?"

"Our biggest frustration right now is that we have singles by Marty Saint and Pete Wingfield that were starting to make gains in Canada. All our promotion now is being done by phone. With the phone it's not the money so much but the time factor, even though I estimate that our phone bills have increased by 500 percent in the last two weeks."

"There is just no information flow. The Canadian trade had to suspend publication and we're not receiving the national trade media. There are no major problems arising from the strike at the moment but if it lasts much longer we could be in trouble."

Peter Taylor, Ontario manager for United Artists (Canada), indicates that he is doing more driving to visit the stations and is on the phone constantly. The main problem, though, he feels is that certain records have to be held back on promotion until the strike is over.

Bill Johnston at Muntz in Burlington, Ont., indicates their company is running through the problems of communicating without mail with its wall's suffix line. Adds Johnston. "The major problem area is of course in the collection of money. We are now arranging for a step-up program of bank transfers."

Mike Coble of Concert Promotions International, one of Canada's largest concert promotion companies, indicates that the major disruption for them is that they can't receive or send out contracts and, therefore, are depending on telecon conferences.

Tom Wilson, head of Concept 376, the Toronto-based booking agency, seems to have found a silver lining to this cloud. "It's not affecting us that bad," says Wilson, "We have just set up a system of bank transfers and are either wire or telecon for this comm."

"The phenomenal thing is that whereas our money collection used to be in the vicinity of $5,000 a week, during the postal strike it has shot up to $12,000 a week. There seems to be a lot of people coming by the office while the strike is on and most are bringing money. Our telephone bill and other communication expenses are up by about a third."

When you're looking at the next 10 weeks of action, you have to protect your territory. It's been very helpful because now the kids in the streets don't have to go downtown to buy records or depend on the very limited selection that a rack store can offer. It is extremely beneficial to a record company like ourselves to have the growth of comparatively full-line stores. All your major shopping centers have had a fine collection of inventories of records. I think this is a fairly healthy trend to continue. Will Ian & Sylvia every major buying of a rack jobber. It certainly forces rack jobbers to pull up their socks like that. They don't want to be competing indirectly with these stores."

Dana Evans, director of marketing for Capitol Records-EMI of Canada Ltd., indicates that judging from his telephone and Capitol's unprecedented sales month in October, record retailers throughout Canada are experiencing a drastically premature seasonal sales boom this year.

"The peak period in this industry traditionally begins in November but our outstanding October sales this year appear to be reflected in the turnaround at retail level," says Evans. "We don't expect any slowing down before Christmas."

"We aren't prepared to tied the phenomenon to any change in the economy but rather he detected a general increase in the customers appetite for music entertainment from different sources."

"Add Evans, this year has witnessed a major healthy number of new recording artists gaining in popularity while the established superstars are not losing any sales as a result. Much of our best selling product at the moment is from artists who were relatively unknown a short while ago."

IAN IS PRODUCER

Sylvia Doing Solo Disks

TORONTO—Sylvia Tyson, one of the major acts in the folk world of the early sixties, has set out on a solo recording career with her husband, Ian Tyson, producing. For a number of years Sylvia was in busy albums out in Canada on Capitol, but now she is appearing on the show in Canada—a country-oriented show "The Ian Tyson Show."

"When Ian and I were approached to be the hosts of that TV show, one of the conditions it was time for us to do some things separately," says Ms. Tyson. "That five-year period of doing every other show with him and having income without having to really put a lot of time into it was crucial to me in terms of developing what I'm doing now. I had a lot of time to spend and I was able to do whatever I wanted to do."

"Besides a recording contract with Capitol Records, I'm basically working on both shows. Ms. Tyson also has a radio show "Touch the Earth" and has done a number of TV specials lately."

Ian Tyson has always had a special feeling for country music and when Ian and Sylvia dissolved their singing partnership that's the direction he moved. He recently had a country album out in Canada on A&M, and a number of American labels are showing interest in furthering his career. A U.S. contract, Sylvia is already released on Capitol in the U.S. with "Nitty Gritty Country music," explains Ms. Tyson. "I enjoy writing it and singing it, but it's just that it happens to be the first of my solo repertory. Ian is still writing and recording. He won three awards at the recent Canadian country awards presentations and he's now waiting for the TV show to cool out a bit before getting too involved."

Her new single "Sleep On My Shoulder" from the album will be released in Canada this month. In December she begins work on her second album at Toronto's Thunder Sound Studios with Ian Tyson producing.

"How does Sylvia look back on the Ian & Sylvia days?" "I have no apologies for our own past," she says. "It was really good music. As far as Ian and I working together, well, we are still working together. I produce my albums after all, it's just a different context. I don't know whether it could have been trusted as another producer with that album—"as a matter of fact, I'm sure I wouldn't have been able to work with another producer with that album—"but that's another story. You can't make definitive statements about something as close as that and I don't have any plans at the moment."

Canadian P.O. Strike

October Boom Fact Or Fancy? A&A Head Says It's Latter

TODAY—Though a number of Canadian record manufacturers are claiming that October was an exceptional sales month, the head of one of the major record retail chains accuses wholesalers of unqualified optimism regarding a bonanza sales year.

"At the wholesale level, record companies are seeing unprecedented sales levels," states Rick McGraw, the vice president and general manager of the A&A Record chain in Canada. "What they are seeing is more of a reaction to conditions in the market than it is sales through to the consumer. Record manufacturers this year have earned a terrible reputation for fill, and at this point, everyone is second-guessing manufacturers on key product and ordering it in October for the Christmas market, I know we have. We placed orders for probably a couple of million dollars worth of product last month, having forecast our needs through Christmas. We, of course, will be reordering, but whereas last year we ordered in November, we ordered in October because there is a supply problem."

"A&A's factory is on strike, and they're running around to get out their product. Polydor is forcing bring product in from the U.S. If we place a $100,000 order with Polydor, we're lucky to get a 50 percent fill."

CONGRATULATIONS

As a measure of Sylvia Tyson's versatility she has just won the Big Country Awards "Outstanding Performance Female Country Artist" for an album that covers all categories. Perhaps Rolling Stone Magazine says it best..."Womans World" is a mature pop album whose low key charm, insight and musical integrity are consistently engaging.

Thank you Rolling Stone, thank you Sylvia Tyson
LONDON—A seven-year fight to establish the copyright ownership of the theme music from the television series "Callan" ended in the High Court last week with the settlement of an action brought by Mood Music against de Wolfe Ltd., after a two-week trial.

Mood Music, a subsidiary of the Sparta-Florida Music Group, contended that a composition entitled "Girl In The Dark," used in 1967 for an ABC-TV play "A Magnum For Schneider," a forerunner of the Callan private-eye series, was sufficiently similar to an Italian song "Sogno Nostalgico," as to be an infringement of copyright.

Lyrics of the Callan theme "This Man Alone" were also claimed to be an infringement. Mood Music claimed that "Sogno Nostalgico" was composed in 1963 and copyright was assigned the following year. Records of the song had been made in Italy and were made available from the company's library in 1965. It was used as the theme for a television series, "The Rat Catchers." De Wolfe alleged that "Girl In The Dark" was the work of a Dutch composer in 1960 and submitted to other people before the copyright was assigned in 1966.

The terms of the agreed settlement, read out in court, provide for the assignment to Mood Music of the worldwide copyright of "Girl In The Dark" and for the payment of royalties previously earned by the song and all future royalties worldwide. Money held in suspense will be released and allocated on the basis of Mood Music collecting half royalties earned by "Girl In The Dark" and one quarter for "This Man Alone" in the U.K.

De Wolfe will pay all costs, estimated to be about $70,000, but does not admit liability.

The Florida chief Jeffery S. Krugman said: "Our position has helped vindication of our claim and, as a result, a new precedent has been brought about the admission of similar facts evidence, usually connected with criminal cases, into a copyright suit."

Jung New EMI Europe Director

COLOGNE—Wilfried Jung, managing director of EMI-Electric, Cologne, has been named as the new managing director of EMI Europe. He will succeed Oscar Hamilton, who retires in two years, having held the post since its creation in 1968.

Jung, who has been with EMI-Electric for 25 years, was appointed joint managing director in 1969 with Dr. Gerhard Hunsdorfer and became managing director in 1971.

The EMI position, based in Zug, Switzerland, has the responsibility of being profitability watchdog for the EMI companies in continental Europe as well as coordination of repertoire and third-party contracts. Jung will go to Zug in mid-76 and will spend a year or so familiarizing himself with the job before taking over from Hamilton. It has not yet been decided who will succeed Jung as managing director of EMI-Electric.

Don't Let The Name Of The Album SHOCK YOU!

RICH WAMLI & CPPERPENN

FUSE

N. An album of supercharged songs from one of the hottest groups north of the 49th parallel. Handle with care.

HAMBURG

Danish singer Dorte has a new single, "I'm A Woman" produced by Janosch Heider produced single "Cumbaya, Cambayroon" out on Metronome here. And Copenhagen-based Etta Carr has a single "I'm A Woman" also out on Metronome, the company also on a big promotion campaign for Bergen, with albums by James Amszog, Jacques Brel, Joan Ferrat, Jennifer Greer, Nino Ferrer, Michel Delpech and Michel Sardou, selling for $6.20.

A new promotion girl for Slovak Musikkverlag in Hamburg is Liane Jessen. Peter Hermann of Boston Musicverlag in Cologne celebrating his 25th anniversary with the company. The Temptations have sold 400,000 albums in Germany over the last three years. Oliver Onions from Italy writing the sound-track music for a German television thriller.

Producer Peter Orlow produced a single with the entire disk-jokey team of Radio Luxembourg in aid of cancer research, with Robert Lenz, and his song "Lenas Valetid," in which Lena Valaitis, the London restaurant "Immer Die Schoenste Traume" is on the show. At the Low, Toepee Humphries, chief of the Les Humphries Singers, has started a solo career. "It Must Be You."... Wear Sczpricka has left RCA Music in Hamburg. Francesco Day & Hunter has set up Big D Productions, with composer, producer and singer Dellee Petersen, who has a new single, "Retseped Mameeto." Telefunken, Rock Co on a record with the "Anabelle" single, and Shanghai has released "Sto. Tsho. Noch Sand."... EMI Electrola using a radio and television campaign for the "EMI Super 20," with "Dirtys," "Green" and "Hit's."... Cliff Richard here singing "Hanky Torn."... Procol Harum, Joe Cocker and Harvey Anderson, selling at $4.4. Susan has contracted to the Trio Colleum Musikum from Tidakan. CBS is to release a live album called "Love."... Roger Whittaker doing well here with his "Last Farewell" single.

HELSINKI

Bay City Rollers in for a second Finnish single, "Don't Give Up," at the recently opened Messukeskus in Helsinki, but despite good advance promotion the act pulled only 2,500 fans. Nevertheless, Roller-mania is catching on here and into, a local pop magazine, has published a BCR extra, which is selling well.

Finland has started preparations for the 1976 Eurovision Song Contest, despite some doubts, and unlike previous years the competition is open to all Finnish composers, the best song getting a $900 prize, final selection being by provincial juries. Country Express, the Finnish country act who won a Scandinavian "championship" recently, signed by EMI Finland, with debut single in the can.

Heltiki Sarmanto, noted Finnish jazz pianist and composer, now with the Hi-Hat label, has many years with EMI, and a new album is out soon... Sanoma, leading newspaper and publishing house, is celebrating the 150th anniversary of Jusva Strauss by promoting and selling a "Best of the Strauss," a seven-LP set compiled by Arola.

From The Music Capitals Of The World

CONTINUED FROM PAGE 62

Canada

Carpenters Yule Single Out In U.K.

LONDON—A Carpenters' Christmas single is being issued here by A&M to compensate dealers who face overstocking of the duo's product following the cancellation of their U.K. tour, caused by the illness of Karen Carpenter.

The company had originally intended releasing a box-set "The Carpenters' Collection," but the project has been shelved indefinitely.

A&M Marketing boss Mike Deans says: "We are releasing the Carpenters' 'Santa Claus Is Coming To Town,' backed with 'Merry Christmas Darling,' Friday (21), in the hope it will stimulate trade for the dealers who had naturally stocked up with Carpenters' product in anticipation of the tour's sell-out success."

He adds that though a new single seemed the only way out of the problem, there has been difficulty with product. "We didn't want to take yet another track off the 'Horizon' album, so we decided to reissue 'Santa Claus,' which was originally out last December."

"It isn't a case of trying to grab extra sales, because Carpenters' product will sell everywhere. It's just a way, but we felt we had to do something positive for the dealer."

...Continued from page 62

(Contuted from page 62)
MEXICO CITY—"Having licensees is OK, but setting up a network of one's own distribution outlets can be considerably more effective, both from the financial and operational point of view," says Rogiero Arcaraga, one of the microspoken executives of the Mexican music industry.

In a little more than two years after his having actively taken over the reins of Dostos Orfeon, he has advanced his company at maniacal speed whereas there is now a smoothly functioning branch in Los Angeles, one having just opened in New York, and two more due to open within the next year. That's all on top of substantial increase in his home market here over the past 12 months.

Arcaraga isn't completely knocking the basic system of many companies maintaining licensee arrangements in foreign territories, but he is substantiating a fact that it is beginning to take hold with Orfeon. In fact, his organization is one of the first Mexican-born labels to adhere to such a policy of going all-out in other nations by establishing home office control.

One of the key theories of Arcaraga in setting up his outlets is to have them as "demilifered" as possible. "We'll have to export to those outlets as well as establishing artists from those respective territories," he asserts. Besides the setup on the West and East Coasts of the U.S., the go-go executive is planning subsequent bows in such places as Colombia, Puerto Rico, Venezuela and Florida.

Each office of Orfeon will be self-contained, from the actual recordings in those offices to tightly controlled manufacturing, packaging, and distribution. "We think we have something to say," he says. "Especially when it comes to producing involving Hispanic America." He qualifies the latter portion of that statement by implying that also includes the some 20,000,000 Spanish-speaking residents who reside in the U.S., especially in the West and East.

Arcaraga's ETS (estimated time of success) in each locale before they will reach the top 10 somewhere two to six months. "We won't be spreading ourselves thin, but rather focusing on 'Papi's' well being before he is into another market before the previous one has shown a profit," he cautiously opines. At his present pace, the company's heavy inroads in the record industry are participating in accomplishing his goals in California and New York.

Salsa (Spanish for "sauce"), which formerly boomed for Mercury, has been placed in charge of the go-go headquarter, to setting up both as the top executive in L.A.'s new modern facilities. Both are "very familiar with their markets," Arcaraga points out, and each has a "well qualified" personnel to back them up. His self-sustaining branches. Bobby Maria recently joined the N.Y. office of Orfeon as promotion manager following a stint with Finca.

The basic product Arcaraga hopes will turn the profit trend in each area is King Clave, Sonora Mantanera and Lupta D'allies. They have already had a number of hits, and are doing very well in the salsa-topped Latin market.

Unlike his consiglio Emilio Arcaraga in Florida, "the competition in the television industry, Don (for the respected genre of the Latin world) Rogiero is making his mark among distributors, specifically in the local market where the opposition is heavy from the likes of such powerhouses as Sony, CBS, EMI-Capitol, Musart, Peabody, and more than a dozen others.

One of the more promising plays and Arcaraga's forces in doing things by the numbers was a massive rock concert produced by the salsa-powered Emilio Capitul, Musart, Peabody, and more than a dozen others.

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Puerto Rico

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cities, many of them in South America, and they repay at a good deal of our music," Adler says. "Of course, they're welcome to go to any of the all-industry committees and then the courts to get a ruling, but we think they're wrong."

EMW was even sharper in its reaction. A spokesman notes that by consent agreement with the courts they cannot make exactions to the basic contract on an ethnic basis. Only if the programming format was changed to all-news or all-talk could something be done.

"The fact that they are ethnic stations should not be used here because then the same thing could be said for stations in heavy old-style Spanish music, or country music or Polish music or what have you."

Several Latin record companies who also own music publishing divisions, have complained that despite heavy play of their music on Spanish-language stations here and in Puerto Rico, the companies receive very little in royalties.

In addition of putting the fees from the Latin stations into the general pool for distribution, a separate pool for Spanish-language companies should be set up to receive the fees from those ethnic stations," Jerry Morgenstem of PolyGram.

Both ASCAP and BMI disagree, and point out that in order to do such a thing complete consensus of playing music is required.

"To do a complete census is so expensive that it would be self-defeating, and the fact is that it wouldn't cost more than what we take in if we were there and would definitely not be distributed in royalty," Russ Gangkl of BMI maintains.

The fact of the matter is that the Spanish-language stations employ less than 1 percent of the 7,000 radio stations in the United States and its territories. Furthermore, the number they play can only represent a very minute portion of the total no matter how often playing the Spanish-language stations. That is why their royalties are so small.

In any event, the PR broadcasters have no intention of backing off from their planned action in 1977, and it appears that both ASCAP and BMI will welcome the challenge in order to clear the air once and for all through the legal machinery.

Musart Emerging

From The Music Capitals Of The World

COUNCIL OF EUROPE: The Soho Square headquarters of CBS Records U.K. is the venue of the quarterly meeting of the CBS Council of Europe Forum which brought together 10 CBS chiefs to exchange ideas and to plan for the future. Left to right are: Rudy Wolpert, managing director of CBS Germany; Jorgen Larsen, managing director of CBS Sweden and director of Scandinavia operations; Alain Levy, staff assistant, CBS Records International; Maurice Oberstein, managing director of CBS Records U.K.; Jan Van Bogaert, director CBS Records, Holland; Jacques Souplet, president of CBS France; Marc Wagyard, director of operations Austria, Belgium, Switzerland and Spain; Tomos Munoz, general manager, CBS Records, Spain; and Nor- man Block, CBS Records International director of business affairs and administration.

U.K. Label Distrib Pact?

NEW YORK—U.K. Records has disclosed that a distribution deal is in the works with Phonogram/Mercury Records. However, certain acts and product on U.K. in the rest of the world may be licensed to other labels in the U.S.

The first example of this situation concerns label Jonathan King's solo project "Pamela Bianca," which is distributed by Big Tree Records.

A Kudu for KUDU—On a recent visit to the U.S., Kazuo Takeda, managing director of the international department of King Records, reports to Creed Teylor, president of CTI Records, on the success in his country of the CTI and KUDU labels, which King distributes in Japan. Looking over the U.S. charts in Billboard are, from left to right, John E. Nathan, president of Overseas Music Services, which handles the international activities of the CTI and KUDU labels, Kazuo Takeda, and Creed Taylor.

October Boom At Cap-EMI

TORONTO—Capitol Records-EMI of Canada Ltd. had their best sales month in the Canadian company's 21-year history in October according to David Evans, the director of marketing for the company.

Evans attributed the strong sales showing to "a very strong sales effort in all regions based on the success of excellent promotion at the radio station level across the country.

"We are fortunate to be working with a broad base of successful Canadian and international product. Suzanne Stevens and Beatle Domi- nage have contributed greatly to the over-all picture and we are enjoying exceptional sales with some of our newer international sales efforts like the Sweet and the Bay City Rollers.

"Among the established artists, Glen Campbell, George Harrison, and Helen Reddy are also selling very strongly at the moment. Up- coming releases by Anne Murray, the Band, Ringo Starr, Kraftwerk and Helen Reddy, in addition to Capital based Christmas marketing campaign indicates an increasingly healthy sales pattern over the coming months.

BENNETT SIGNS—Tony Bennett, signing exclusive distribution deal with RCA of Canada, on behalf of his compact discs, Improv Records. Left, Bennett, center, Harry Ascola, Vice-President / General Manager, Improv Records; and Ed Preston, director of sales and promotion, RCA of Canada.

Cover All Fields

PUBLISHERS WILL POP WITH HEAVY MUSIC BOOK LIST

By DAVE DEXTER JR.

LOS ANGELES—Two books on rock music stand out among literary works to be published shortly.

With a little help from his friend Steven Study, an industry executive, Greg Mitchell wrote "Me, Alice," which Putnam will market next February. It's a first person account of the entertainer's career.

Lee Viosek's "Encyclopedia Of Rock Music & Artists" is now in preparation for release by Drake. It's an oversized, generously illustrated tome which should have a market of its own.

The Harvard Univ. Press will be taking a leaf from the record industry in January when it publishes Leonard Bernstein's "The Unanswering Question." Along with the book the eminent New York conductor has included a 200-page audio price tag on the unconventional package.

"The first is a biography of singer Cher Bono Alman by George Carpoz. Jr. Berkly will publish it in paperback later this month at $1.95.

It's the old-timers, however, who dominate the list.

The late Eatontown columnist, will see his "Sinatras" book reissued by Macmillan next spring. There have been several similar stories on the singer published previously.

Bryant & Guion teams with Cab Callow to tell the life and career of the singer-bandleader in "Hi-De-Hi, De-Hi-De-Hi!" for T. Y. Crowell. Callow will hit his mark and promote the book, due next spring at $9.95, same price as the Sinatra entry.

Outspoken, unpretentious, highly emotional Rudy Vallee also leaves his story to the press to make a national tour playing his "Let The Chips Fall" book. Pub- lished by Gold and published by researchers, it will be spending $20,000 for starters to exploit the 320-page volume with 60 illustrations. It's also priced at $9.95.

Harry "The Yardbird" Va- llee sold hundreds of thousands of copies in the 1930s and still is sporadically active.

Hopkinson & Blake on Nov. 10 will offer Mark Evans' "Soundtrack: The Music Of The Movies," dealing with the functions, ethics and esthetics of numerous motion picture scores and wielding the names like Stein, Korgnol, Waxman and Ross prominent.

The November 11, this year Press will offer "Ravel: Man And Music," by Arbie Orenstein high- lighted with interviews, letters, interviews and reproductions of nine Ravel compositions said to have been written during the 1930s.

The house of Harry N. Abrams discloses it will put into the stores a year from now, at $25, "Jazz People," a luxurious coffee table candidate, it's a compilation of 175 photographs and studies of prominent jazz musicians accompanied by Don Morganstern's text. The photos is by Bill Gottlieb and he has been moved to London, provided striking photos for album covers to nu- merous jazz events.

"I want this book," says Brack, "to serve as a tribute to the scores of musicians whose friendship I have. My photographs are intended to show the warmth, dignity and soul of these artists."
HELEN REDDY'S GREATEST HITS—Capitol ST-11467. The only true live singles set as well as being a live stage concert is presented. Set A includes LP number one, with the set offering a perfect showcase of her varied talents. Able to handle straight rock, rootsy love ballads, country-western, and a variety of other styles with ease, Helen Reddy is one of a select few women who has been able to develop a successful career in a diverse range of genres. This set also features her hit singles, "I Am Woman," "I Think I'm Gonna Like It," "Don't Call Me Mama," and "I've Never Loved a Man (The Way That I Love You)."

GORDON LIGHTFOOT—Gord's Gold, Reprise R-32177. Although Lightfoot is on a different label, the same early days of his career are apparent here. The set captures a young Lightfoot, honing his craft and developing his signature sound. The set also includes some of his early hits and fan-favorites.

GUSBIE LEWIS—Dealers: Capitol L-2198. This set captures the early days of GUSBIE from the time he was a member of the band in the 1960s. It includes some of his early hits and his signature sound.

JANET JACKSON—The Very Best Of, Arista ARCD-1000. This set captures the early days of Janet Jackson's career and includes some of her early hits and fan-favorites.

SANDY DICKERSON—The Best Of, Capitol ST-1007. This set captures the early days of Sandy Dickerson's career and includes some of her early hits and fan-favorites.

RHYTHM AND BLUES—The Best Of, Capitol ST-1006. This set captures the early days of RHYTHM AND BLUES and includes some of their early hits and fan-favorites.

LENNY KRAVITZ—The Very Best Of, Arista ARCD-1001. This set captures the early days of Lenny Kravitz's career and includes some of his early hits and fan-favorites.

ROCK AND ROLL—The Best Of, Capitol ST-1005. This set captures the early days of ROCK AND ROLL and includes some of their early hits and fan-favorites.

SOUL—The Best Of, Capitol ST-1004. This set captures the early days of SOUL and includes some of their early hits and fan-favorites.

JAZZ—The Best Of, Capitol ST-1003. This set captures the early days of JAZZ and includes some of their early hits and fan-favorites.

POP—The Best Of, Capitol ST-1002. This set captures the early days of POP and includes some of their early hits and fan-favorites.

COUNTRY—The Best Of, Capitol ST-1001. This set captures the early days of COUNTRY and includes some of their early hits and fan-favorites.
Donald Byrd continues to grow and change throughout his precedent-setting career. His last two albums were his biggest EVER. Now, in "Places And Spaces" (BNLA 549-G) his newest, Byrd adds yet another dynamic dimension to his music. Disco dynamite. Now there's room to DANCE. Everybody on your feet! Donald Byrd. "Places And Spaces" (BNLA 549-G) The latest from the greatest. On Blue Note Records and Tapes. Where else?
BOB DYLAN—Hurricane (Part I & II) (2:45): producer: Don Wexler; writers: Bob Dylan & Jacques Levy; publisher: Live Wire. ASCAP. Columbia C3 10294. Probably the most powerful song Dylan has ever written. The song is a musical expression of the hate and fear and rage that he has felt as he has seen the world around him change. He writes a terrible, frightening story of the nightmare of the hate and the fear and the rage and the despair that he has felt and that he has seen around him. It is a song that will haunt you and that will make you think about the world we live in.

PINK FLOYD—Have a Gooner (2:29): producer: Pink Floyd; writer: Roger Waters; publisher: Pink Floyd. Columbia C3 10294. A great, cutting-edge rock song that captures the power of the band.

STYX—Don't Let It End (2:32): producer: John Oates; writer: Styx; publisher: Stoney. ASCAP. Columbia C3 10301. A great, driving rock song that includes some of the band's best material.

THE SOUL RECOMMENDED


FREDDY FENDER—Yo No Voy (3:30): producer: Mike Simon; writer: Freddy Fender; publisher: Unica Don't-Crystal Jubilee; BMI. 905 515 (After). 73.

First Time Around

ROBERTA OLIVER—You Make Me Feel (Early Morning Love) (2:43): producer: Sam Dean; writer: S. Dean; publisher: BMI. 3993.

Billboard's Recommended LPs

HARRY MUNDELL—Symphonic Soul, RCA APL11901 (1929). Harry Mundell is one of the best composers on the contemporary scene today, and he is definitely on the cutting edge of the symphonic soul sound. This album features some of his best work to date.

LEVY WHITE—Positive Summer, SQV 434 (1935). Return To Forever is a band blessed with talent and lyrical lyrics. Levy White's premiere effort displays that point. Here, Levy's being the propulsion behind BTR, while also a fine composer. His feeling for jazz and rock becomes apparent in his compositions which are both smooth and jazzy.

WENDY DEWITT—Have a Gooner (2:29): producer: Pink Floyd; writer: Roger Waters; publisher: Pink Floyd. Columbia C3 10294. A great, cutting-edge rock song that captures the power of the band.

STYX—Don't Let It End (2:32): producer: John Oates; writer: Styx; publisher: Stoney. ASCAP. Columbia C3 10301. A great, driving rock song that includes some of the band's best material.

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First Time Around

ROBERTA OLIVER—You Make Me Feel (Early Morning Love) (2:43): producer: Sam Dean; writer: S. Dean; publisher: BMI. 3993.
An ace-of-a-single from their album "Win, Lose or Draw."

Produced by Johnny Sandlin and the Allman Brothers Band for Capricorn Records, Inc., by special arrangement with Phil Walden and Associates, Inc.
Get It Whi

LITTLE FEAT
THE LAST RECORD ALBUM

Little Feat The Last Record Album
It's Last.

The real name of this record is the first record album so let no paranoia ensue"—Lowell George

On Warner Bros. records and tapes.
Bay Area Studios Action
- Continued from page 22
over the last fiscal year and each of them is better than the last. The studio opened in the fall of 1972.

Tower of Power's "In the Stone" was just released, and Pure Prairie League and Stevie Wonder have both been in recently. Basic work on Al Kooper's "Rocky," Eddie Money and Chasta are also going to be recorded here. Bob Welch's new band Paris is working here, as is ex-Monster singer Susan Bunker, and Al Kooper's next will come out called Joe Walsh. Format Plant Studios has released its second album with the Dave Clark Five, "Since You Were Good to Me." A new record will be released by the rock band "The Resurrection." The group has recently released an EP, "The Resurrection." The band is composed of keyboardist and singer Tim Healy, lead guitarist and co-founder of "The Resurrection," Gary Johnson, and bassist and co-founder of "The Resurrection," John Whitmore. The band's sound is a combination of rock, pop, and soul, with influences from bands such as "The Rolling Stones," "The Beatles," and "The Beach Boys." The band's music has received positive reviews from critics and fans alike, and they have developed a loyal following in the San Francisco Bay Area. The band is known for their energetic live performances and their ability to connect with audiences on a personal level. Overall, "The Resurrection" is a talented and promising band in the San Francisco Bay Area music scene.
A new single, "Down To The Line."

Another golden opportunity from Bachman-Turner Overdrive.
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number</th>
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<td>Doug Latin</td>
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<td>VENUS AND MARS ROCK SHOW</td>
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<td>PEDRO &amp; MAN Part 1 &amp; 2</td>
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<td>YOU SEE THE THING 1100</td>
<td>John W.</td>
<td>RCA</td>
<td>101763</td>
<td>MCA</td>
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<td>21</td>
<td>SAILING ON STUPID</td>
<td>John W.</td>
<td>RCA</td>
<td>101763</td>
<td>MCA</td>
</tr>
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</table>

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-18 Strong Increase in sales / 19-20 Upward movement of 4 positions / 21-30 Upward movement of at least 8 positions. Products are awarded with a star without upward movement noted above. 

Steel music publishers are credited to piano/vocal sheet music companies and do not represent mixed publications distribution. ALF = Alfred Publishing; ALM = Alfred Music; A & R = Acuff-Rose; BMG = Behle Mills; BB = Big Brother; C = Curb; CIN = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimex Pub.; FMC = Frank Music Corp.; JAN = Hansen Pub.; NAC = Neil Young Music; NCA = MCA Music; PFL = Peer Southern Pub.; PLY = Plymouth Music; PSL = Publishers Sales List; SC = Screen Gems/Chickens; WEA = Warner Bros. Music.
“MAMA COCO” IS THE NEW SINGLE FROM GINO VANNELLI

FROM THE ALBUM, "STORM AT SUNUP" (SP 4533)

ON A&M RECORDS

PRODUCED BY GINO VANNELLI & JOE VANNELLI
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Album</th>
<th>Tape</th>
<th>Cassette</th>
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<th>Label, Number (Label)</th>
<th>Suggested List Price</th>
<th>Suggested List Price</th>
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<td>T2100</td>
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<td>ERIC CLAPTON</td>
<td>Slowhand</td>
<td>T3150</td>
<td>1.98</td>
<td>6.95</td>
<td>2.95</td>
<td>3.95</td>
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<td>4</td>
<td>7</td>
<td>JOHNNY CASH</td>
<td>American</td>
<td>T3440</td>
<td>1.98</td>
<td>6.95</td>
<td>2.95</td>
<td>3.95</td>
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<tr>
<td>5</td>
<td>10</td>
<td>JIM REEVES</td>
<td>Honky Tonk Heroes</td>
<td>T4600</td>
<td>1.98</td>
<td>6.95</td>
<td>2.95</td>
<td>3.95</td>
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**Star Performers:** Artists 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 audited available and optional to all manufacturers. (Seal indicated by *)
Lenny White
An easy name that you'll find hard to forget.

Lenny White, Venusian Summer
On Nemperor Records & Tapes
Produced by Lenny White.
<table>
<thead>
<tr>
<th>TOP LPs &amp; TAPE</th>
<th>A WEEK (by ARTIST)</th>
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<tbody>
<tr>
<td>STAR PERFORMANCE - LP's most popular, number one or two or three weeks in a row in most major markets</td>
<td>SUGGESTED LIST PRICE</td>
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<td>ARTIST</td>
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<tr>
<td>David Bowie</td>
<td><em>The Rise and Fall of Ziggy Stardust and the Spiders from Mars</em></td>
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<tr>
<td>David Bowie</td>
<td><em>Space Oddity</em></td>
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<tr>
<td>David Bowie</td>
<td><em>Ziggy Stardust</em></td>
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<tr>
<td>David Bowie</td>
<td><em>Hunky Dory</em></td>
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</tbody>
</table>
Listen With Your Heart

Dan Hill

is saying something about people about life about love

Listen everyday... Listen with your heart

Produced By: Matthew McCauley & Fred Mckinley
Top Add Ons-National

- ELTON JOHN-"Rock Of The Westies" (MCA)
- ROBERT PALMER-"Pressure Drop" (Island)
- JEFFERSON BROTHERS-"The Last Record Album" (Warner Brothers)
- JOE COCKER-"Sarah" (Columbia)
- NAOMI-"Storm At Sundown" (Warner Brothers)

Top Requests/National

- ELTON JOHN-"Rock Of The Westies" (MCA)
- ROBERT PALMER-"Pressure Drop" (Island)
- JEFFERSON BROTHERS-"The Last Record Album" (Warner Brothers)
- JOE COCKER-"Sarah" (Columbia)
- NAOMI-"Storm At Sundown" (Warner Brothers)

Western Region

- TOP ADD ON: ROBERT PALMER-"Pressure Drop" (Island)
- JOHN CARTER-"The Last Record Album" (Warner Brothers)
- LINDA RONSTADT-"Prove It To Me" (Warner Brothers)
- STEVIE NIX-"All Around My Heart" (Columbia)
- NELLY FAME-"Kansas City"

- TOP REQUEST: AIRPLAY-ROBERT PALMER-"Pressure Drop" (Island)
- JOHN CARTER-"The Last Record Album" (Warner Brothers)
- LINDA RONSTADT-"Prove It To Me" (Warner Brothers)
- STEVIE NIX-"All Around My Heart" (Columbia)

Southwest Region

- TOP ADD ON: ROBERT PALMER-"Pressure Drop" (Island)
- JOHN CARTER-"The Last Record Album" (Warner Brothers)
- LINDA RONSTADT-"Prove It To Me" (Warner Brothers)
- STEVIE NIX-"All Around My Heart" (Columbia)

- TOP REQUEST: AIRPLAY-ROBERT PALMER-"Pressure Drop" (Island)
- JOHN CARTER-"The Last Record Album" (Warner Brothers)
- LINDA RONSTADT-"Prove It To Me" (Warner Brothers)
- STEVIE NIX-"All Around My Heart" (Columbia)

Midwest Region

- TOP ADD ON: ROBERT PALMER-"Pressure Drop" (Island)
- JOHN CARTER-"The Last Record Album" (Warner Brothers)
- LINDA RONSTADT-"Prove It To Me" (Warner Brothers)
- STEVIE NIX-"All Around My Heart" (Columbia)

- TOP REQUEST: AIRPLAY-ROBERT PALMER-"Pressure Drop" (Island)
- JOHN CARTER-"The Last Record Album" (Warner Brothers)
- LINDA RONSTADT-"Prove It To Me" (Warner Brothers)
- STEVIE NIX-"All Around My Heart" (Columbia)

Northeast Region

- TOP ADD ON: ROBERT PALMER-"Pressure Drop" (Island)
- JOHN CARTER-"The Last Record Album" (Warner Brothers)
- LINDA RONSTADT-"Prove It To Me" (Warner Brothers)
- STEVIE NIX-"All Around My Heart" (Columbia)

- TOP REQUEST: AIRPLAY-ROBERT PALMER-"Pressure Drop" (Island)
- JOHN CARTER-"The Last Record Album" (Warner Brothers)
- LINDA RONSTADT-"Prove It To Me" (Warner Brothers)
- STEVIE NIX-"All Around My Heart" (Columbia)

NEWMN/Washington

- STEELEYE SPAN-"All Around My Heart" (Columbia)
- ALBERTO DE LA RUA-"The Last Record Album" (Warner Brothers)
- CARL PERKINS-"Storm At Sundown" (Warner Brothers)
- BOBBY CROW-"Born To Run" (Warner Brothers)

NEWMN/New York

- STEELEYE SPAN-"All Around My Heart" (Columbia)
- ALBERTO DE LA RUA-"The Last Record Album" (Warner Brothers)
- CARL PERKINS-"Storm At Sundown" (Warner Brothers)
- BOBBY CROW-"Born To Run" (Warner Brothers)

WEBS/FM-Philadelphia

- JEFFERSON BROTHERS-"The Last Record Album" (Warner Brothers)
- ROBERT PALMER-"Pressure Drop" (Island)
- STEVIE NIX-"All Around My Heart" (Columbia)
- NELLY FAME-"Kansas City"

WEBS/Merchandise

- JEFFERSON BROTHERS-"The Last Record Album" (Warner Brothers)
- ROBERT PALMER-"Pressure Drop" (Island)
- STEVIE NIX-"All Around My Heart" (Columbia)
- NELLY FAME-"Kansas City"

WEBS/New Haven

- JEFFERSON BROTHERS-"The Last Record Album" (Warner Brothers)
- ROBERT PALMER-"Pressure Drop" (Island)
- STEVIE NIX-"All Around My Heart" (Columbia)
- NELLY FAME-"Kansas City"

WEBS/Miami

- JEFFERSON BROTHERS-"The Last Record Album" (Warner Brothers)
- ROBERT PALMER-"Pressure Drop" (Island)
- STEVIE NIX-"All Around My Heart" (Columbia)
- NELLY FAME-"Kansas City"

WEBS/Hot Springs

- JEFFERSON BROTHERS-"The Last Record Album" (Warner Brothers)
- ROBERT PALMER-"Pressure Drop" (Island)
- STEVIE NIX-"All Around My Heart" (Columbia)
- NELLY FAME-"Kansas City"

WEBS/Atlanta

- JEFFERSON BROTHERS-"The Last Record Album" (Warner Brothers)
- ROBERT PALMER-"Pressure Drop" (Island)
- STEVIE NIX-"All Around My Heart" (Columbia)
- NELLY FAME-"Kansas City"
“Wingfield Gets Another Bullet”
This Time Number One

SIDE ONE
EIGHTEEN WITH A BULLET  1
A WHOLE POT OF JELLY  2
FOR A LITTLE SLICE OF TOAST  3
HOLD ME CLOSER  4
SHADOW OF A DOUBT  5
ANYTIME  5

SIDE TWO
PLEASE  1
LOVIN AS YOU WANNA BE  2
KANGAROO DIP  3
NUMBER ONE PRIORITY  4
SHINING EYES  5

Pete Wingfield
Breakfast Special