8ST YEAR
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BIEM Will Resolve Mech. Royalty Dispute

By IS HORIZOT

NEW YORK—An early resolution of the controversy over mechanical royalty obligations in the case of records pressed in one country but sold in another is promised by BIEM.

The most dramatic prospect to surface at meetings here last week of the CISAC-BIEM technical committee, the pending new formula was only one of a wide range of topics explored to improve and extend the (Continued on page 18)

CB Edges Car Stereo At APAA Meet

By RACHEL JONES

PHILADELPHIA—The thinning of the car stereo market is being felt most acutely by the Automated Parts & Accessories Assn. (APAA) as this week's (18-20) show at Chicago's McCormick Place.

The major car stereo suppliers include the development of new and improved car audio products, but the show's success will also depend on the ability of the APAA to attract younger attendees to its event.

Labels Pay For No-Shows

By NAT FREEDLAND

LOS ANGELES—For the first time here, a nightclub policy of issuing hard tickets for each performance, including charging record labels for each ticket, has been adopted.

Elmer Valentine, owner and booker of the Roxy, has instituted hard-ticket advance sales as a regular policy for about 90 percent of the club's shows during the past two months.

U.K. Retail Sales In 18% Increase

By BRIAN MULLIGAN

LONDON—The net value trade of Britain's record and tape business in the six months to the end of June increased by 18 percent to $139.92 million, according to figures released by the British Phonographic Industry.

But it is a buoyant album and cassette trade, allied to the increased prices, which is the main reason for the growth. The BPI reports a decline in the volume of deliveries to the trade of singles and a severe drop in demand for the ailing 8-track cartridge.

However, increased prices of records and tapes plus the seasonal surge in deliveries during the final six months of the year are unoffi (Continued on page 66)

Voice Of America Powerful Musical Plug Into U.S.S.R.

Grants Web To Emphasize Disks, Tape

By JOHN SIPPPE

LOS ANGELES—W.T. Grant Co., the 493-store variety discount chain operating under Chapter XI of the Bankruptcy Act, plans at least as great and perhaps greater emphasis in its stores' inventories of records, tapes and accessories.

A company spokesman explains the chain's plans for many departments are still uncertain, but that recorded music rates a high priority in Grant's future planning.

Store footage for record-tape departments will in no way be cut and (Continued on page 71)

Playboy Clubs Convert Lounges Into Discos

By ANNE DUNSTON

CHICAGO—Playboy Clubs is incorporating discos into lounge areas as part of remodeling plans to contemporize clubs and draw the younger keyholder, says Dan Stone, director of administration, clubs and hotels. A decision to add discos will be made on a "city to city" basis as clubs are remodeled. Stone says.

While some spots in the 17-club chain already contain disco style areas, the disco to be added to the (Continued on page 36)

(Advertisement)
Horizon is jazz.
Horizon is a new venture from A&M Records dedicated to improvisational music and the artists who create it.
Horizon will present a series of records intended to capture important new music for those interested in the remarkable and unpredictable evolution of jazz.
All Horizon album covers will be gatefold and, in most cases, will contain extensive liner notes, along with transcribed solos, a lead sheet of a selected composition, a diagram of the stereo mix of one of the selections, a graphic score of one selection (what instrument is playing when), artists' comments, and photographs.
All Horizon pressings will be of the highest quality available to ensure the ultimate sonic experience. Each record will be packaged in a plastic lined inner sleeve.
All Horizon albums will be available at a list price of $5.98, instead of the usual $6.98. And all tapes will be $6.98 instead of $7.98.
We welcome your opinions.

THAD JONES & MEL LEWIS
SUITE FOR POPS
SP 701
Thad Jones and Mel Lewis have been leading one of the most exciting big bands in the world for the last ten years. Their Monday night gigs at New York's Village Vanguard are legendary. This album is Thad & Mel & Co. in a musical tribute to Louis Armstrong.

DAVE LIEBMAN
SWEET HANDS
SP 702
One of the rising stars of contemporary instrumental music, Dave is a former Miles Davis reed player who's also recorded with Mahavishnu John McLaughlin and Elvin Jones. He plays all reeds and flutes and is featured with his quintet, Lookout Farm: Richie Beirach on keyboards, Badal Roy on tabla, Jeff Williams on drums, and Frank Tota on bass.

DAVE BRUBECK & PAUL DESMOND
1971: THE DUETS
SP 703
Brubeck and Desmond first played duets aboard the S.S. Rotterdam Jazz Cruise earlier this year. This album marks a special moment in jazz history: their first duet recording in over twenty years of performing together. It is all started 2500 miles out at sea and it's all here. Definitely a vintage set.

SONNY FORTUNE
AWAKENING
SP 704
Sonny Fortune has also played and recorded with Mongo Santamaria, McCoy Tyner, and Buddy Rich. His multi-instrumented quintet includes: Chip Liles and Billy Hart on drums, Wayne Dockery and Reggie Workman on bass, Kenny Barron on piano, and Charles Sullivan on trumpet.

JIM HALL
LIVE!
SP 705
Preeminent among contemporary jazz guitarists, Jim Hall shares equal space with the two generally acknowledged masters— Django Reinhardt and Charlie Christian. This album is the best of his recent "live" performances—accompanied by Don Thompson on bass and Terry Clarke on drums.

A JAZZ SERIES ON A&M RECORDS & TAPES
New Calif. Booking Law Stirs Brouhaha
By JOHN SIPPEL

LOS ANGELES—A major brouhaha can be expected at a full-day Nov. 20 discussion over California's latest Copyright Protection Act, which requires that persons, "who advise or engage in activities relating to employment of musical artists," be licensed by the state of California. George N. Zenovich of Fresno, who heads the legislature's industrial relations committee, chairs the meeting at the Pabst Memorial Hall and auditorium of the Museum of Science and Industry in Exposition Park. Senate Bill 733, signed into law by Gov. Edmund G. Brown Sept. 30, is believed to be the first state statute that specifically puts forward the concept of a "musician booking agency" and stringent polices providing regulating agent and agency behavior.

The law, authored by State Sen. Jim Whitemore (R-Anaheim) who entered music as a pianist in silent film theaters and left as leader of his own band and a state band booking agency in 1965, hits a sensitive nerve early when it describes a musician booking agency as one which "advises musical artists in their professional careers and which engages in activities relating to the procurement of employment or engagements for musical artists seeking employment or engagement."

(U.S. Copyright Office)

General News

Listener Survey Indicates Number Of Disk Shockers
By CLAUDE HALL

LOS ANGELES—Though Elton John and other rock artists may sell the most records, the biggest shock to rock radio listening preferences, according to a survey just completed of 2,576 listeners in 60 markets by Dimensions Unlimited here.

The survey was conducted for Radio Info Inc., a relatively new radio syndication firm operating out of Burbank.

The 40 major artists among adult listeners are, alphabetically, Burt Bacharach, Bob Dylan, the Everly Brothers, Jimi Hendrix, Barry Manilow, Paul Simon, Barbra Streisand, Tijuana Brass, Bobby Vinton, the Righteous Brothers and Andy Williams. These were the artists asked for most in the survey.

However, when the survey was (Continued on page 18)

U.K. Plan Would License Recording Off Disks & Air
By CHRIS WHITE

LONDON—Escalating losses to the music industry, caused by the growing practice among consumers of taping direct from radio or records, has resulted in the Mechanical Copyright Protection Society putting forward a voluntary plan whereby hardware manufacturers will supply and record companies will license recorders to buyers of equipment.

One hardware company, Aiwa, has already announced its plans to provide such licenses.

Under the 1956 Copyright Act, people making home recordings of music in copyright, or of any performances from records or tapes, are required to obtain a license costing about $3.40 from the MCPS. However, thousands of recording enthusiasts are still unaware of the rule and, as a result, the music industry generals are calling for a change.

Claims Ray Ellis, MCPS deputy general manager: "The law requires that people should have a private recording license, but unfortunately most people, deliberately or unwittingly, are making tapes. Because they are taping from the radio or records, the companies are selling less records and everyone, the companies, artists, composers and (Continued on page 68)

IRS Again Charges Rector With Tax "Understatement"
By JOHN OSTERHOUT

LOS ANGELES—Independent record promoter Fred Rector has been charged with significant understatement of gross income on a delinquent 1973 tax return.

The first two weeks, started from the long New Jark, N.J., grand jury indictment which studied allegations against Rector, who had Los Angeles and Chicago offices, received cash and for large quantities of records in payment for his services. The suit alleges Rector grossed $66,237 in 1973 and $73,656.44 in 1972.

Rector pleaded not guilty in a filing with the court. He also pleaded for disclosure of testimony by James Bell, who prepared the contested, late 1973 tax return and Victoria Basemore, his secretary.

In addition he sought an interview with Pacific area IRS personnel, who have information relevant to the case. Judge Malcolm Lucas granted the latter request.

(U.S. Copyright Office)

'Sound Business' a New Billboard Dept.
By JOHN OSTERHOUT

LOS ANGELES—With this issue Billboard introduces a new department, Sound Business (page 48), which covers professional aspects of recording in addition to the relationship between talent and recording studios.

Elements in the new section are the established Studio Track column, written by Bob Kirk, a new column called Sound Waves written by contributor John Woram and related articles about recording studios and the equipment they employ. Woram, long associated with the AES, is an engineer with RCA and Vanguard.

(Continued on page 40)

3-Cent Disk Rate Sought By AGAC From Legislators
By IS HORTHK

NEW YORK—The American Guild of Authors & Composers has tossed a new variable into congressional deliberations on copyright revision with a strong plea that a floor be set on mechanical royalties to counterbalance ceiling provisions.

In a stepped-up drive to make its position known to legislators, the songwriters' guild has made the proposal "to specify a minimum of 3 cents on record royalties, with the maximum raised to 4 cents, as against the 2% which has already marked up in Senate bill S-22." The equity of the songwriters' case is further buttressed by its meetings with congressmen in an educational campaign that will gather additional steam as the House nears its (Continued on page 72)

TEXANS TEE ACT-BUYER DIRECTORY
By PAUL ZAKARAS

A new competitive idea from some new musicians organization has contacted nearly 3,000 talent buyers and has passed on information about the 70 acts making it quickly growing membership.

According to Tom White, the Austin Entertainment Information Guild, the non-profit group came into existence to help "local acts get bookings. The idea caught on so well," says Prissy Mays, the Guild's office manager, "that we've attracted interest from all over the country. Groups have come from as far off as San Francisco and New York. We have joined up and people from Nashville have come down to look at our operation with thoughts of starting something similar up here."

From an original membership of 25, the Guild has almost tripled in size since May and one of its aims is to have (Continued on page 90)

Business & The Economy

Cap Builds Without Open Checkbook
By BOB KIRSE

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

LOS ANGELES—"Our real strength in building up our soul and country division, both as individual entities and as sources of crossover material, is that we have gone project by project without spreading ourselves too thin." And what we have not spent in monumental advances for so-called super acts we have been able to use in a wide variety of ways coming in on the artist development heading."

So says Al Coury, senior vice president of ad for Capitol Records, in explaining why the label has moved successfully into the soul market, rejuvenated in country division and remained strong in the pop charts. (Continued on page 59)

Japan's Watanabes First To Open U.S. Pub Branch
By DAVE DEXTER JR.

LOS ANGELES—There are some 200 music publishers in Japan, but not until this week has one of them opened an American operations base.

Bowing to a recent trend of other Japanese, who are purchasing real estate, factories, hotels and perhaps even the troubled San Francisco Giants National League baseball club, Shin and Mis Watanabe of Tokyo have opened offices here and installed Hiroshi Kuwushima as American chief.

"There are many hit American songs for which we propose to obtain Japanese publishing rights. And I'll be seeking Far East rights to American masters," says Kuwushima.

Kuwushima, 35, has lived in the U.S. eight years. Japanese-born, he arrived in Los Angeles in 1967 from the University of Tokyo, fluent in the language of English. Yet he somehow found employment with Hanna-Barbera's cartoon studio and later he toiled as a Warner Bros. recording engineer for two years.

He is now elected a vice president of the new American company by the Watanabes. And already, the offices of the Shinastic of America keeps its new Telex machine running constantly in an unending demand for new songs from Japan, Tokyo and Los Angeles.

The Watanabes two years ago unsheltered a British office which Kuwushima reports is doing well in London and headed by Akira Naka-

mura, which will serve as a model for Kuwushima's U.S. function. "It was our idea to have a "A flood of other Japanese publishers will follow the Watanabe trail and establish American branches as we are doing.

"Like us, they are finding it much too expensive to frequently fly the ocean and try to make deals with Americans in hotel rooms on a hit and miss basis. Being here on a permanent basis is far more effective."
Publishers Sue On CBS Film Telecast

By JOHN SIPPEL

LOS ANGELES—The CBS TV network charging that the three-hour "That's Entertainment!" in prime-time Tuesday (10-1 PM) TV show, the court action here demanded by dual plaintiffs is approved by the just.

In a suit filed here by Warner Bros. Music and New World Music, plaintiffs allege that Mel/Clayton-Moore Inc. infringes on a cumulative 14 standard copyrights utilized in the film. The movie is a series of notable performances, primarily nostalgic musicals. Pleading claims of 10 songs from WB Music and four from New World were used by MGM without publisher authorization.

The Mickey Rudin office here, which represents the plaintiffs, would not comment on the suit. It is believed, however, that the suit is based upon the legal premise that MGM failed to secure new licenses, when extracting ex-cept scenes from previously li- censed films, to make the new hefty-grossing film.

The court is asked to per-mit "That's Entertainment!" to produce, selling, licensing, marketing or otherwise exploiting the new making the possibility of the plaintiffs to be paid for their work and not to be compensated by this use.

The commission's recent policy statement says the agency will not go into formal rule-making on the issue because it has found "no great abuse" in the subscription music series—yet. But rulemaking to re-quire the filing of such contracts, with the FCC, would not comment on the suit. The commission is interested in the warning list. The list is generally applicable to types of contract infringement.

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**FCC Warning On Contract Binders**

WASHINGTON—The FCC has put out a policy statement warning broadcasters against use of music format contracts which restrict the broad-caster's duty to control his and other stations within the entire network. The warning list 1 specific example is contracts which bind the station to pay a royalty fee for the use of a network program.

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**Trial Dates Firmed For Label Execs**

NEW YORK—Trial dates have been set in Newark and Phila-delphia federal courts for defend-ants charged by the government in its ongoing investigation into allega-tions of industry wrongdoing.

Nat Tarnopol, president, of Beatty, David & Salomon, is to have his day in court (Newark) Jan. 13. The charges facing him include conspi-racy, mail fraud, wire fraud and tax evasion (Billboard, July 5).

In Philadelphia, court proceed-ings against Tony Gamble, Leon Huff and other Philadelphia Inter-national executives begin April 1. Among the charges is that the execu-tives are violating the price-fixing laws.

**Piracy Charged Man, Wile**

NEW YORK—A Los Angeles couple, Shana and Janet Mason, have been charged with five counts of copyright infringe-ment. The couple, accused of manufac-turing and selling allegedly pirated tapes, had been convicted of a similar offense a year ago. At the time

**2 Convicted As Pirates**

NEWARK—the U.S. attorney's office here has won its first convic-tion under the amended provisions of the federal copyright law which increased the penalties for willful infringements of copyright sound recordings.

Larry Marvin Bostner, 24, of 183 Norman Road, here, was sentenced to a fine of $2,500 after pleading guilty in U.S. district court to one count of copyright infringement. Bostner admitted selling pirated ver-sions of "I Feel A Song" by Gladys Knight & the Pips.

In an action in Los Angeles, Ste-phen I. Stallman was sentenced in federal court to a fine of $750 and placed on probation for one year. He pleaded guilty to one count of burglary and kidnapping resulting from the sale of pirated sound recordings. FBI agents had seized his tapes from a number of premises, 107 N. Euclid, Oakland, Calif.

**In This Issue**

COUNTRY SINGERS

Shane Mason was sentenced to 40 weekends in prison, while his wife was fined a five-year probation.

**$75 Mil To Be Spent On French Radio-TV**

PARIS—The French Government plans to spend $75 million develop-ing television and film in France. The money will come from license fees. By 1975, every village in France will be able to receive the govern-ment's first and second programs, and the number of television sets will be available to all of town's population or more.

The latter program will be re-gional and program will be the responsibility to some extent of regional councils.

What effect this will have remains (Continued on page 64)

**General News**

**How To Up N.Y. Country Sales? WHN & Others Kick It Around**

By GERRY WOOD

NASHVILLE—Problems concerning the use of country music product were aired in a Wednesday (4) meeting between top representatives of WHN Radio (N.Y.), CMA leaders and record label execu-tives.

Wald's general manager Neil Rockoff and Ed Salamon, program director, journeyed here for the meeting at BMI that dealt with better sales revenues for artists and record labels. Rockoff and Salamon were at the CMA and convention and viability of country music in N.Y., including WHN's role in it.

Several record label sales and pro-motion men attended the meeting and added their views. Potential buyers of country contemporary problems in finding their favorite singles and albums in New York. With a hot seller, a hit of 15,000 in Atlanta might generate sales of only 1,000 in New York.

The line of discussion was to get a favorable reaction from those attend-ing, and more conferences will be slated in the future to probe the problem areas and, hopefully, come up with solutions.

Initial ideas call for increased la-bel meetings with retailers to ensure that products are getting proper shelving and displays. Setting up artist autograph sessions in stores, promoting more country shows, and trying to get more exposure in the music and retail business who can help stimulate sales in the critical marketplace of N.Y.
A moving single.
And a moving review:

"This is no simple love song, but a statement about the world we live in. It's no revelation that 'small men pay for big men's laws' or that 'fat grow fat and lean grow lean,' but it takes the eyes of little children to see through the unfairness of our society." — Bill Gavin's Personal Pick.

"Through the Eyes of Little Children" by Larry Jon Wilson, from "New Beginnings" on Monument Records.

Distributed by CBS Records.

Produced by Rob Galbraith and Bruce Dees for River Ridge Productions.
Vegans May Get Their Own First Presentations By New Academy

HONOLULU—The Nani Award—the Hawaiian music industry's answer to the Grammy—is off and running.

This year marks the first year of the Nani Award, which recognizes the works and achievements of Hawaiian musicians. The award was established to recognize and celebrate the contributions of Hawaiian musicians in various categories, including songwriting, recording, and performance.

The award was announced by the Hawaiian Music Academy, a non-profit organization dedicated to promoting and preserving Hawaiian music. The Nani Award is expected to become an annual event, with plans for future awards ceremonies.

There has never been a musicians walkout of main showrooms in Las Vegas but a bitter AGFA strike caused difficulties in the entertainment world several years ago. Maynard, who has been with the Union entertainers for more than five years, says that the contract is not yet signed.

Up & Down For Singleton; Now He's Back Up By GERRY WOOD

LOS ANGELES—Johnny Mercer's condition following a brain tumor operation last month was reported as good, but improving at Huntington Hospital in suburban Pasadena.

Mercer, veteran lyricist and ASCAP member, was one of the three founders of Capitol Records and was a major figure in the 1940s and has enjoyed numerous hit songs as an artist and writer.

Skimmed and his daughter, Nancy, in a contest sponsored by the Hawaiian Music Academy Award, it had taken about four years of planning and production to make the award a reality. After the first year's success, the Hawaiian Music Academy Award is expected to become an annual event, with plans for future awards ceremonies.

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The new album from
Neil Young
With Crazy Horse
On Reprise records and tapes
MS 2242
NEW YORK—“The music division accounts for about 10 percent of our overall revenues, and I would be sorely disappointed if that figure isn't up around 20 percent in the next few years,” Alas Hirschfield, president of Columbia Pictures Industries, told a group of entertainment industry stock analysts here last week.

“Arista can and will be a major recording company,” he emphasized, giving full credit to president Clive Davis and his staff, with record-breaking back-to-back months in September and October.

First quarter results for the division, which also includes the growing music publishing activities of Screen Gems-Columbia/Colgems and the music publishing (folios) arm, Screen Gems-Columbia Publica-
tion, which also includes the growth industries, told isn't up another $3.8 million for the June-September period of 1974.

Total revenues for CBS topped $91 million for the first quarter of fiscal 1974, a 24 percent jump. Pre-tax in-
come for this year's 13 weeks was more than $6.2 million, compared with $2.4 million a year ago.

Among other comments on the music business, Hirschfield noted that capital requirements are min-
imal, thus the risk factor is relatively small and the cash returns from a million if a disk is a hit. Conversely, he noted that losses could be quickly cut, a way to avoid all-2000-industry problems.

Net corporate income for the first quarter of fiscal 1974 nearly quad-
rupled the figure of $783,000 for the similar 1974 quarter, representing the ninth consecutive quarter in which CPI has reported operating profits.

CBS Declares a 41 1/2-Cent Per Share Stock Dividend

NEW YORK—The CBS board of directors has declared a cash divi-
dend of 41 1/2 cents per share on CBS common stock, payable on Dec. 12, to shareholders of record at the close of business Nov. 28. The dividend represents a five-cent per share increase over the 36.5 cents quarterly dividend paid since the fourth quarter of 1972.

The CBS directors also declared a cash dividend of 25 cents per share on CBS preference stock, payable Dec. 31, to shareholders of record at the close of business Nov. 28.

In another move, the CBS board of directors has authorized company purchases of up to 250,000 shares of its common stock on the open mar-
et for the replacement of current treasury shares, as issued for share-
holder approved benefit plans and other corporate purposes.

The action, taken Nov. 12, supple-
ments the authorization granted by the CBS board July 9, 1975 for the purchase of 175,000 shares for similar purposes under which an un-
purchased balance of 80,000 shares remains.

Crosby-Nash George Harrison K.C. Sunshine Band Gladys Knight & The Pips B.T. Express

This is a Partial List of Our Tremendous Specials

Stratford Distributors

184-23 Jamaica Avenue, Hollis, N.Y. 11423 [212] 454-8800

Exporting Our Specialties

International TELLEX # 68200

Off the Ticker

Magnetic Tape Engineering Corp., North Hollywood, Calif., re-
ports that it is looking forward to the contract for the sale of its tape duplicating division to Cassette Technology Inc., War-
ren, Mich., for $700,000 cash plus a guaranteed additional $200,000 in royalties. Magtec duplicates and markets prerecorded open reel tape for Warner Bros. and MCA, among others.

Craig Corp., Los Angeles, declares an initial semiannual dividend of five cents a share, payable Jan. 5 on stock outstanding Dec. 19. The company expects improved earnings in fiscal 1976, ending June 30, Robert Craig, chairman, says. Craig posted earnings of $3.3 million, or $1.06 a share, on sales of $691.1 million in fiscal 1975.

Harman International Industries Inc., New York, should have a sales boost of 23 percent and an "equiva-
 lent" increase in net income in fiscal 1976, Sidney Harman, president, states.

Koss Corp., Milwaukee, declares the first dividend in corporate his-
tory. A dividend of 12 cents a share will be made Nov. 28 to share-
holders of record Nov. 14. Lada-
nette Radio Electronics Corp., Sioux-
set, N.Y., declares a quarterly dividend of 6% cents a share payable Dec. 12 to shareholders of record Nov. 12. . . . Wabash Magnetics Inc., declares a six extra and a 10-cent an-
nual dividend, both payable Dec. 12 to stockholders of record Nov. 14.

British Trade Minister Peter Shore warns that Great Britain is ready to import curfews if the police think it necessary and if key British industries are severely threatened by fast-rising imports.
They discovered Bruce Springsteen:
The radio stations, retailers and people of New York, Boston, Philadelphia, Washington/Baltimore, Houston, Cleveland, Phoenix and Hartford were the true discoverers of Bruce Springsteen. All along, they knew who he was, and who he would become. Thanks from Columbia Records.
Philly Intl Promotion To Push 7 LPs For 2 Months

NEW YORK—A two-month-long merchandising and marketing campaign backing seven new Philadelphia LP releases begins Friday (21). The campaign, dubbed the "Philadelphia Sound," includes 30-second television spots (multi-product in such cities as Detroit, Boston, Los Angeles, Chicago, Atlanta, Philadelphia and New York); consumer and trade print advertising; use of 30-second and 60-second radio spots on a nationwide basis and point of purchase sales aids—posters (b/w and color) and streamers and display cards.

Artists represented in the campaign are the O'Jays, MFSB, Harold Melvin & the Blue Notes, the Three Degrees, Billy Paul, Archie Bell & the Drells and Dee Dee Sharp.

While the forthcoming campaign will zero in solely on frontline releases from the above acts, it's understood that Philly International and CBS/Epic are preparing another campaign, tentatively slated for next February, on Philly International catalog titles.

‘Adult’ Mitchell Campaign

LOS ANGELES—Elektra/Asylum's massive merchandising campaign for the first-ever album from Joni Mitchell in almost two years is designed to expand the winter of '74's success into the youth music FM market and into adult and Top 40 audiences.

Early print advertising will be placed in adult and general magazines including People, Ms., New York and Seventeen as well as the usual music consumer and trade press.

The thrust of the radio spots is in short 10-15 second messages which will be saturated on the dominant AM rack stations in 15 major markets to start.

At least 15 secondary markets are now being chosen for the first wave of radio advertising. Other elements of the campaign are heavy local cop-op advertising with retailers and in-store displays.


FIRST IN MEXICO

A Crew Of 250 Completes Como Christmas Show

By MARY FISHER

MEXICO CITY—The first American TV musical special produced in Mexico—Perry Como's Christmas show—has been completed here in record time. It also was done with a record number of more than 250 persons involved. Besides Como himself, the taped program by Bob Banner Productions included such other international stars as Vikki Carr, Captain and Tennille, Ray Charles and the Ray Charles Singers.

Among Mexicans featured prominently were composer Armando Marvinano, producer of one of Como's biggest hits, "It's Impossible"—in Spanish "Somos Novios," the Zavala Brothers and (on Antonio Zavala's 150 all-child choir.

Including facet of the logistics was around-the-clock recording session of 15 songs at La Gab Studion, (Continued on page 16)

Cap Readying A Reddy Promo

LOS ANGELES—Capitol Records is set to launch a major promotional push on Helen Reddy's newest LP for the label, "Helen Reddy's Greatest Hits." The label is planning 30 and 60-second radio and TV spots, with the 30-second spots focusing on the new LP and the 60-second featuring the entire catalog. Both the radio and TV spots will run on a national basis.

Capitol is also offering a variety of point-of-purchase merchandising aids, including a poster of the LP cover, a larger poster featuring catalog logic across the bottom, mobile, new divider cards and other product.

Heavy consumer and trade print schedules for the LP are being mapped out.

2 Peaches Retail Stores Open Dec. 5 In St. Louis

LOS ANGELES—Two new Peaches Records retail stores open in St. Louis Dec. 5 at the north and south ends of town some 40 minutes driving distance apart. These fourth and fifth Peaches outlet are, respectively, 13,000 and 14,000 square feet in floor space.

The Peaches chain is supplied from a warehouse here operated by the parent Nehi company. The retail stores are in large facilities, generally former supermarkets, and advertise heavily on local radio. Nehi chief Tom Heiman says the first two months' business of the Peaches opened in Fort Lauderdale, Fla., Sept. 19 have exceeded expectations. There is a 17,000 square feet in Denver and another in Atlanta.

Viewlex In Move

NEW YORK—Viewlex, Inc. has moved its corporate offices and its duplicating plant, A&B, to its site at Broadway Avenue and Veterans Memorial Highway, Holbrook, N.Y.
THE BEST OF CARLY SIMON

THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE
THE RIGHT THING TO DO
MOCKINGBIRD
LEGEND IN YOUR OWN TIME
HAVEN'T GOT TIME FOR THE PAIN
YOU'RE SO VAIN
WE HAVE NO SECRETS
ANTICIPATION
NIGHT OWL
ATTITUDE DANCING

ON ELEKTRA RECORDS
IN SAN FRANCISCO
Firm Will Bridge Videtape And Music

SAN FRANCISCO—Rock video
technician Girard Landry has
turned his firm, S.I.R. Landry Video
here in association with Dolph Rempp
and Ken Berry, founders and owners of
Studio Instrument Rentals, with the
goal of "getting video techniques
into the music business at the basic
level."

Landry cites the Tubes as "pioneers
in getting signed to a record label
through the use of the videotape."

Landry has done rehearsal video-
tapes so far for the Doobies, Tower
of Power, the Painters, Herbie Han-
cock, James Brown and—in a live per-
formance at Golden Gate Park-
Journey.

Landry is currently working on a
pilot project with the five-piece
George Whitsill Show, led by guitar-
ist Whitsill, who worked with Neil
Young on the "On the Beach" LP.
The tape will be used by Whitsill as
his primary tool in attempting to se-
cure a recording contract.

On this ad level Landry sees the
most positive use of his services.
As "it stands now," says Landry,
"a band will present an audio tape
to a company's ad depart-
ment, and a number of people have
to hear this tape and then they have
to go to see the band live, which can
take months. With the videotape you
can have an ideal situation of mak-
ing a collective presentation to the
company executives so they know
immediately what the band sounds
like but what they look like when
they're performing."

For an act that gets signed and
needs to work on its stage presence
and performance image, the video-
tape is an indispensable tool also,
says Landry. "By rehearsing before
the video cameras, in addition to mi-
crophones, the artists can not only
hear their performance but can also
see it," he says, indicating that many
of his clients have used the tapes for
just such internal fine-tuning pur-
poses. A group going on TV can also
use the videotape rehearsal process
at a substantial cost savings over
TV studio time.

In the viewing of both the live act
and the sound recording, contin-
ues Landry, video can be a useful
tool for relations with managers, pro-
motional people and media people
is all facilitated by video presenta-
tions. Video helps in contacting
booking agents for new artists, as
all prospective agents can be sent
videotapes simultaneously, thus
saving valuable time and money,
while making this first impression
more stimulating and effective.

"For radio promotion they can in-
vite the radio people to an informal
screening before the group even
comes near the town."

"Video presentations in a record
store are also feasible. The store
could purchase or lease video
playback units; S.I.R. Landry Video
can organize all parts of this sell-
ing device from the screens and tape
recorders to producing video-
cassette editing to be played at the re-
tail outlets.

S.I.R. Landry's price is $20 per
hour for black and white tape,
recording machine and monitor
with a unit charge if the band wants
to keep the tape. The video record-
ing service will soon be available at
all S.I.R. locations (San Francisco,
Los Angeles, New York and Chi-
cago) and Landry indicates that the
firm may pick up an extra facility
in Los Angeles or San Francisco
with a 20th Century sound stage/rehearsal
hall.

Landry was formerly associated
with Barry Fey and was a tour man-
ger with the Doobie Brothers and
Jeffro Tall.

Colgems In A Song Pact

NEW YORK—Colgems—Music
will administer the Wind and
Sand Music Co. Under terms of the
agreement, Colgems, music publish-
ing division of Columbia Pictures,
acquires exclusive publication and
administration rights worldwide to
the Eric Anderson owned catalog
and to all other songs Anderson
writes for the duration of the pact.

The catalog contains songs in An-
derson's forthcoming album for
Arista Records and nine selections
from Anderson's recent Arista al-
bum "Be True To You."

In addition, the catalog contains
songs by Bob Dylan, "Wind And Sand," "Thirsty Boots" and
"Blue River;" tunes from his re-
cent CBS Records album "Blue
River."

HELPING HAND—Linda Pompadur, left, vice president and assistant

to the president at ABC Inc., is congratulated by Morris Levy, president,
Rou-
lette Records, on being named U.A. Man of the Year (Music Division), Morris,
last year's award winner, presented Pompadur with the citation during a rec-
cent awards dinner at the New York Hilton. The affair raised a record
$292,000 for U.A. activities.

New Companies

October Records has been formed
in Los Angeles by Steve McCormick
and J.C. Phillips, with the first artist
signed to the label Jonathan Cain.
The label will be distributed by
Clardige Records.

McCormick was formerly general
manager of the Landers Roberts Is-
abel Munn Records. Phillips, who
will serve as vice president of Oc-
tober, has been involved in writing,
publishing and production. Kokko
will be national promotion director.

Davis & Hutton Productions
formed in New York to handle pro-
duction, publishing and manage-
ment. The company is headed by
recording artist Phil Davis and Bob
Hutton.

DeMesquita-Soory Public Rela-
tions formed in Los Angeles. Head-
ing the company are Don B. DeMes-
quita and Ria B. Soory.

11,000 At Fest

PHILADELPHIA—After an
absence of three years, the return of
the Quaker City Jazz Festival, billed as
the "seventh annual" by promoters
Larry Migud and Spirov Brothers' Electric Factory Concerts, attracted
some 11,000 jazz buffs to the Spec-
tacular Oct. 18. Tickets were scaled at
$7.50, $6.50 and $7.50.

The lineup included Herbie
Mann and the Family of Mann, Grover Washington Jr., Hugh Mase-
kelas, Weathers Report and Natalie Cole.

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ELTON JOHN—ROCK OF THE WESTIES
JOHN DENVER—WINDSONG
CROSBY/NASH—WIND ON WATER
GEORGE HARRISON—EXTRA TEXTURE
JETHRO TULL—MINSTREL IN THE GALLERY
OHIO PLAYERS—HONEY
BADLIE FOR ALLAH
ELECTRIC LIGHT ORCHESTRA—FACE THE MUSIC
ALLMAN BROTHERS—WIN, LOSE, DRAW
CAPTAIN & TENNILLE—LOVE WILL KEEP US
CHARLIE DANIELS BAND—NIGHT RIDER
Gloria Gaynor—Experience
John Denver—Rocky Mountain Xmas
The Headliners—Kick Off Nuddy Boots
Billy Cobham—Funky Side
Stylistics—You Are Beautiful
Darryl Hall & John Oates

New York's Most Completely
Stocked One-Stop.
All Labels-Best Deals
West Coast, brace yourself! Here's what
JIMMY CLIFF'S
first American tour has been like so far:

NEW YORK
"At his October 17 concert to an ecstatic
audience at the sold-out Beacon Theatre,
Jimmy Cliff demonstrated why he is a prin-
cipal force in the reggae explosion with a
masterful performance that will undoubt-
edly earn him the status of legend among
his devotees. . . . The audience was unwilling
to let him go but after a nearly three hour
show they left exhausted and happy, hum-
ing tunes from the show as they filed out
into the rain."  —Performance

BOSTON
"His fans gave him what they thought the
Jamaican singer deserved—resounding evo-
tions and jubilant, friendly cries of 'sing it
to me, sing it.'"  —Boston Globe

WASHINGTON
"It was the best advertisement reggae music
could possibly have had. Singer Jimmy Cliff,
whose performance in the film The Harder
They Come first sparked widespread Amer-
ican interest in the music of Jamaica, made
his Washington debut Tuesday night at
Lisner Auditorium with a compelling display
d of vocal and instrumental power."  —Washington Post

Jimmy Cliff’s tour of
sold-out shows is coming to the
West Coast this week...
you’ve been warned.

Jimmy Cliff’s new album is Follow My Mind
on Reprise records and tapes.  (MS 2218)
Hotter than a disco in a desert in the daytime. The new MFSB album, "Philadelphia Freedom," featuring the hit "The Zip," and an accompanying campaign that includes multi-artist TV spots, bag stuffers, major advertising in black publications, a radio blitz, window streamers and cover blow-ups.

MFSB. The disco-masters.
The Three Degrees have released a LIVE album from their incredible European concerts. No one can touch this group for pure LIVE (and sexy) excitement, with hits all over the world to certify their success.

Archie Bell and The Drells, new to the TSOP label, have already hit big with "I Could Dance All Night" and their new smash "The Soul City Walk." from their album "Dance Your Troubles Away." As part of the Philly blitz, these albums will be visible everywhere and if you miss them, you just weren't looking.

The Three Degrees "LIVE" and Archie Bell and The Drells "Dance Your Troubles Away."

Nothing like it anywhere.
Vanguard Ordered To Pay $250,000 In Hurt Damages

LOS ANGELES—Music Research Inc. (MRI), Washington, D.C., has been awarded $250,000 for damage to its Mississipi John Hurt diniography, by a federal district court in New York. Vanguard Recording Society and H.B. Barnum Sues Union

LOS ANGELES—Arranger-conductor H.B. Barnum is challenging an AFM arbitration in federal district court, citing a Local 47 regulation which outlaws a claim that is more than three years old. Barnum alleges that he filed a complaint against Richard Thurston with Local 47 here in March 1968 where he claimed Thurston, a fellow union member, had not fulfilled a salary obligation. The union ruled for Barnum, suspending Thurston from membership in 1970. When Thurston was reinstated in May 1974, Barnum claims he filed a claim against Barnum over the same 1968 hassle. Thurston won this time. Barnum refused to pay and was suspended from December 1974 for a four-week period to force Local 47 to return him to full membership and for $10,000 punitive damages. The local and its president, Max Herman, are defendants.

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General News

A&M, Styx Face Lawsuit By Wooden Nickel Records

LOS ANGELES—The third litigation in a month involving the Chicago rock group, Styx, has been filed in superior court here. Wooden Dismiss Suit Vs. Motown

LOS ANGELES—A federal district court suit here which alleged preferential treatment of male employees in similar financial positions at Motown Records has been dismissed with prejudice as stipulated by counsel for the litigants. Former financial department head Suey hoskins sued the label (Billboard, Feb. 8) asking reinstatement, back pay and other relief, including a punitive-damages fund. Los Angeles

Nickel Records, litigant in two previous suits (Billboard, Oct. 11 and Nov. 1) is suing A&M Records and the group, John Curulewski, Jim Young, Dennis DeYoung and John and Chuck Panozzo. This suit seeks to enjoin A&M from signing and releasing Styx product and claims breach of pact and interference with contractual relations of others. Trial of the plaintiff firm against the then unknown group inked with him in 1971. Their name change from TW to Styx was his creation, he contends. He claims that A&M’s interference thwarted his recording Styx for RCA, which is the gist of a suit filed two weeks ago by RCA Records against Wooden Nickel and the group. The third suit asks $5 million exemplary damages. The original suit instituted by the act against Wooden Nickel charged breach of performance of contract.

Promoters Meet Cashman, West

CHICAGO—Terry Cashman and Tommy West, founders of Lifesong Records, recently met here with promoters to review catalog and were entertained by independent distributors handling their product nationwide. Discussed as participating included Record Sales (Memphis), Daily (Houston), Big State (Dallas), All South (New Orleans), MS (Chi- cago), Commercial (St. Louis), Helichris Bros. (Minneapolis) and AMI (Detroit). Chatting the conference were Barry Gross and Marty Kupps, label vice presidents.

Taylor, Lieberson For Yentikoff Fete

NEW YORK—Arthur Taylor, president, CBS Inc., and Goddard Lieberson, chairman of the board of the American Record Company, each were named one of the honorary chairs for the American Medical Center humanitarians award dinner honoring Walter Yentikoff, president, CBS Records, at the Hilton Hotel here Dec. 14. More than 1,000 are expected to attend the affair. Tickets for the black-tie evening are $125 each and are available through the American Medical Center office on Fifth Ave. here.

Comos Christmas

Continued from page 10 newest facility in the Federal District here operated by Val Valentine, former engineer with Capitol and MGM in Hollywood.

On four successive days Comos and company utilized the studio for 21, 19, 14 and 20 hours. Musicians range from 45 up to 25.

Filmed and taped sequences for the CBS package were done via Telecine on such locations as Xochimilco, Taxco and Acapulco, two spots situated to the south of the city. Steve Positano is the director, Nick Perito musical director.

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Some of Dionne Warwick's hits:
- "Walk On By"
- "A House Is Not A Home"
- "Alfie"
- "Do You Know the Way to San Jose"
- "Anyone Who Had a Heart"
- "Don't Make Me Over"
- "I Say a Little Prayer"
- "I'll Never Fall in Love Again"
- "Message to Michael"
- "Make It Easy on Yourself"
- "You'll Never Get to Heaven"
- "Then Came You" (with the Spinners)

Some of Thom Bell's hits:
- By the O'Jays*
  - "Back Stabbers"
- By the Delfonics**
  - "La La Means I Love You"
  - " Didn't I Blow Your Mind This Time"
- By the Stylistics***
  - "Rockin' Roll Baby"
  - "Stone in Love with You"
- "Let's Put It All Together"
- By the Spinners***
  - "One of a Kind (Love Affair)"
- "I'm Coming Home"

NOW, WARNER BROS. RECORDS PROUDLY PRESENTS DIONNE WARWICK AND THOM BELL'S GREATEST HIT:

ONCE YOU HIT THE ROAD
(WBS 8154)

FROM THE NEW ALBUM
TRACK OF THE CAT

BY DIONNE WARWICK

PRODUCED BY THOM BELL

TWO TALENTS WHO BRING OUT THE BEST IN EACH OTHER

AVAILABLE NOW ON WARNER BROS. RECORDS AND TAPES
Public Notice
No. 1 Wisconsin Record Chain

We are looking for talented, aggressive "record" people with experience. Many positions available - management, sales, buyers, office administration, sales, retail/wholesale warehouse. Send resume, with salary requirements to:

Ms. Dolly Yopack
319 N. Marshall Street
Milwaukee, Wisconsin 53202

Tough Calif. Booking Law
*Continued from page 3*

gagements, or which advises musical artists in their professional careers or which engages in activities relating to the procurement of employment or engagements for musical artists where a fee is extracted or attempted to be collected for such services.

A person engaging in such activity must procure a license from the state bureau and that license must be conspicuously posted in the office. The wording of the act is broad enough to include personal and business managers, lawyers, producers and PR people.

The written application made to the state for a license must include names and addresses of officers and partners, address of the business, its name and business or occupation of the applicant for two years prior to the application, and the name of a candidate from among the principals for bureau examination.

To be eligible for a license, a candidate must be at least 18 years old, a person whose license has not been revoked within three years of the license application, be able to show "financial responsibility," and successfully pass a written examination.

The act is described in the body of the statute.

When the state bureau gets the agency application, it has the right to investigate the "character and responsibility" of the applicant and also the premises he proposes for the office to determine if such premises "would endanger the health, welfare, safety or morals of applicants for employment."

The bureau has the right to turn down an applicant for a license who is an officer, director, stockholder, partner, employee of or has ownership in or control of any other person, firm or corporation which acts as a representative of any musical artist in any capacity other than purely professional capacity as attorney or accountant.

The bureau, according to the law, could refuse to grant a license or could refuse to approve the sale. *Continued on page 72*

Morris Albert's "Feelings" on RCA; disk is his first gold single.

David Bowie's "Fame" on RCA; disk is his first gold single.

Public Notice
No. 1 Wisconsin Record Chain

We are looking for talented, aggressive "record" people with experience. Many positions available - management, sales, buyers, office administration, sales, retail/wholesale warehouse, etc. Send resume, with salary requirements to:

Ms. Dolly Yopack
319 N. Marshall Street
Milwaukee, Wisconsin 53202

 Albums

Elton John's "Rock Of The Westies" on MCA; disk is his 10th gold album.

Graham Central Station's "Ain't No Boot-A-Doubt It" on Warner Bros; disk is the group's first gold album.

Rick Wakeman's "The Six Wives Of Henry VIII" on A&M; disk is the group's first gold album.

George Harrison's "Extra Tension" on Apple; disk is his fifth gold album.

Neil Sedaka's "Sedaka's Back" on Rocket; disk is his first gold album.

"Foghart" on Bearsville; disk is the group's second gold album.

Joan Baez's "Diamonds & Rust" on A&M; disk is her sixth gold album.

Billy Joel's "Piano Man" on Columbia; disk is his first gold album.

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CHAPPELL TO RESOLVE DISPUTE

*Continued from page 1*

international exchange of licensing and credit data for music use.

The five-day session (10-14) at the Barbi－zoa－Piza－zoa－Hotel, the first ever to be held by the group in the U.S., attracted 16 delegates from 32 music societies in 22 countries.

The issue of mechanical royalty entitlement has exercised the European publishing community since January 1974, when BIEM proposed during that year's MIDEM that payments henceforth be limited to publishers in the countries of manufacture. Under their normal practice was to pay in the country of sale.

Strong protest was registered by publishers in import countries, who felt that their promotional efforts on behalf of the recorded material would go unrewarded.

"We believe we have found the solution," said Jean Elisabide, director general of BIEM, last week. He admitted the problem has been subjected to restudy since the heated reaction of publishers to the 1974 proposal. The new procedure is to be "referred" by a special BIEM committee next month and will be made public in January at MIDEM 1976.

While Elisabide would not disclose details of the plan, he did indicate it would "safeguard" the freedom of publishers to make contractual deals with manufacturers and subpublishers "as they desire." Simplification of administration also is thought to be a key element in the new plan.

It is understood that BIEM's original move to credit the country of manufacture was motivated at least in part by the difficulty of logging sales of imported product.

Ulick Uchtenhagen of the Swiss rights society, SUISA, served as chairman of the technical meeting. He said the most difficult problem faced by societies around the world is the accurate exchange of music identification and performance data. Differences in language, computer input and methods of payment from country to country add to the complexity.

Many countries now exchange computerized tapes showing performances in their own jurisdictions, and the receiving society cannot credit revenues properly to its members if the information furnished is obscure.

Some 30 societies now subscribe to SUISA's C.A.E. file, a complete listing of known writers and their affiliations around the world. The very number of countries involved, and with more to come, has intensified the problem of making that data readable to all. A special work group was formed last week to study ways of improving the system's readablility and to devise foolproof ways to check errors.

"Errors of input must be correctable," said Uchtenhagen. "The data must have the same security as bank checks." He indicated that much remains to be accomplished in this area.

A report made at the meeting by ASCAP highlighted some of the difficulties encountered. In attempting to compare U.S. writer information on its own computers with that furnished by C.A.E., it found a considerable number of "anomalous" names that appeared on one list and another on the other.

Relative payoff weighting, varying from society to society, must also be accommodated into the computerized data. Lyricists, composers and publishers don't always share the same percentages of royalties in different societies.

The German society, GEMA, suggested a new degree of technical collaboration by tying in computers for readout by any member society. This was considered a desirable long-range goal, but not one which could be achieved for some years. J.A. Zeiger, CISAC chief, said the main purpose of the meeting was to foster cooperation between member societies. "This is being achieved," he said. "All are interested in improving returns to authors and composers.

An agreement is being reached in a general way on many matters, Zeiger said, but he stressed that no decisions of ISSAC are compulsory for the member societies. "Each remains completely independent."

The number of CISAC members now totals 89 societies from 47 countries. Applications have been received from Bulgaria, Australia and South Africa, and they are expected to be voted into membership next spring.

On Friday (14) the executive bureau of CISAC held its own meeting. The board is empowered to make decisions for the international organization between biannual CISAC congresses.

The American societies, ASCAP, BMI and SESAC, served as hosts for the meetings here.

Claim Non-Payment

CINCINNATI — Counterpoint Creative Studios has filed suit in Hamilton County municipal court against the American Mutual Group Recording Co. for $3,700. Action alleges non-payment for services rendered to seven of American Mutual's artists.
Hi, I'm looking for a Christmas present for you.

And now you're ready for Christmas!
Can you name the one thing these 60 winners in the Down Beat readers poll have in common?

<table>
<thead>
<tr>
<th>John Abercrombie</th>
<th>Stan Getz</th>
<th>The Pointer Sisters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Airto</td>
<td>Lionel Hampton</td>
<td>Jean-Luc Ponty (SACEM)</td>
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<tr>
<td>Gato Barbieri</td>
<td>Herbie Hancock</td>
<td>Julian Priester</td>
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<tr>
<td>Blood, Sweat and Tears</td>
<td>Joe Henderson</td>
<td>Flora Purim</td>
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<td>Randy Brecker</td>
<td>Freddie Hubbard</td>
<td>Sam Rivers</td>
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<td>Garnett Brown</td>
<td>Bobby Hutcherson</td>
<td>Sonny Rollins</td>
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<tr>
<td>Ray Brown</td>
<td>Milt Jackson</td>
<td>Roswell Rudd</td>
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<td>Gary Burton</td>
<td>Bob James</td>
<td>Wayne Shorter</td>
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<tr>
<td>Ron Carter</td>
<td>Keith Jarrett</td>
<td>Jimmy Smith</td>
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<tr>
<td>Stanley Clarke</td>
<td>Howard Johnson</td>
<td>Sun Ra</td>
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<tr>
<td>Billy Cobham</td>
<td>J. J. Johnson</td>
<td>Steve Swallow</td>
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<tr>
<td>Miles Davis</td>
<td>Elvin Jones</td>
<td>Cecil Taylor</td>
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<td>Richard Davis</td>
<td>Quincy Jones</td>
<td>Toots Thielemans</td>
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<tr>
<td>Jack DeJohnette</td>
<td>B. B. King</td>
<td>McCoy Tyner</td>
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<tr>
<td>Paul Desmond</td>
<td>Roland Kirk</td>
<td>Mitoslav Vitous</td>
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<tr>
<td>Earth, Wind and Fire</td>
<td>Hubert Laws</td>
<td>Tony Williams</td>
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<tr>
<td>Keith Emerson (PRS)</td>
<td>Chuck Mangione</td>
<td>Phil Woods</td>
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<tr>
<td>Gil Evans</td>
<td>Charles Mingus</td>
<td>Larry Young</td>
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<tr>
<td>Joe Farrell</td>
<td>Mtume</td>
<td>Joe Zawinul</td>
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<tr>
<td>Maynard Ferguson</td>
<td>Oscar Peterson</td>
<td>and in the Hall of Fame</td>
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Julian "Cannonball" Adderley
North Central Region

**TOP ADD ONS:**
- [D]{..} - Love Songs (Part 1) (Phil. Inr.)
- [D]{..} - Love Songs (Part 3) (Phil. Inr.)
- [D]{..} - Music (Part 1) (Phil. Inr.)
- [W]{..} - Love Songs (Part 1) (Phil. Inr.)
- [W]{..} - Love Songs (Part 2) (Phil. Inr.)

**PRIME MOVERS:**
- [D]{..} - Love Songs (Part 1) (Phil. Inr.)
- [D]{..} - Love Songs (Part 3) (Phil. Inr.)
- [D]{..} - Love Songs (Part 4) (Phil. Inr.)
- [D]{..} - Love Songs (Part 5) (Phil. Inr.)
- [D]{..} - Love Songs (Part 6) (Phil. Inr.)
- [D]{..} - Love Songs (Part 7) (Phil. Inr.)
- [D]{..} - Love Songs (Part 8) (Phil. Inr.)
- [D]{..} - Love Songs (Part 9) (Phil. Inr.)
- [D]{..} - Love Songs (Part 10) (Phil. Inr.)
- [D]{..} - Love Songs (Part 11) (Phil. Inr.)
- [D]{..} - Love Songs (Part 12) (Phil. Inr.)

**BREAKOUTS:**
- [W]{..} - Love Songs (Part 1) (Phil. Inr.)
- [W]{..} - Love Songs (Part 2) (Phil. Inr.)
- [W]{..} - Love Songs (Part 3) (Phil. Inr.)
- [W]{..} - Love Songs (Part 4) (Phil. Inr.)
- [W]{..} - Love Songs (Part 5) (Phil. Inr.)
- [W]{..} - Love Songs (Part 6) (Phil. Inr.)
- [W]{..} - Love Songs (Part 7) (Phil. Inr.)
- [W]{..} - Love Songs (Part 8) (Phil. Inr.)
- [W]{..} - Love Songs (Part 9) (Phil. Inr.)
- [W]{..} - Love Songs (Part 10) (Phil. Inr.)
- [W]{..} - Love Songs (Part 11) (Phil. Inr.)
- [W]{..} - Love Songs (Part 12) (Phil. Inr.)

**Middle Atlantic Region**

**TOP ADD ONS:**
- [D]{..} - Love Songs (Part 1) (Phil. Inr.)
- [D]{..} - Love Songs (Part 2) (Phil. Inr.)
- [D]{..} - Love Songs (Part 3) (Phil. Inr.)
- [D]{..} - Love Songs (Part 4) (Phil. Inr.)
- [D]{..} - Love Songs (Part 5) (Phil. Inr.)
- [D]{..} - Love Songs (Part 6) (Phil. Inr.)
- [D]{..} - Love Songs (Part 7) (Phil. Inr.)
- [D]{..} - Love Songs (Part 8) (Phil. Inr.)
- [D]{..} - Love Songs (Part 9) (Phil. Inr.)
- [D]{..} - Love Songs (Part 10) (Phil. Inr.)
- [D]{..} - Love Songs (Part 11) (Phil. Inr.)
- [D]{..} - Love Songs (Part 12) (Phil. Inr.)

**PRIME MOVERS:**
- [D]{..} - Love Songs (Part 1) (Phil. Inr.)
- [D]{..} - Love Songs (Part 2) (Phil. Inr.)
- [D]{..} - Love Songs (Part 3) (Phil. Inr.)
- [D]{..} - Love Songs (Part 4) (Phil. Inr.)
- [D]{..} - Love Songs (Part 5) (Phil. Inr.)
- [D]{..} - Love Songs (Part 6) (Phil. Inr.)
- [D]{..} - Love Songs (Part 7) (Phil. Inr.)
- [D]{..} - Love Songs (Part 8) (Phil. Inr.)
- [D]{..} - Love Songs (Part 9) (Phil. Inr.)
- [D]{..} - Love Songs (Part 10) (Phil. Inr.)
- [D]{..} - Love Songs (Part 11) (Phil. Inr.)
- [D]{..} - Love Songs (Part 12) (Phil. Inr.)

**BREAKOUTS:**
- [W]{..} - Love Songs (Part 1) (Phil. Inr.)
- [W]{..} - Love Songs (Part 2) (Phil. Inr.)
- [W]{..} - Love Songs (Part 3) (Phil. Inr.)
- [W]{..} - Love Songs (Part 4) (Phil. Inr.)
- [W]{..} - Love Songs (Part 5) (Phil. Inr.)
- [W]{..} - Love Songs (Part 6) (Phil. Inr.)
- [W]{..} - Love Songs (Part 7) (Phil. Inr.)
- [W]{..} - Love Songs (Part 8) (Phil. Inr.)
- [W]{..} - Love Songs (Part 9) (Phil. Inr.)
- [W]{..} - Love Songs (Part 10) (Phil. Inr.)
- [W]{..} - Love Songs (Part 11) (Phil. Inr.)
- [W]{..} - Love Songs (Part 12) (Phil. Inr.)
When a three-day jump on Monday means money in the bank.

When a three-day head start on programming plans, promotion and advertising, inventory control, manufacturing and shipping schedules make the big difference.

We'll guarantee delivery of the HOT 100®, TOP LPs AND TAPES®, and HOT COUNTRY SINGLES® and HOT SOUL SINGLES® CHARTS three days in advance of your regular Billboard delivery. And we'll include the Billboard Hotline exclusive Advance Chart Analysis—

- insights and behind-the-scenes information gathered by Billboard's editors and reporters.
- the how, why, when and where reasons behind the chart movements when critical decisions must be made quickly.
- insider background details for next week's deejay patter.

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Surprises In Calif. Survey

Many Top Disk Acts Exert No Appeal To Listeners

Continued from page 3

adjusted to reflect population percentages in the 25-40 age group, such names as Eddy Arnold, Tony Bennett, Bing Crosby, Sammy Davis Jr., and others leaped into the most popular 40 artists and pushed others out. When the population percentages were applied, no heavy rock artist made the leading 40 circle, including the Beatles, Elton John or any of the expected names.

One of the interesting facets of the survey was that some artists are more popular in various parts of the nation than in other parts.

Mac Davis was very strong among adult listeners in small markets and in medium-sized markets, but dropped out of the top 20 ranking in major markets. On the other hand, Andy Williams was strong in all sizes of markets. Dionne Warwick was a little in small markets, but was extremely strong in major markets and in the top 20 in medium-sized cities.

Andy Williams is better appreciated in the Midwest, where he's among the top 10, but his popularity holds strongly in the South, East, and Dionne Warwick is as strong in the East as Andy Williams was in the Midwest, but not strong at all in the West. She's still in the top 20 ranking in the Midwest and South. Mac Davis, on the other hand, loses out somewhat in the East where he just barely makes the top 30, but is strong in the South, West and Midwest.

By artist preference, the survey revealed interesting aspects about likes and dislikes. Only about half the persons who like the Carpenters also like Frank Sinatra and less than 10 percent of those same adults cared for the Eagles who're gracing the playlists of country, MOR, Top 40 and progressive rock radio stations at the moment.

On the other hand, of those who like Frank Sinatra, a little more than half appreciated the Carpenters and only 4 percent care at all for the Eagles.

About half of those who like the Carpenters also like Charlie Rich and much the same thing was true about Sinatra fans and Charlie Rich.

(Continued on page 26)

Do UFOs Really Exist?

Are we the only planet inhabited with life? Dozens of movies and books have appeared lately exploring this very popular subject. Thousands of UFO sightings are reported each year, and UFO REPORT brings you these fascinating, factual stories in a feature your listeners will become addicted to. All UFO REPORT programs are based on facts from the files of APRO (Artificial Phenomena Research Organization), an international society of scientists dedicated to the study of UFOs, with representatives in 47 countries. Strange things are happening in our skies, and UFO REPORT is the first radio feature to raise these questions and deliver the facts from the APRO files.

* Each program accommodates one commercial for local sales. * Customized for each station. * Designed to make you profit. * Priced for individual markets. Also available, the UFO Story, a 1 hour special.
As a living legend in country music, Conway Twitty’s appeal reaches every size and age of audience imaginable. When you hear him perform you’ll know what has made this superstar the favorite of country music audiences everywhere. To maintain the natural sound of the very personal Twitty style, Conway relies on Shure microphones and the Shure SR sound system. Professional that he is, he knows Shure equipment withstands the rigors of road shows and still provides the crisp, clear sound his fans expect. As Conway will tell you, Shure is the “Sound of the Professionals.”

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

Manufacturers of high fidelity components, microphones, sound systems and related circuitry.
Voice Of America Potent Promo

Many Top Disk Acts Exert No Appeal To Listeners

New Promo Service

Radio-Television Programming

Voice Of America Potent Promo

Many Top Disk Acts Exert No Appeal To Listeners

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Radio-Television Programming

Voice Of America Potent Promo

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New Promo Service
THE DISCO RECORD COMPANY INVITES YOU TO

DANCE YOUR ASS OFF

The Salsoul Orchestra

Including: Salsoul Hustle/Tangerine/Tale of 3 Cities/
Chicago Bus Stop/You're Just the Right Size/Salsoul Rainbow

THE SALSOUl ORCHESTRA.
A new, rhythm. THE SALSOUl HUSTLE.

Discotheques loved it. Radio stations played it. Pacesetters moved to the intri... sound. They made it the rage. And now the album. Their first and only. The disco dance discovery of the decade.

THE NEW SOUND OF MUSIC

So vital we had to coin a word for it. SALSOUl. That delicious blending of salsa and soul. Some classic strings, a latin percussion section, a whole lot of funk.

THE SALSOUl ORCHESTRA. A new rhythm. THE SALSOUl HUSTLE.

Discotheques loved it. Radio stations played it. Pacesetters moved to the intri... sound. They made it the rage. And now the album. Their first and only. The disco dance discovery of the decade.

The hit single: SZ 2002
The album: SZS 5501
The 8-track: SZS 5501

Executive producers:
Joe Cayre,
Ken Cayre.

Produced by:
Vincent Montana, Jr.

Salsoul Records and Tapes (Distributed by Diplomats, A Cayre Industries Company 524 Madison Ave., New York, N.Y. 10016.)
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- Date (month, day, year) record first hit charts.
- Highest numerical position record reached.
- Total number of weeks on charts.
- Label and record number.

PLUS: A cross reference alphabetically listing by title every record to hit the charts. A picture index of Top Artists (All books except TOP POP RECORDS 1940-55 and supplements). A trivia index of interesting and useful facts. A chronological listing, year by year, of the No. 1 records and much more. It's a reference encyclopedia that will be used year after year. A gift they'll never stop opening.

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Top R&B '55-72 $30.00

Top C&W '55-72 $25.00

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Top LP's '55-72 $30.00

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- Date (month, day, year) record first hit charts.
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PLUS: A cross reference alphabetically listing by title every record to hit the charts. A picture index of Top Artists (All books except TOP POP RECORDS 1940-55 and supplements). A trivia index of interesting and useful facts. A chronological listing, year by year, of the No. 1 records and much more. It's a reference encyclopedia that will be used year after year. A gift they'll never stop opening.

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Top C&W '74 $10.00

Top LP's '74 $20.00

Top Pop '75 $20.00

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Radio-Television Programming

P.O. Box 82, Menomonie Falls, WI 53051

Vox Jox

Ken Bates, music director of WDBT in Johnson City, Tenn., reports that he needs record service. "No matter how many letters I write or how many phone calls I make, there are some record companies that simply will not add us to their mailing list." Don't write pleading for records. Ken, instead, write--and include a playlist--about how much response you're getting from a label's records in your market. You'll get service; you just have to earn it.

Nothing's free these days. Stations in smaller markets can be lured and buy the records they put on the air or the music director can get on the ball and show he cares about records--feedback sales reports and request calls on given items--and just about every record company will rush to give the music director excellent service. I got a call from a program director last week who gets great service on records. Town his station was in only had 3,000 people. But that program director was "interested" in records. Record labels desperately need sales and response information.

Jim Nelly, general manager of KORL in Hawaii. That was a great little sales-promotion letter! Had me fooled... Mike St. James, 216-835-3991, is looking for an air job in Phoenix or San Diego. Skilled at production. Says: "No general manager or program director seems to have any kind of a decisive mind, they don't know what they want. So they pass this insecurity on as blame on the applicant. Maybe some program directors will revive from their apathy long enough to phone me. Last time you mentioned me...

(Continued on page 85)
Announcing The Kinks' Doctoral Thesis On Educational Malpractice.

Up against the blackboard mothers! The Kinks are back with a new album full of brightly barbed sociological insights aimed at an institution we all know and love. School! Everyone has a score they want to settle with the educational system and once they hear "Schoolboys," they'll know where they can get their chance. Order now. You will experience great joy in affording others an opportunity for retribution.

See "Schoolboys In Disgrace" on tour:
11/21 Lehigh University, Bethlehem, Pa.
11/22 Widener College, Chester, Pa.
11/23 SUNY, Buffalo, N.Y.
11/25 War Memorial, Trenton, N.J.
11/26 Capitol Theatre, Passaic, N.J.
11/28 Beacon Theatre, New York, N.Y.
12/2 Palace Theatre, Albany, N.Y.
12/3 SUNY, Brockport, N.Y.
12/4-5 Orpheum Theatre, Boston, Mass.
12/6 Palace Theatre, Waterbury, Conn.
12/8 Hofstra University, Hempstead, N.Y.
12/11 Music Hall, Cleveland, Ohio
12/12 Detroit Palace, Detroit, Mich.
12/13 Aragon, Chicago, Ill.
12/14 Oriental Theatre, Milwaukee, Wisc.
12/16 Civic Center, Omaha, Nebr.
12/17 Memorial Hall, Kansas City, Mo.
West Coast dates to be announced.

RCA Records and Tapes
GRT Ships 2d 8-Track Release

BY STEPHEN TRAIFMAN

NEW YORK—GRT Music Tapes is shipping its second classical 8-track release of 17 titles in "compatible" quad this month, based on response to the first 55 selections bowed in May, according to Herb Hershfield, marketing vice presid

Admitting there was much initial skepticism to the project, first disclosed in Billboard (May 28 issue), he reports "good feedback" from distributors and growing participation by classical artists to get response from regular buyers.

With suggested list of $4.95, "sell-through is excellent with returns very low—less than 2 percent," he claims. Business is best where a wide selection of titles is available, and the program notes enclosed in each "library slipcase" an important sales boost.

Reconfigured format will remain the same, with only one program break instead of three. GRT has lengthened each package to maximum 52 minutes of playing time per cartridge, recording two simultaneous stereo programs which gives the effect of five channels when played through a quad system and four speakers.

This is the "compatible quad" which Hershfield emphasizes is clearly defined on the package with the "8-track" trade mark is present. In quadraphonic, front and back speakers play identical parts. They are "simulating true quadraphonic."


Hershfield maintains there are plans to continue with more classical 8-track releases on a regular basis. "We are at present seeking out new product to fill the gap that exist for the classical buyer," he reports. "We are also attempting to seek a dealer display for the entire library, and a home unit for consumers as well.

The Boston Theaters in New York becomes the home of the New York Philharmonic for 10 weeks beginning March 19. The orchestra will perform there while Avery Fisher Hall is being reno-

Barnes & Noble Moves Voting Reform

BY ROBERT SOBEL

NEW YORK—Barnes & Noble, large book retailer, which expanded its operation to include records some 14 months ago, is moving to its an across the street sometime in January.

The move was originally started for

CARUSO . . . BJÖRLING . . . PAVAROTTI—that's the theme for the recent personal appearance at Odyssey Records San Francisco for Luciano Pava-

QUICK Q 'SPEAKS'

Angel Adds Text To Identify Quad Disks

By ROBERT SOBEL

NEW YORK—Angel Records has finally thrown caution to the winds and has taken the wraps off its quadraphonic product.

Beginning this month, all quadraphonic product will be so stated on the packaging, unless an encircled logo to indicate that the release was SQ compatible, but did not identify it as such in explanatory notes.

Now, in addition to carrying the encircled logo, the release will state that it is an SQ compatible record. The squared logo will continue to represent a stereo-only release. Angel had taken a cautious stand in re-releasing SQ records, using the same marking, a single price of $6.98 for both, and a single inventory.

EMI Records switched recently to releasing almost all of its product in SQ matrix quad, eliminating the need for both its double inventory and prefix (Billboard, Aug. 30).

According to Mike Allen, Angel's general manager, the first releases under the new policy are "Us Bulls in Maschera," Gershwin Ohlsson performing Liszt's piano concerto Nos. 1 and 2; "Vivaldi Gli Oci," with Jean Martinon; Yehudi Menuhin and Stepanne Grappelli performing "Fascinating Rhythm" (second LP on music of the 1930s); Beverly Sills and Andre Kostelanetz performing music of Victor Herbert (a double-Jacket LP supported by a big marketing drive); and Wagner's "The Rhinegold," performed in English.

A quad catalog is being distributed and a display unit announcing the policy will be given to dealers. Consumer ads will feature the new policy, Allen says.

The quad catalog sent to dealers lists 34 single LPS and eight multiple LP sets.

CARUSO . . . BJÖRLING . . . PAVAROTTI—that's the theme for the recent personal appearance at Odyssey Records San Francisco for Luciano Pava-

CLASICAL EXPANSION

Barnes & Noble Moves Voting Reform. To Annex

NEW YORK—Barnes & Noble, large book retailer, which expanded its operation to include records some 14 months ago, is moving to its an across the street sometime in January.

The move was originally started for

this week but more space was required for processing, according to Bert Fink, general manager of the record operation. Barnes & Noble had promoted the move on the radio through spots on stations WQXR and WCCN. The delay of the move habled other scheduled announcements.

The shift to the annex is being made because it is a high-traffic store. Although the classical sales was building slowly at the main outlet and volume had been growing, Fink says. "We feel, however, that this new wing will give us the traffic we want." The wing will be open seven days per week and will focus more on tapes and price items.

Fink did not state how large the new division would be. Barnes & Noble recently lost 9.98 items for $5.99, and $6.98 product for $3.99-$4.91, except during special sales. Sales are planned on Philips recordings this week and on Vox boxes the week af-

Fink says sales prices on Philips and on Vox have not yet been fixed.

The Boscon Theatre in New York becomes the home of the New York Philharmonic for 10 weeks beginning March 19. The orchestra will perform there while Avery Fisher Hall is being reno-

Robert E Peters marks her 26th year with the Metropolitan Opera on Friday (17) when she appears as Despina in "Così Fan Tutte." Laura Maazel, Cleveland Orchestra musical director, received the Drama-cis of the Commissioner of the Or-

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Jukebox Programming

Fla. Trade Show Best In History; 450 Participate

ORLANDO, Fla.—More than 75 exhibit spaces and 450 operators and guests contributed to the largest state convention and trade show ever, sponsored by the Florida Amusement Merchandisers Assn. here.

At seminar sessions, operators were told "We should be selling our business advantage over our competition for the location, we should not be selling commissions," by Dave Rose, vice president, Rose Consumer Co., and Ralph Lally II, editor of Playmation Magazine, added that digital and solid state electronics are contributing to the rapid growth of the coin machine industry.

"One thing that will fortell the growth of the industry is location-owned equipment. Location owners who want to own their own equipment generally do so for either complete satisfaction with the operator, not greed," Lally said.

New president of FAMA elected at a general business meeting are: president, Albert Blodock, F.A.B. Distribut- ing, and John Blodock, John Blodock, Praeter, Lawson Music Co; Doney Tatum, Walter Ruff, John Haul, Paul Yale, Jerry Reeves, and Larry Vaughn.

Amazing Rhythm Aces, ABC Records closes the bill at the final night banquet.

Nichols Elected MOA President

CHICAGO—Ted Nichols, former secretary, is the newly elected president of the Missouri Assn. of Operators. Bobby T. Rett Sr. moves from treasurer to secre- tary of the association. Named treasurer is Robert D. Brakel, former vice president.

Newly elected vice presidents include Bob Tuss, Topeka, Betty Bal- lard and Ron C. Minnola.


The office of sergeant-at-arms was abdicated by general membership, and will be replaced next year with a first vice-president, who will assume the responsibilities of the president in case he becomes incapable of filling his term.

Short Singles Kill Complaints

CHICAGO—Improved quality and shorter songs on Goliath virtually eliminated complaints from Jakebox operators, says Ron Braswell of CBS jacbox products coordinator.

Responsive service on request is being speeded up, Braswell said. He mai- led with the 1000 promotional singles sent out on an irregular schedule, Braswell says. The single includes a leaflet explaining why that particular promotional copy is good for jacks.

Braswell appeared at the CBS booth at the MOA Exposition where the copies of the Janis Ian "In The Wind-
er"Thank You" singles on Columbia label were distributed. Billy Swan, who received the top pop record of the year award from MOA for "I Can Help" appeared at the booth to sign autographs.

Weiss Music Lecturer At UCLA

LOS ANGELES—"The Importance Of International Recording And Music Publishing Agreements" is the lengthy but topical subject of Bobby Weiss as he takes the podium Nov. 25 in Kinsey Hall on the UCLA campus here as guest speaker to UCLA students.

Weiss' appearance is part of the music course directed by Ned Shankman, music industry attorney, for which students receive academic credit. Class starts at 6:30 p.m. every Tuesday.

As Of 11/10/77

1. ISLAND GIRL—Elton John—MCA 40161
2. FEELIN'ICS—Morris Albert— RCA 10279
3. LYIN' EYES—Eagles—Asylum 45279
4. BAD BOY—Neil Sedaka—RCA 46060
5. MR. JAWS—Dickie Goodman—Cash Las Vegas—Vanguard—10039
6. ROCKY—Austin Roberts—Private Stock—V 50200
7. I'M SORRY—John Denver—RCA 10393
8. MIRACLES—Jefferson Starship—Grunt—2010
9. GAMES PEOPLE PLAY—Spinners—Motown—G 3002
10. WHO YOU LOVE—S. Warner Bros.—B/Cat 8122
11. NIGHTS ON BROADWAY—Bee Gees—RCA 550 515
12. SOS—Abba—Atlantic 3265
13. THAT'S THE WAY I LIKE IT—J.C. & the 4—RCA 10165
14. HEET WAVE—Linda Ronstadt—Univ. Records—10451
15. SKYHIGH—Jiggles—Chelsea 3022
16. I ONLY HAVE EYES FOR YOU—Art Garfunkel—Columbia 3 10590
17. LOW RIDER—United Artists 706
18. BARRIO BLITZ—Sweet Capitoll 4061
19. BLUE EYES CRYIN' IN THE RAIN—Willie Nelson—Columbia 3 10176

20. COMING AT ALL TIMES—The Who—Columbia 3 10137
21. CAT STEVENS' GREATEST HITS—CBS 2630
22. ALIVE—Kiss—Casablanca—NLB 7002
23. HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—RCA 45065
24. SED'S BACK—Neil Sedaka—Univ. Records—1026
25. LAZY AFTERNOON—Barbra Streisand—Columbia PC 38815
26. WHO'S AFRAID OF VIRGINIA WOOLF—Atlantic—7098
27. ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA APL 1201
28. GREAT GAMES—Billy Joel—Columbia—Dawn & Arista—A 4054
29. I'M GONNA DANCE—Springfield—Columbia PC 37975
30. WIND ON THE WATER—David Crosby/Stephen Stills—ABC 4002
31. BY NUMBERS—Who—MCA 2514
32. BETWEEN THE LINES—Janis Ian—Columbia 3 25394
33. STRAIGHT—Johnnie Taylor—Columbia—Sun S 85413
34. MINISTRY OF EUROPE—Jefferson Airplane—MCS 101
35. HEARTS—America—Warner Bros. BS 2851
36. SHAVED FISH—John Lennon—Apple SW 3421
37. THE FACES I'VE BEEN—Jim Croce—Columbia LS 900
38. EXTRA TEXTURE—George Harrison—RSO 3390
39. SEARCHIN FOR A RAINBOW—Marvin-Tucker-Band—Capitol CP 0161
40. ATLANTIC CROSSING—Rod Stewart—Warner Bros. BS 2875

Rack LP Best Sellers

As Of 11/10/77

1. ROCK OF THE WESTIES—Elton John—Epic 33837
2. WINDBLOGS—John Denver—RCA Asylum 7 Le 0139
3. RED ROSE THISTLES—Grunt—BFL 01199
4. ONE OF THE BESTS—Eagles—Asylum 7 Le 0139
5. CLASSIC Hits—Lennie Nelson—John—MCA 2148
6. WISH YOU WERE HERE—Pink Floyd—Cobain PC 3445
7. PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7 Le 0150
8. GREATEST HITS—Elton John—MCA 21279
9. STILL CRAWLY AFTER ALL THESE YEARS—Paul Simon—Columbia 32987
10. CAPTAIN FANTASTIC & THE BRIGHT SHINY OBJECTS—Elton John—MCA 2142
11. LOVE WILL KEEP US UP—The Captain & the Tennille—Epic 33987
12. BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOT 02094
13. BREAKAWAY—Art Garfunkel—Columbia 33986
14. KC & THE SUNSHINE BAND—Tk 903
15. GREATEST HITS—John Denver—Columbia 33988
16. GREATEST HITS—Steve Cropper—Warner Bros. BS 2866
17. BACK NUMBER—John Denver—RCA CPF 0548
18. ENDLESS HOLIDAY—Chuck Berry—Capitol SBV 11307
19. HIGH WATER MARKS—Mercury—SRI 1 0388
20. FANDANG-O—Z.Z. Top—London PS 656

"All That Jazz" West Chester Fest

An Artistic Success

By JIM FISHEL

NEW YORK—Innovation and hard work by the students contrib- uted in making the first annual West Chester (Pa.) State College jazz festi- val, "... All That Jazz," a ma- jor artistic success.

Although the month-long festival, under the guidance of Joe Drabyk, director of student activities, fell short of being a moneymaker, it did provide a balanced combination of campus and pop music for the university's 6,000 students.

The festival began Sept. 30 with Twenty-First Century featuring Drabnick Drum and the Babe Brubeck Ensemble. The following day it continued with Count Basie and his orchestra, followed by Stephen Merriman on Oct. 4. It started again on Oct. 11 with the Charlie Bixton Quartet, Oregon and Eberhard Weber, before taking a two-week hiatus.

On Oct. 25, the music began again with Dave Lieberman and Lookout Farm, followed by Maynard Fergus- son and his orchestra on Oct. 27. As the finale, the New York Bass Violin Choir was featured on Oct. 28. This group includes Lenny Atkinson, Bill Lee, Richard Davis, Ron Carter, Milt Hinton, Sam Jones and Mi- chael Fleming.

Tickets were offered in a variety of combinations, including an all-festiv- al rate of $8. The Burton-Oregon show was priced at $2 while the Brubeck Basie and Ferguson-Chair shows were sold for $5. The Lieb- man and Merriman concerts were free of charge.

"We averaged about 1,000 per- sons per show, which was short of the 1,500 we were looking for, but the entire festival was such a great month that we will do it again," Drabicky said. "We definitely ac- complished our main objective of getting credibility in the area and es- tablishing ourselves to tap into the National Endowment Fund in the future."

In order to fully publicize and promote the show, Drabicky and the student committee devised a com- plete plan of action that included posters, T-shirts, brochures and con- cert schedule place mats. This last item was one of the key ways that the public was informed, Drabicky says. More than 30,000 of them were printed and distributed to restaur- ants throughout the community— both post and informal.

"There were a great number of people from areas away from the campus who attended the shows, so we feel the place mats were a big fac- tor in our promotion," he states.

The idea for the jazz festival came about after much discussion, Drab- ycky says. Students were devolved whether to spend money on a fine arts cultural program or a pop arts program—finally deciding that the jazz concept would be acceptable as a happy medium.

As a tie-in to the festival, many of the musicians participated in work- shops, or held an open rehearsal as in the case of Maynard Ferguson. Drabicky says this was a great aid in the overall success of the concept, because it helped to involve the more than 400 students enrolled in the School of Music at West Chester.

If all goes according to plan, the school will present the second edi- tion of "... All That Jazz" next fall. In the meantime, Drabicky is in- vestigating the possibility of sched- uling a similar blues festival for the spring.
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Sinatra Tie On Philly Air Show

PHILADELPHIA—Sid Mark will mark the 19th anniversary of his "Friday With Frank" record show on WWDJ-FM here with a Frank Sinatra celebration in the disco setting of the Marriott Motor Hotel's Windjammer Starboard Disco Friday night (21). In addition to spinning Sinatra records, he does as his show on WWDJ goes from 10 p.m. to 2 a.m., Mark will provide the first local showing of a 35mm slide presentation entitled, "Life And Works Of Sinatra." The Sinatra slide show, focusing on the life of the singer, will be seg-

(Continued on page 38)

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Playboy Discs

- Continued from page 1

Chicago club's Living Room lounge area for post-Christmas opening will represent the first major investment in making the disco area the central focus of the room.

Discos are also being planned for the New York club, to be re-opened in February, and the New Orleans club, to be re-opened and early next year, Stone says.

The discos will be designed separately for each chosen club by play-

boy designer Ken Wood. Facilities will accommodate live disco-ori-

ented acts on a periodic basis. "The acts will be in addition to the show-

room live entertainment policy," Stone adds.

The company is considering 10 additional franchises in cities not now presented in its circuit, and discos will be included if the market warrants it, Stone says.

If you want to do it, do it right, CAPTAIN DISCO plays all night.

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2. I COULD HAVE DANCED ALL NIGHT--Bette Midler-- Epic (EP)

3. S.O.S.--Today's People--Gamma (Canada)

4. WHAT CAN I DO FOR YOU--Adalene S.C. & Gary (France)

5. I'LL BE MOURNING--Claude Francois--Kobie (France)

6. CENSURE--Conrade Danzath--Polydor (Canada)

7. DISCO TRUCKING--Ladies Angel--Black Magic (England)

8. BRAZIL, LOVE CAN--Craig & Co.--Crescendo (England)

9. BLUE EYES SOUL--Brida Orch.--EPic (England)

10. SAND DRACA--Hot Blood--Carriere (Canada)

Colony Records (New York) Retail Sales

This Week

1. I LOVE MUSIC--The O'Jays--Philco (7"

2. SATIN FACE--Wing & Prayer--P & F & Drum Corps--Wing & A Prayer

3. FREDERICK HANDLER WITH CARE/TAIN CALL FREEDOM--South Shore Commission--Wand (LP)

4. BABY FACE--Wing & Prayer--P & F & Drum Corp--Wing & A Prayer

5. THE ZIP--Philco, Philco (7"

6. THE SUMMER OF '76--Philco, Philco (7"

7. DISCO DO--Winston Price--Westwood Bros.

8. THE LITTLE DRUMMER BOY--Moon-Lan--P. F. P.

Melody Song Shops Retail Sales

(1-15 Brooklyn, Queens, Long Island)

This Week

1. LADY BUMP--Columbia (LP)

2. FREDERICK HANDLER WITH CARE/TAIN CALL FREEDOM--South Shore Commission--Wand (LP)

3. I LOVE MUSIC--The O'Jays--Philco (7"

4. BABY FACE--Wing & Prayer--P & F & Drum Corp--Wing & A Prayer

5. THE SUMMER OF '76--Philco, Philco (7"

6. THE SUMMER OF '76--Philco, Philco (7"

7. DISCO DO--Winston Price--Westwood Bros.

8. THE LITTLE DRUMMER BOY--Moon-Lan--P. F. P.

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

This Week

1. LADY BUMP--Penny McLean--Columbia (LP)

2. I COULD HAVE DANCED ALL NIGHT--Bette Midler-- Epic (EP)


4. I WANT TO LOVE YOU BABY--Gonna Be--Sony (LP)

5. THE SUMMER OF '76--Philco, Philco (7"

6. I LOVE MUSIC--The O'Jays--Philco (7"

7. LADY BUMP--Philco, Philco (7"

8. BABY FACE--Wing & Prayer--P & F & Drum Corp--Wing & A Prayer

9. CHANGE WITH THE TIMES (EARTHQUAKE)--Van McEachin--P. F. P. (LP)

10. THE SUMMER OF '76--Philco, Philco (7"

11. I WANT TO LOVE YOU BABY--Gonna Be--Sony (LP)

12. THE SUMMER OF '76--Philco, Philco (7"


14. THE SUMMER OF '76--Philco, Philco (7"

**BILLY BILLBOARD PRESENTS**

**THE FIRST INTERNATIONAL DISCO FORUM**

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

### THE AGENDA

**TUESDAY, JANUARY 20**
- 10 am-6 pm: Registration
- 11 am-12:15 pm: Coffee Break
- 11 am-11:15 am: Coffee Break
- 5:30 pm-7:30 pm: Awards Dinner

**WEDNESDAY, JANUARY 21**
- 9 am-10 am: Continental Breakfast
- 10 am-11 am: Plenary Session
  - "Disco Power—Myth or Reality?"
  - Diane Kirkland, Billboard
- 11 am-11:15 am: Coffee Break
- 11:15 am-12:15 pm: Coffee Break
- 12:15 pm-1:30 pm: Lunch
- 1:30 pm-2:30 pm: Concurrent Sessions
  - (1) "The Disco/Radio Connection"
    - Neil McIntyre, WPIX—Chairman
    - Mike Wilson, "Disco Party," Atlanta
  - (2) "Opening A New Discothèque"
    - Stephen Cowan, The City, San Francisco—Chairman
    - Bob Lodi, Design Circuits, New York
- 12 noon-6 pm: Exhibits Open
- 6 pm-8 pm: Disco Entertainment

**THURSDAY, JANUARY 22**
- 9 am-10 am: Continental Breakfast
- 10 am-11 am: Concurrent Sessions
  - (3) "Disco Programming"
  - Michael O'Mara, Steak & Brew, Washington—Chairman
- 11 am-11:15 am: Coffee Break
- 11:15 am-12:15 pm: Coffee Break
- 12 noon-6 pm: Exhibits Open
- 6 pm-8 pm: Disco Entertainment

**FRIDAY, JANUARY 23**
- 10 am-12 noon: Plenary Session
  - "Hot Seat" Session—notables from all segments of disco accept questions from the floor
  - Vicky Wickham, Epic Records—Chairman
- 12 noon-6 pm: Exhibits Open
- 6:30 pm-8:30 pm: Awards Dinner

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- Producers:
  - Bob Crewe, Clockwork Orange

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

For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040

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

By TOM MOUTON

NEW YORK—“Kickin’,” a new LP from the Mighty Clouds of Joy (ABC), hits the street this week. The album was completed in August and now seems rather appropriate. The disc features four new tracks with the orchestra and a title song, “Kickin’,” which is a lively, upbeat tune.

Midland Int'l In Heavy Promo

NEW YORK—Midland International Records is planning to spend $100,000 on independent promotion for the January-June period. The expenditure, a record for the company, is necessary because of an increased product release program. According to Bob Rea, head of Midland, virtually all of the money will be used to maintain the company's full-time force of six independent promotion men on yearly retainers, supplemented by six others when additional concentration is needed.

Firm’s In L.A.

NEW YORK—Laser Imagers, founding company of Laxarium, planetarium light show, and now eyeting the disco market for its laser equipment, headquarters in Los Angeles, not New York as reported last week.

Nov. 5. The record should prove a monster. As for Infinity, it's an LP from the largest local dance club (Billboard 11/15), sporting a crew of thousands persons. The club will be membership only starting Dec. 5.

Bobbi & releasing its first 12-inch disco single for club DJs. The first title available will be “Joyce” by Papa John Creach, which has been removed and down to work for the radio. The 12-inches is part of a new disco series from the label and, in the case of “Joyce,” a commercial version will ship some two weeks after the special promo copies go to the spins.

The label is also releasing “Hold Back The Night” from the "Legends Z" 12" LP by the Transamps. They'll be looking to duplicate the success the song has generated in the UK. Also coming from the Transamps will be a new single on the Atlantic label.

A new LP by the group has just released “Do It With Feeling” by Michael Zag and the loose Band. Several 12" have been playing advance copies of the record, and now that the commercial copies are available the flip side, “This Is The Life,” is also starting to create some excitement, dance and sales-wide.

Casablanca has hired Disco Sound Associates to put together a bash at the Pachyderm here Tuesday (28) for Donna Summer's return from Europe. Her "Love To Love You Baby" is high on the disco action charts.

"Once You Hit The Road" by Dance War with a front of the Pachyderm tour will be their single.

Columbia has released two strong singles in "Sing A Song" by Earth, Wind & Fire, a happy melodic tune with a good dance rhythm, and "If I Like Making That Early Morning Love" by Rosetta Johnson, a timely RB number.

And, Atlantic will be re-releasing the new Simon Said record "Smile." It's the first label release for the Gloria Gaynor backup group.

11 Exhibitors On Deck For Disco Forum

• Continued from page 1

Sound" in the movie "Earthquake," Rosner Custom Sound of New York, which creates sound equipment for clubs, Meteor Light and Sound of New York, a lighting and sound specialist for discos, Audio Transport of New York, a sound equipment firm, Digital Lighting of New York, which manufactures special effects and lights, Panasonics of New York, the giant hardware firm which will demonstrate its various sound systems.

Also: Design Circuit of New York which creates total environments for clubs, Times Square Theatrical Studio Supply of New York which supplies lighting and special effect machines, Disco-Chicago of Chicago, a club operation, 2001 Clubs Of America and 2001 Industries, both of Cleveland, a club franchising operation and RSL Billboard's music programming service.

Sinatra Show

• Continued from page 16

Spartanburg throughout the all-Sinatra evening. In addition, six lucky Sinatra boosters will take home Sinatra medals inscribed "The Noblest Roman Of Them All," designed by Mark and minted especially for the anniversary event.

Mark will also air his radio show remote from the Disco, and there will be a dance contest with Sinatra blowups and record albums as prizes.

The exhibition area will be open afternoons for registrants with software and hardware for the disco field displayed and explained. In another development, a number of advisors have been named by Bill Wardlow, forum director.

They include: Jim Parks of Panasonic'S hardware/vidio manufacture committee, Vincent Finegan of Meteor Lighting and Mike Klaska of Geranium Laboratories Inc. (N.Y. sound company); Tom Moulton for the disco disk jockeys committee; Neil McIntyre of WPX-FM (N.Y.) for the radio/TV committee and Bob Crewe of Los Angeles for the producers committee.

Named as speakers for the sundry panels during the three-day event are:


The forum is designed to bring together creators of music, manufacturers of hardware, club operators and firms which service these clubs in a setting where dialog can produce understanding and cooperation.

Visits to New York discos and entertainment by disco artists also are part of the agenda.

Disco Folk Plan A Meeting-Party Nov. 20 In S.F.

SAN FRANCISCO—This city’s emergence as a leading West Coast disco town, along with Billboard’s first disco forum next January in New York, will be the topics of discussion at a meeting-party Thursday (20) at The City discotheque, 9 p.m.-1 a.m.

The event, sponsored by The City and Golden Gate Records, a local promotion-promotion firm, will feature Bill Wardlow, Billboard’s disco forum director, discussing the upcoming event Jan. 20-23 at the Roosevelt Hotel.

Mike Brown and Ralph Tajian of Golden Gate plus The City, are inviting key disco representatives from the Bay Area, local radio personnel, key dealers as well as local and national record industry executives to the gathering.

Talent from local discos will be presented.

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just in case they decided to drop by the show.

In New York, the Bottom Line and Rene Sweeney's have had no-refund, full-price ticket policies towards the major record labels from the outset. The record companies have long been used to working under these arrangements in New York.

Manchester's third current major showroom, the Other End, still allows labels to simply submit their lists. It is a newer operation than the other two clubs and apparently feels that the relatively easygoing tab policy helps it competitively.

National artist relations and publicity personnel of record companies tell Billboard that New York and Los Angeles are the only U.S. cities where no-refund hard tickets have been a factor in the local music nightclub scene. This would be because the two cities are the main centers for national media and record executive headquarters.

Doug Weston's Troubadour in Los Angeles has had occasional hard-ticket shows each year during much of its nearly two-decade history. But back in the West Coast club to make dated ticket necessary for nearly all its shows.

“It only costs about $20 to print the tickets for an engagement at the Roxy,” says Valentine. “You’re protecting yourself a lot. I'm not looking to be unreasonable with the record companies. If the show doesn’t sell out, I'll give the labels their advanced tickets. The point is to make sure all the seats are filled with customers for a performer who should pack the place.”

Cory Roberts, Columbia Records West Coast publicity director, says: “We lost about $200 space on no-show tickets for Bruce Springsteen and Dave Eccles at the Roxy and Willie Nelson at the Troubadour this fall. “It was a shame this money was just lost from our budget for any constructive uses. We may have to cut down on our basic comp list. But no-shows are a problem for everybody and I think we’re making progress in educating the people on our list here to the new necessity to be more definite when they accept invitations.”

LOUISIANA—“There have been times over the past 10 years when I just wanted to give it all up when once I was living in Nashville in the ’60s and again about three years ago when I was ready to move to Norway and do my own thing. It just seemed that nothing had happened for me or was going to happen, and I’d lost all of my incentive.”

The speaker is Willie Nelson, and these seem like strange words indeed for a man currently coming off a No. 1 country and top 30 pop single with “Blue Eyes Cryin’ In The Rain” and a No. 1 country and top 40 pop LP with “The Red-Headed Stranger.”

The words seem even stranger when one realizes that Nelson has written some of the true classics of pop and country music over the past 15 years. Think of “Funny How Time Slips Away,” “Crazy,” “Night Life,” “Hello Walls,” “The Party’s Over,” “Family Bible,” “I’m Not Supposed To Be That Way,” “I Still Can’t Believe That You’re Gone,” “Mr. Record Man,” “Yesterday’s Wine,” “My Own Peculiar Way,” “One Day At A Time” and “Prevent I Never Had’em” to name a few.

(Continued on page 42)
New Austin Guild Brings 
Acts and Buyers Together

Kenny Rogers & The First Edition to United Artists,
utilizing all ten member groups, plus a total of 
100 member groups (totaling several 
hundred individual performers) 
by the end of the year. 
Stressing that the organization is neither 
only a financial or a booking 
team, Director Pat Rockhill 
explains that the Guild plays no part in 
financial arrangements reached by 
musicians and collects no fees for 
bookings made via the Guild's facili-
ties. After an initial registration fee 
of $4, members pay monthly dues of 
$6 per act. In return, the Guild helps 
put them in touch with clubs, 
colleges, promoters and others looking for talent. 
"We mail out a bi-monthly news-
letter," says Rockhill, "which lists 
our member acts under different 
categories and gives a short blurb de-
scribing each one. Our first news-
letter went out to 900 talent buyers 
located mostly in Texas and the South-west. The current list has gone 
for more than 2,500 prospects all over 
the country. With the newsletter we 
enclose a business reply card on 
which we ask clubs and colleges 
about their facilities, the kinds of 
acts they prefer, their pay range, and 
the name of a contact person who 
does the booking. The cards have 
been coming back steadily and we 
now have a large file available to our members.
The Guild operates a round-the-
clock telephone message center 
through which talent seekers can 
quickly contact the acts they read 
about in the newsletter. "People call 
this number and we locate the groups 
they want and pass along the infor-
mation," says Mayes. "Even if they 
lose our mailer they know we exist 
and often they'll call and tell us 
they need, say, a jazz group. I read 
off the acts in that category and they 
let me know which one they want. 
Our members are constantly 
checking in with us too," she says. 
"If they're on the road they call to 
see about new booking possibilities. 
If someone wants to change bands or 
needs back-up players, they contact us. 
We have that kind of information 
here and we're constantly helping people get in touch with one another."

Conceived by several members of 
the local entertainment business 
(Continued on page 42)
EVERYBODY'S TAKING THE 5TH

November 10, 1975
November 15, 1975
December 27, 1975
December 29 & 30, 1975
January 22, 1976
January 24, 1976
February 5-7, 1976
February 13-15, 1976
February 17, 19 & 21, 1976
February 23, 1976
February 24, 1976

Tonight Show, Los Angeles
Soul Train TV Show, Los Angeles
Schofield Barracks, Honolulu
Hilton Hawaiian Village, Honolulu
Lowell Memorial Auditorium, Lowell, Mass.
Canton Memorial Auditorium, Canton, Ohio
Celebrity Theatre, Phoenix, Ariz.
Sahara Tahoe, Lake Tahoe, Nev.
Miller Brewery Convention, Regency Hyatt House, Chicago, Ill.
Municipal Auditorium, Pensacola, Fla.
Jai Lai Fronton, Daytona Beach, Fla.

March 11-20, 1976
March 29-April 4, 1976
April 26-May 2, 1976
May 5-9, 1976
May 13-16, 1976
June 11-20, 1976
June 24, 1976
October 4-9, 1976
October 11-16, 1976
December 16-19, 1976
December 27-31, 1976

Fontainebleau Hotel, Miami, Fla.
Latin Casino, Cherry Hill, N.J.
Westchester Premier Theatre, Tarrytown, N.Y.
Painter's Mill, Baltimore, Md.
Circle Star Theatre, San Carlos, Ca.
Beverly Hills Club, Newport, Ky.
Market Street Arena, Indianapolis, Ind.
Westbury Music Fair, Westbury, L.I., N.Y.
Valley Forge Music Fair, Devon, Pa.
Mill Run Theatre, Chicago, Ill.
Front Row Theatre, Cleveland, Ohio

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ABC RECORDS
Old Florida Vaude House
Now Popular Concert Site

BY JIM FISHEL

The Great Southern Music Hall in Gainesville, Fla., has become a focal point for contemporary music in the Northern part of the state.

NEW YORK—Buried within the confines of Gainesville, Fla., is a unique, self-contained entertainment complex that has brought a array of name artists here on a regular basis.

Formerly a vaudeville theater with its roots in the 1920s, the Great Southern Music Hall has established itself during the last 20 months as one of the more successful concert venues in the southern area of the country.

Since its opening in April 1974, this 800-seat permanent hall that can be enlarged to 1,200 seats, has undergone a series of major facelifts that have restored the facility to its original music beauty.

“We have put many improvements into the building like a new sound and lighting system, while at the same time, we have kept the original splendor of the theater intact,” says Albert Telebagy, in-house show promoter at the Great Southern. “Besides these improvements, we are fortunate that the hall was built during a great architecture period, so it is acoustically perfect and there is not really one bad seat in the house—acoustically or visually.”

The location of the Great Southern is a natural, according to Telebagy, because it has a built-in audience of 40,000 college students from the Univ. of Florida and Santa Fe Junior College, and an additional 90,000 tourists a year. Between the locals and students, Telebagy is able to book a wide variety of acts encompassing every style of music.

Acts that have graced the stage of the facility since its opening include Waylon Jennings, Chick Corea and Return To Forever, Chuck Mangione, Taj Mahal, Melissa Manchester, Ike and Tina Turner, John Mayall, Doug Kershaw, Weather Report, Minnie Riperton, Dave Brubeck, Labelle, Nitty Gritty Dirt Band, Gered Mankowitz, Crosby Stills and Nash, Dillinger, Randy Andy, Earl Scruggs Revue, one- nighters. Co-owners since 1971 Walt Masey and Fred LaPonza would like to see the club Sundays through Tuesdays.

The 1,000-capacity club features local or national acts Monday-Wednesday each day. In addition, admission is $1.75 per person with a $2.25 cover, which includes drinks.

The owners say they are trying to find a second club location in the Cleveland area. They will also be looking to book acts to complete their regular and fill-in dates.

Also adding to the easier accessibility of booking acts is the fact that Telebagy promotes all of the concerts at Florida State Univ. in nearby Tallahassee.

Thus far, most of the Great Southern dates have been on week- ends, however, Telebagy says he is considering expanding this schedule to include other nights as well.

“Support from the community—the students and the locals—has been so great, that we are going to be looking to branch out into other areas on a regular basis like theater, dance, ballet and even nationally-known speakers,” he says. “Recently we had ‘Jesus Christ Superstar’ and we look forward to bringing more acts in the future.”

On nights when the hall doesn’t have a feature act, Telebagy is planning to fill the large hall into first-run features. Telebagy is also planning to feature the first-run films. As the more popular acts appear on the theater, they will also be meeting the music fans, helping them gain the featured artist back. Some successful shows have been the Armstrong Four, Charles Daniels and Rusty Water.

Rockhill has now announced a second concert venue, the Aries West Yacht Club. Rockhill has now announced a second concert venue, the Aries West Yacht Club. The Aries West Yacht Club will be played Sunday (23) at the Alliance Wagon Yard.

He Twice Almost Quit

ANN-MARGRET
Fred Travalena

Last February, Ann Margret and Fred Travalena announced that the former Miss Congeniality of the 1960s would step out of the spotlight after four months of marriage. Ann Margret returned Nov. 4 for a month-long engagement with a high-powered performance. Staged and protected by husband Sugar Smith, the one-hour plus show boosted dance numbers, stage sets, mixed media special effects and Ann’s vocal才华.

She handled Sendeika hits, including “That’s Where The Music Takes Me” and “Love Will Win” and went on a convincing suite of more than 150 songs with arrangements, “Satisfied Heart” and “The One of Those Songs” with melodies from her fantastic dance trio. Ann Margret is on the ballroom, backed by the full, 25-piece live guitar orchestra. The love theme, “Kiss the Day Goodbye” from Marvin Hamlish’s musical hit, “A Chance Lives” was arranged for by the Carpenters. “Wearin’ Melody, ‘Won’t Let Me Go’.”

In those months singing “I’m A Woman,” with three pre-filmed and taped in separate screens while singing, Ann Margret did the bulk of the work in the life of an Ann Margret dancer in Billy Bazaar’s “Tough To Be A Dance” scene. Special lighting and effects were used while the lighting director was a one-nighter, and an odd one at that. She and the lighting designer scored an opening night show-stopping routine with impressions of celebrations, political figures and bong marathons.

*Continued from page 39

First impressions of the early 60’s, Nelson says. “Songwriting had been a hobby all my life, but I’d never made any money from it and I had very little living, so I started performing more.

“I was never what you would call a superstar,” he continues, “and I have to keep thanking it was my various labels’ faults. It was probably mutual. I was doing all right, but I really never felt I was doing much of anything, as much as I should have been. There was never the excitement that there is now at Columbia. I was writing a lot of pop and country hits and still, there was one label I’d call and they’d say, ‘I don’t know what recognition bothered me as it would have anyone, but there just wasn’t anything I could do about it.’

“Could it be the fact that Nelson has often been classified as ‘progressive’ or an ‘outsider’ that held up in his progression? Is it his efforts that have not been as successful, that have kept the facility since the ‘70s, the 90,000 raves.

Return the facility since the ‘70s, the 90,000 raves.

Cleveland—The Corral, a rockin’ hot musical response to the urban Olmstead Township, has under- gone a $100,000 interior renovation, according to the Corral’s announcers. Acts One Nighters. Co-owners since 1971 Walt Masey and Fred LaPonza would like to see the club Sundays through Tuesdays. The 1,000-capacity club features local or national acts Monday-Wednesday. In addition, admission is $1.75 per person with a $2.25 cover, which includes drinks.

The owners say they are trying to find a second club location in the Cleveland area. They will also be looking to book acts to complete their regular and fill-in dates.

*Continued from page 40

Have you heard about

EDEN’S APPLES
In N.Y. Folds With Brush Charged

NEW YORK—Eden’s Apple Con- certs, charging breach of an exclu- sive contract by the Commack Arena on Long Island, ceased operations last week.

Immediate effective of the move is the cancellation of three scheduled shows at the Maritime, Beach and Poo Thursady (20), Renaiss- ance and Return To Forever (22) and (24).

Eden’s Apple, Michael Paparo president, has been producing concerts for 10 years now, and has extended its activities to include a White Plains, N.Y., house.

A spokesman for the firm says that since the Commack facility was in a long-term contract, the firm, it does not have the right to cancel it by itself without keeping operations going.

Reportedly, the Paparo firm had another year left on a two-year con- tract with the Long Island Arena. This year’s program was scheduled at the Music Center for Eden’s Apple events. The contract included a long-term agreement clause after the two-year period.

Vincent Caruso, Long Island Arena’s General Manager, has been available for comments. And, it’s clear whether the facility will be booked out for use by other area promoters.
VENUS AND MARS ROCK SHOW
by MAGNETO AND TITANIUM MAN

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VENUS AND MARS

Produced by Paul McCartney.
Anne's new album includes her hit single, "Sunday Sunrise."
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City Life • Flying High • Thankful 'bout Yourself • Love So Fine • Rock Creek Park • All I Ask • Happy Music • Hash and Eggs

Fantasy F-9490
LOUIS ANGELS.—It would be difficult to locate a school district within the 50 states as aware of jazz as that of the University City district just outside St. Louis. For the fourth consecutive year Dr. John Kuzmich Jr. will, next January, direct an undersized impressive "jazz week" which will run for seven days and nights and present a survey of noted performers as well as prominent educators. Their goal is simple: to learn and disseminate jazz to the widest possible audience.

Take a look at the agenda for Jan. 26-Feb. 1.

On Monday a series of jazz movies will be projected, films that go back to Bessie Smith and the early Duke Ellington.

Tuesday, New York trombonist Bill Watrous is the guest along with John Glaun and the Univ. of Illinois Jazz Band and the Memphis Nighthawks Dixieland Quintet with Ron Dewar.

The Expression Jazz Quintet will serve up a contemporary concert Wednesday evening at nearby Forest Park Community College. Earlier that day, the UMSL Jazz Ensemble will perform at an assembly at University City High School.

All high schools and colleges in the St. Louis area will participate in Thursday festivities with clinics conducted by Woody Shaw, Junior Cook, Alan Dawson and Rufus Reid. The moderation, joined by Ray Kennedy, will provide jazz in concert Thursday night.

Symposia will dominate Fri. schedule. Dominie Spera will emce two clinics and Jim Peter- cusk those with sessions broken down into individual instrument specialties.

Dr. Kuzmich is expected to tell a 22-hour day on Saturday where Eastern Missouri high school bands, all of them madly swinging in ensembles, compete for prizes. More clinics are set. Winners will perform Saturday night with Spera as trumpet soloist and an appearance as well by the Jimmy Abbeard Sextet.

There will be no rest for the weary on Sunday when KCL-FM broadcasts six uninterrupted hours of music taped earlier in the week by professionals and amateur musicians participating in the numerous concerts.

"And along the line during the week," Dr. Kuzmich rights, "we will quickly set up and present impromptu concerts, jam sessions and other fillers just to keep it all moving.

There will be representative blues and rock performances throughout the seven days along with the various jazz modes," he says.

Dr. Kuzmich is accepting assists from other popular educators in the area including Dr. Martin Behnke, Dr. Ron Stillwell, Dominc Spera of the Univ. of Wisconsin at Eau Claire, Ron Anson of Texas State and Jim Wisder, whose credits include stints as a popular sideman with Stan Kenton and Woody Herman.

Jazz 7 Days And Nights Of Pure Jazz By Suburban St. Louis Schools

Public TV's Soundstage Will Poll Winners

CHICAGO.—"Soundstage," the Public Television musical feature, has culled a dozen top jazz artists, all selected by the Down Beat reader's poll for a spotlight on jazz today. The show taped Oct. 29 at WTTW will be aired either in January or February of next year.

The program brought together such artists as McCoy Tyner on acoustic piano; Chick Corea, electric keyboards; George Benson, guitar; Lenny White, drums; Arturo Moreira, trumpet; Sonny Rollins, saxophone; Freddie Hubbard, trumpet, Bill Watrous; trombone; Hubert Laws, flute; Stanley Clarke, doubling on acoustic and electric bass and multi-instrumentalist Rahsaan Roland Kirk playing saxophone, marimba and clarinet.

The show is co-hosted by Quincy Jones and Chick Corea. Predictable winners couldn't make it, like violinist Jean-Luc Ponty who was in Europe, and Miles Davis who, due to illness, was replaced by runner-up Freddie Hubbard. In the case of Weather Report, voted Jazz Combo of the Year, the band was taped a few days earlier.

The entire ensemble performed on the opening and closing numbers which were arranged by Quincy Jones. Corea arranged some of the other material, including his own classic, "Spain."

The show begins with a tribute to Cannonball Adderley who won Hall Of Fame status posthumously. The medley includes three Adderley compositions, "Jive Samba," "Mercy, Mercy, Mercy" and "Work Song."

The program concludes with "Take The A Train," a tribute to Duke Ellington, with solos by everyone.

In New York Radio WRVR*

In Los Angeles Radio KBCA*

In San Francisco Radio KJAZ* Alameda

In Milwaukee Radio WFMR*

In Miami Beach WMBM/WBUS*

*Member of WJA

We urge you to support the Radio Stations who program JAZZ for all or a major part of their program day. This message courtesy of the World Jazz Association 10966 Rochester Ave. Los Angeles, 90024
Things have been busy at Haji Sound in Los Angeles, particularly as the remote unit is concerned. The truck recently cut the ESPN car, and moved to Australia to work on the latest |Olympics. Currently, Haji Sound is working on the ABC series "Crocodile Dundee," and the CBS series "Baywatch." The clients include ABC, NBC, and Showtime.

Also in Los Angeles, guitarists Lee Ritenour is at the Sound Lab recording his first album for Zebra, a label he is working with. Ritenour is also recording with Johnnie Cash in New York City, who is performing with his own band. The sessions are being handled by engineer John Coccari.

In Seattle, the band "The Cows" is recording their debut album at the Sound Lab. The band includes singer-songwriter Jim Abershaw, guitarist Tim McPeake, and drummer Mike Bittner. The sessions are being handled by engineer John Coccari.

In New York City, the band "The Cows" is recording their debut album at the Sound Lab. The band includes singer-songwriter Jim Abershaw, guitarist Tim McPeake, and drummer Mike Bittner. The sessions are being handled by engineer John Coccari.

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KEN MANSFIELD
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& THE WAILERS
BOB MARGOULEFF
GEORGE MASSENBerg

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RODNEY ALLEN RIPPY
LINDA RONSTADT
ROY ROGERS
LARRY ROSEN

Lenny Roberts
Rufus
Leon Russell
Johnny Sandlin
Ben Schultz
Duane Scott
Lynyrd Skynyrd
Tony Scotti
Phil Schier
Earl Scruggs
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Wishbone Ash
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ACCURATE SUPER-CLEAN TAPE TO DISC MASTERING

KENDUN RECORDERS
From left, Ralph Reitenbach, Scott Glenert, Killer Sound; Tom Misiak of Meteor with portable disco DJ desk; Craig Kenney, Fitte 3 Sound; Jay Heard, El-Rep, Emil Hundke and Joe Overholt, El.

Tech, talk Knoxville sound biz with Brian Wachner, BGW Systems; Jack Frohn, Audio Transport Systems, checks out firm’s custom disco disk, with portable model due soon.

AES High Spots

Custom disco, studio and tape duplicating equipment highlights at the recent Audio Engineering Society meeting in New York.

At AES awards banquet, from left, incoming president Dr. Duane Cooper, Univ. of Illinois Journal managing editor Jacqueline Harvey, outgoing presy John Earle, JME Associates, publications

Looking over first TEAC Tascam deck that will carry dbx circuitry under new license, from left are Larry Blakely, dbx; Theo Mayer, Ancy Beraza, Ken Sacks of TEAC; Klaus Goetz, on BASF Unisette team, with Peter Ulrich, Fabrica De Discos Peerless, S.A., Mexico City; Rod Titcomb, Rupert Neve, and AES convention chairman, shows new custom TV console; Bob Middletown, Capitol Canada, gets word on new Audico winder from firm’s John Lansell, Norm Delitzke.

At left, Tom Kohler, Philips Labs; Capitol Records’ Ralph Cousino, RIAA engineering committee chairman; Joe Kempler, Capitol Magnetics, discuss latter’s AES disk paper; RCA Records’ Greg Bogantz, Joe Wells, show off CD-4 Quadulator tape/mastering interface, now going into production.

Peter Giddings of Revox, U.S. rep, displays new Beyer wireless infrared headphones, transmitter, rechargeable plug-in set; at right, Elphi Marketing’s Shelley Berman, John King, show production model of new Ferrograph Studio 8 “penthouse” open-reel record or console.

From left, Audiomatic’s Tim Cole shows Electro Sound Gemini winder to Bob Lifton, Vince McGarry, Regent Sound; Otari’s Brian Trankle displays DP-1010 bin loop system to Terry Puffer, P&P Studios; Bob Chartrand, Ottawa Public Service Commission, hears about R-2 manual cassette printer

From Al Frost, Jefmann; Pentagon’s Jim Dow shows Super C-1 Copier to Bob Slye, Slye Electronics; Tony Dean, Ampex, explains MM-1100 audio mastering recorder to Don Goulder, Laurel Electric Studio.
BIG STREAMLINING

Lear Jet To 2-Step: Consolidates In Mo.

By RADCLIFFE JOE

NEW YORK—In a sweeping move aimed at streamlining its operations to more efficiently service the car stereo market, Lear Jet Stereo has moved to a two-step system of distribution, and will consolidate its entire operations at facilities in Exclusior Springs, Mo.

In the process, plants and executives at some New York distributors who are being displaced, will be phased out. Ed Lucasey, who joined the company a year ago to head its new custom sound division, has been named vice president, operations.

The move, shrouded in secrecy to avoid unnecessary industry speculation, and possible discontent among those who are being displaced, will involve the establishment of a comprehensive team of in-house sales personnel, as well as a network of distributors across the country.

Officials at Lear are unwilling to comment on the restructuring of operations, but it is understood that the rapidly expanding car stereo market has forced the firm to examine its manufacturing and marketing, played a major role in prompting the decision.

U.S. Probes JVC Action By Retailer

By MILDRED HALL

WASHINGTON—The 1973 complaint of retailer and distributor Distro Sound here against JVC, and its parent company, Victor Co. of Japan Ltd., for alleged unfair practices and pricing of its products—priced audio equipment, will finally get a hearing by the U.S. International Trade Commission.

A preliminary conference has been set up for Wednesday (19)—reserved for hearing the complaints of the parties and the Commission’s presiding officer in the case to reach (Continued on page 59).

IHFs Expo Support Lacking

NEW YORK—Lukewarm reception by members of the Institute of High Fidelity (IHF) to the organization’s suggestion of an independent hi fi trade show is not surprising, say observers. From IHFsponsored national hi fi trade show to be held in 1977 (Billboard, Nov. 15), the IHF has announced that this special event will not be disclosed until Nov. 25. When the IHF meets at the Waldorf Astoria Hotel, any indications are that there be a mere handful of IHF affiliates (Continued on page 54).

CAR STEROE, CB Share Spotlight

AT CHI APAA

Car Stereo, CB Share Spotlight

By SPRING ATLAS

The Massachusetts-based firm with show is prepping its lineup of its car cassette lines which Lylah sees as coping at least 50 percent of the market within the next year. A full line of 8-track products for both the custom and aftermarket products, in both cassette and 8-track formats, as well as an expanded line of the in-dash and miniaturized products.

Automatic Radio, Lear Jet continues to assess the CB market, and will not show more than one set at the APAA. Instead, the firm will push its custom sound and aftermarket products in both cassette and quad-cassette, utilizing its surplus cashflow for a restructuring program, detailed in a recent filing. While the firm has a quality product, most other car stereo manufacturers, the firm has high hopes for the growth potential of car cassettes, but is only lukewarm toward 4-channel for the car.

Multi-market report by key dealers sees CB, cassette, in-dash growth

Wardenshaw Brothers, at a discounts $250, most dealers were hesitant to stock the unit. “The CB market and the stereo market are two different markets, and the additional features customers look for in either market are not included in the single package,” a representative said.

Dealers were also skeptical of puck units, with Dick Young, manager for Midwest Hi Fi reporting “zero interest” in the CB puck and a “half” for quad units. The lack of availability was cited most often, as well as the trend to compact and subcompact cars that can’t efficiently accommodate four speakers.

Developers contacted reported inventory on from three to ten brands, and are more concerned with quality of the product they chose to carry than with a wide selection. “Before we take on a line, we want to know that the company will give us service, and we insist on a long term exchange policy of up to a year on defective units,” Leob reported.

Multi-market report by key dealers sees CB, cassette, in-dash growth

Philadelphia

While home entertainment looms as big as ever, sound entertainment on wheels continues to grow, with both quality and unit price making car stereo business a highly lucrative one for dealers.

For both Jay’s Auto Radio, probably the largest of local dealers handling both sales and service for car radio and stereo units, and the chain of Wolf/The Record and Stereo Centers here, there is no doubt what the market is in right now. It’s the steady and marked increase in in-dash sales as compared to under-dash sales has half-life between the first and second years, and the start of the year, in-dash now is a good 60 percent in sales over under-dash sales and in-car operations.

Jay Goldman, who heads Jay’s, finds no lines with problems involving service. “Of course, customers adda,” “cheap line gives the buyer exactly what the pays for. For the better quality units, they all function fine. We Three do not install and only handle sales.”

Chicago

Cassette car stereo units are out-selling 8-track for the first time, according to Chicago metropolitan retailers, who also report a rise in price points from $129 a year ago to just under $200.

“The price increase is not an effect of inflation, but rather a concern for quality and system equipment,” says Phil Pomerantz, manager, Sound Source.

The most popular in the FM stereo radio/cassette combination, with features such as fast forward and automatic reverse. In-dash is outpacing under-dash by as much as 85 percent.

Sales to dealers have slackened and shifted back to the aftermarket even on luxury cars. “The consumer has become aware of the high mark-up by dealers, and we are getting more business from the $9,000 car owner today,” Pomerantz says.

The emphasis on quality sound is also increasing sales of booster amplifiers and fader switches for additional speakers. The market has also moved to the high price point level, with co-axial speakers enjoying brisk sales. Over 60 percent of speaker sales for Triangulo are for four high-end speakers. The growing van market is accounting for most multiple speaker sales, with co-axial speakers installed in the recent field of regular speakers near the driver, Pomerantz says.

“The car stereo market has been growing steadily, and is approaching a maturity level that home stereo was about four years ago,” says Harvey Loeb, owner, Triangulo Stereo.

The trend is that of producing shortages, however, because of a constant production level maintaining the highest possible quality, which misinterpreted economic conditions. “But this will change,” Loeb predicts, as production increases to meet demand. Shortages are expected to continue through the latter part of December.

The increased sales in cassette units was attributed to several reasons. For one, salemen are more actively educating the consumer on the screen of the format. Some customers are unaware that cassette car units are being sold. “Problems with 8-track units going out of alignment are more common than cassette drive mechanisms going awry, he says.

While the combination CB/quad unit by JIL was moving very well for Jon Lackenby, Leob Sound, and Leroy Warshansky, Creditlex.

Chicago Tape/Audio/Video

Multi-market report by key dealers sees CB, cassette, in-dash growth

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(Continued on page 53)
Larry Rosen, who heads the six WeeThree stores in Columbus, Lebanon, Horsham, Plymouth Meeting and Glenolden in Pennsylvania, and in Moorestown, N.J., finds that the car stereo boom carries over into tapes. The demand for 8-track, he says, is running way ahead of cassette sales, just about four to one. "Every time we sell a car unit, it means multiple tape sales, and mostly for the 8-track. The tape business has never been better and it can only get better."

While both Jay's and WeeThree handle quad, it is a nonentity as far as sales are concerned. For Jay's, quad installations are few and far between; as for the six WeeThree stores, the demand for quad, Rosen says, is "nil."

What is creating plus sales is the increasing popularity of vans. With the individually hand-painted and furnished van finding increasing favor with the skiers, surfers, cyclists and campers set, the stereo becomes an integral part of the equipment. Rosen reports that even where there is already a dash installation, there is a brisk business in shellfit speakers.

At Jay's, the in-dash installation for a van is generally coupled with a "wall" installation in the van's "back room." Both dealers look to the van as an added plus for the car stereo business, particularly with the entertainment console a virtual must in the van, or at least with 8-track stereo tape deck.

While Citizens Band radio seems to be the "hottest" sales item in the electronics field, it is significant that neither Jay's nor WeeThree handle CB. While he recognizes that CB is highly recommended as a combination tape units are on the market, Goldman explains that he neither has "the space nor the time" to get involved with CB. He is perfectly satisfied in being able to take care of his regular car radio, stereo and component specialists. Rosen also sees no place at the present time for his six WeeThree stores. Since the sale of scanners is forbidden and there is a law in Philadelphia against selling Police Radio to unlicensed citizens, Citizens Band, Rosen would rather leave well enough alone.

In Bloomington, the "Queen City," an 8-track town, with three dealers reporting cassette sales in second place.

One of them, JHS Auto Sounds, finds cassette sales improving, however. "Although our sales are still running 70 percent 8-track, last year's cassettes were only 10 percent of total sales, so there's a marked improvement. Another factor is becoming increasingly important - more companies are putting increasingly important - more companies are putting 4-track cassettes, general manager Joe Sandow observes. In-dash units comprise 85 percent of total business."

JHS's line include Lear, Bomar, Kraoo, Motorola, Crusoe and Munsen Band. "We did carry one CB tape combination but discontinued it because customers didn't like the entire unit removed when the stereo needed repair. We'll go back to an improved combination unit. There's a super demand for it," Sandow notes. Only quad demand at JHS is for custom installations.

Sandow, in business 14 months, says his operation is the largest installer and custom specialist in the area. However, vans are only 10 percent of their business because "large vans don't make that much money." His comment on tapes: "I don't feel it's necessarily here, because major discount houses are into it so heavily."

Biddle, co-owner of Sight & Sound where car stereo comprises 35-40 percent of total sales, wholesale, and retail, says: "It's great with the CB craze; Craig, and AFS speakers. He finds great success with the J.L. CB/tape combination and is hearing about national trends, 8-track units still are 90 percent of our business. We're looking at 4-track in-dash," Biddle observes. He thinks the reason most people want 8-track is the availability of prerecorded tapes and the lower price.

Although quad car stereo sales amounts to 3 to 10 percent or his car stereo sales, Biddle would like to see more. "I like it and want to see it increase because when you listen to a quad you think it sounds better in a larger car. And it's not that much more money."

Biddle finds no problems with manufacturers. "We believe in building a name in quality. Everything is over-the-counter exchange. Manufacturers take care of their defects." "All manufacturers work with terms," he adds. "J.L. and Medalion have done a lot of work in improving our people sales programs. I wish they could get it into more before the end of the year."

Biddle lines two opposite walls with tape cases and places car stereo in the display. It is done so people can come in for 8-track tapes so he can put the car stereo every week."

"We've had tremendous demand for them," Raymond Perkins, owner of Auto Glamour Sales, says of CB/tape combination units. He's sold some models on "demand" but many customers but hasn't decided on a basic line yet.

Biddle lines are Kraoo and J.L.L., with sales running 98 percent 8-track and 60 percent under-dash. Perkins finds in-dash sales are growing because of safety, convenience and appearance. Perkins does most在他的 8-track because of a lack of demand. Special van installations are less than one percent of all sales. Even, like ad work. He considers tape important to car stereo sales. "It keeps traffic flow moving. New tapes come out every week and people coming in for tapes are exposed to the car stereo, he notes."

Car stereo business is excellent, a strong and growing category, say Twin Cities Dealers. A national chain, regional chains and single audio specialty house all agree that high-ticket is where the potential is, with average sales system in the $200 bracket.

Dick Schulze who says that Sound of Music specializes in "quality, the quality so that of home components, which are mostly the $400 to $800 bracket. "Sound of Music" goes mostly cassette, in Sony, Pioneer and Audiovox selected models. He's negative on quad, sold only a few the early stages "to purists," and feels that quad is an expensive way to get nothing. "The two-channel finds good words for manufacturers, particularly in advertising." They have been taking the need to gain more exposure," Sound of Music carries blank tape, "a big business for us," but no pre-recorde.

At Audio King, a large car stereo display in the front of the store prompts a "very good and steady business." It's primarily cassette here, too, "we're selling that in the home," says Al Kempf. "It's a (Continued on page 55)
The show was the first produced here by the Rogers organization since 1968, when dealers banded together to boycott the show. A 1973 hi fi show was staged here at the Marriott Motor Hotel by the Institute of High Fidelity under a one-time license from the Rogers. Indications are that Rogers will be back here again in 1977. Next on the schedule of Rogers' shows are Detroit in Cobo Hall next Feb. 13-15, and a first show in San Diego in the city-owned Community Concourse, March 12-14.

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A SOUN D FUTURE
be aimed at the CB market. According to Marti Novick, vice president, sales, the CB line will be highlighted with a CB/FM radio combination, and a CB converter designed for use with an existing car radio.

A full line of in-dash products in both cassette and 8-track configurations will also be presented. The firm will also be continuing its strong push on miniaturized products for the compact car market, with several new items in that line.

At Motorola Automotive Sound Products, the hoped for "Sound Systems" (renamed from Sound Machines) cassette line will be un- veiled with the new CES, Tom Carroll reports. This is due in part, "to tremendous demand" for the six-unit Sonotrack System, with virtually all units selling equally well. "We're still looking for the 'dog in every line' but haven't found her yet," he observes. Particularly strong is the high-end in-dash model T8575AX cartridge player with AM/FM stereo that has sold in at about $169.

Panasonic Auto Products not only will be showing its first CB unit but also the firm's initial hi fi 8-track player and in-dash amplifier, with Clark Jones, national sales manager, bullish on the entire line. The 23-channel CB transceiver, model CR-1017, is an in-dash unit with AM/FM stereo pushbutton radio at suggested "open list below $300."

The top-of-the-line model CTQ851, an under dash 8-track tape player with AM/FM stereo radio and up to 15 watts per channel RMS, will have a suggested $150 retai

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CAR STEREO, CB SHARE SPOTLIGHT AT CHICAGO APAA

Inland Dynatronics Inc. (IDI) remains uncommitted to CB products, although Syles Fralick, the firm's national marketing manager, admits that CB's viability is being assessed.

Without a CB line, the New Jersey-based firm will structure its display around in-dash and cassette products, both of which have been exceptional sellers. The 8-track line will also be well represented with new items for both in and under dash applications. A token 4-channel system will be on display.

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**Car Stereo, CB Share Spotlight At Chicago APAA**

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The top-of-the-line model CTQ851, an under dash 8-track tape player with AM/FM stereo radio and up to 15 watts per channel RMS, will have a suggested $150 retail price. Although more than a year behind competitive amplifier-buylers from other firms as Craig and Tenna, the Sound Charger meets dealer demand and should do well at $29.95 suggested list with output of up to 15 watts per channel for higher powered auto sound speakers, he notes.

**RCA Parts & Accessories has dropped suggested list prices on its entire car stereo line by 10 percent, notes Bill Gore, advertising administr-ator. Among the units reflecting the decrease are four features in-cluding the new automatic reverse cassette player, model 12R150 at $12.95, a separate -track deck player at $39.95, model 12R900;**

"Dashamatic" in-dash/under-dash stereo 8 player with AM/FM radio said to meet "at least 5 percent of all car stereo audio requirements," model 12R703 at $119.95; a discrete 4-channel output line with a compact under-dash FM converter at $44.95.

**Medallion's new line includes three cassette/remote combo units and two 8-track/radio units, all in-dash with OEM front packages. Model 65-494 cassette unit can also be installed under dash, and features automatic eject and fast forw ard, at suggested $149.95.**

One three-way control (fast forw ard, reverse, eject) is featured in the 65-496 cassette unit at $129.95 and auto reverse, fast forward and rewind are features on the $79.95 cassette model 65-498. The 8-track units have dial-in-the-door rain-features, and Medallion also will be introducing a CB converter from AM radio at suggested $399.95 list.

Ten big splash in the Double Play line, first car stereo units capable of playing both 8-track and cassette, with a single slot, with a patented tandem trans-fer mechanism that positions the tape for proper loading and selects the appropriate motor speed. Basic model RR-887/C offers car-tiling and controls, fast forward, auto-end-of- cassette eject, manual cartridge eject, and volume and balance. Controls are suggested at $99.95 list. Model RR-887/CXM adds an AM/FM stereo radio and local/ddistance switch at $129.95. A third unit will feature an AM/FM stereo radio and front panel adjustable antenna trimmimg. Teresa also will show a line of coaxilial speakers and four new units for the "Do-it-Yourself" radio line, as well as a CB converter receive at $34.95.

**J.L. Corp. of America expects as much response to its new 23-channel in-dash mobile telephone with cassette player and AM/FM/ MPX radio as for its breakthrough CB/KW/AM/VHF combination that was the big splash at last year's APAA.**

Also featured in the show are model CR-800 stereo radio and front panel adjustable cassette unit and two deluxe radio/tape combos featuring the J.L. "signal seeker" auto-matic reverse cassette player with AM/FM stereo radio, model 848 has an in-dash 8-track player and model 608 a stereo cassette unit.

**Blaupunkt, through its U.S. dis- tributor, Robert Bosch Corp., will be showing model CR-800 Combo K, an 8-track AM/FM/MPX unit re-tailing at $162.40, and model CR-800 Stereo Combo 1, an automatic reverse cassette player at $197 list. For the ultra high and auto-sound market, the Berlin Electric at $960 features a remote con-trol head with flexible shaft, an in-dash cassette recorder/player, short wave and long wave bands, and microphone.**

**Burn Industries will be fea-turing, among other autosound units, its new slineline in-dash stereo cassette tape player and AM/FM stereo radio, model BM-1332, de-signed for installation in most U.S. and import cars, as suggested $119.95 list. With frequency re-sponse of 50 to 8000 Hz, it features local channel, side-rewind and end warming light and audible beep, three-position pushbutton control for playback, reverse, and eject, and AM/FM slide bar band selec-tion.**

**Sherwood Adding Digital Receivers**

CHICAGO—Three stereo receivers with digital audio detection sys-tems specifically designed to elimi-nate crosstalk and tune circuits will be introduced by Sherwood Electronics at the annual Consumer Electronics Show in January. The units are the 9700 AM/FM model with up to 90 watts RMS per channel, and a nationally advertised value of under $650; the 9701 AM/FM model with 60 watts RMS, at a $500 value, and the 8980 FM unit, also with 60 watts, at under $475 value.

Tom Pickett, vice president, sales, notes that shortages for parts for the low-end, under $200 receivers, is being experienced as a result of parts demands from the spiraling CB market.
Multi-Market Report By Key Dealers Sees Growth In Autosound

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Multi-Market Report By Key Dealers Sees Growth In Autosound

Periodic Audiovision tape, taped report in the Chicago Daily News, has been commended by Audio King and Team, the latter noting that, while manufacturers are offering good advertising plans, and otherwise helping to boost sales, there are some isol-
ated product shortages that are causing occasional difficulties.

Milwaukee

Mention auto stereo systems here and you'll probably get a lot of smiling retailers. While '75 hasn't been a boom year exactly, business across the board is at a fairly good level. Most everyone says "not bad," in view of the new car market slump.

"People are keeping up their cars and updating the entertainment systems," said Elliot Glinberg, co-

owners of Port of Sound in the Brown Port Shopping Center. "They're still buying, things are getting better even with tight money," said Charles Richter of Car-Feteria.

Among the biggest gains is the rise in cassette sales versus 8-track, although 8-track remains ahead in total sales. "While 8-track is still about five to one over cassette, cassette has risen 20 per cent for me," Dan Perszyk, owner of Perszak Sound, with two locations.

Perszyk attributes his five-year increase to the better quality of cassette systems and the fact that more persons were recording at home. "Cassettes are going to stay strong but I don't think it will ever overtake 8-track," Richter says. "It's been there for eight months," he said. "People are buying CBS but the merchandise is hard to come by," says Richter, who just started carry-

ing J.L.J., Pace, Cobra and Royce lines. "Everybody is asking for CBS," says Perszyk, who started putting pieces on display now.

Glinberg of Port of Sound doesn't handle CB. "We don't take in anything we can't service," he says. Sourcing sales in in-dash systems were normally done about 200 a season in cassette versus about 50 for underdash," says Glinberg.

"In-dash sales are 95 per cent of our total. People like the security and the convenience and, besides, most underdash are cheaper units," he says. "We have about six underdash models on display while now I have only one."

"There's a strong upswing to rise and now it is about 75 per cent of our total business," said Richter. "Buyers like the security, the systems look better and easier." In-dash has definitely picked up, it's some 30 per cent higher than last year," said Arnold of A-1 Eptown.

Quad, on the other hand, is in a slump—"lousy sales," according to Glinberg. "Less than 1 per cent in our car purchases which is surprising considering we have some 30 per cent of home sales with quartz."

Contacted dealers install and service the units they sell but the increased use of vans among the younger set has caused some stereo units to be sold to the outdoors type, often the buyer wishes to install the unit himself.

None of the dealers has had many problems in dealings with manufacturers, except in occasional difficulty in securing a model line or part. "All manufacturers has some problems," said Perszyk. "During the recession, many importing firms felt like cutting back and it takes awhile for things to even out."

Selling of software was not cited as a major factor in the businesses contacted. "I sell only blank tapes like Sony, Memorex, Scotch. If the buyer gets a whole package including the unit, speakers and installation, he'll get a discount of about 10-15 per cent on the entire bill, but not on tapes," Perszyk says.

"There's a lot of bootleg tapes around here, especially in the soul field," notes Arnold. "We carry mostly the brand names, though." Richter says, "There's a lot of them in the tapes but they're good -we don't carry them."

Port of Sound carries a full line of tapes.

Miami

The Citizens Band boom has finally hit South Florida and store owners are hard pressed to keep up with the demand. "An unbeatable home market!" exclaims Gil Speiberg, owner of two Tapesville stores. He feels, however, the bubble may burst. "Six months ago it was impossible to get material and it's almost as impossible today," he explains. "The manufacturer started out making 50 a month, today he gets orders for 5000.1" He's handling the J.L.J. CB/tape combination and has six CB units on display.

Luskin's, with three locations—North Miami Beach, South Miami and a newly opened Fort Lauderdale outlet—doesn't carry and CB/ tape combinations. He stocks only the single unit, "but if I guess if we added the combination, we could sell it," he admits. Peter Mendez at Lafayette stores handles only single units too. He doesn't know of any major brands that are completely reliable.

Overall, South Florida stores report an big increase in in-dash cassette sales with a ratio as high as four cassettes to one 8-track. Cassette units have always been an integral part of Spielberg's sales. His Central and South American customers buy only cassettes. One of the reasons for the increase in cassette sales, according to Mendez, is the ease in ease in recording on cassette plus the advantage with the Dolby system.

Quad is still not making it as far as Speiberg is concerned. "The picture doesn't look good," he says. On the other hand, Luskin reports that quad sales are stable—about the same this year as last. Lafayette sells quad, particularly for vans. "What's going to sell quad in the future is FM and the FCC," Mendez claims. Customized stereo sales seem to have picked up also, especially in vans.

(Continued on page 59)
**Soul Sauce**

**Publisher**

**Gets Action Via Mails**

**By JEAN WILLIAMS**

**LOS ANGELES—**One method of getting a publishing firm off the ground is to send out 100 letters to top recording artists and have 90 percent respond saying they will each record one tune submitted by the firm.

This is the case with Fourth House Music, owned by a former Ray Charles Raellette, Mable John.

Mable explains her method of operation is to promote her merchandise in the same manner that the record promotion person exhibits his product to a radio station. Only Mable deals with record labels and the acts personally.

She contends it is important when opening a full publishing house not to allow any two writers to collaborate on a tune unless they have signed a contract.

"Strange things happen when writing tunes, especially when one party is well known and the other a novice in their business. All kinds of funny deals are made between them and when the record becomes a hit, they cry that they were cheated out of the song. This happens when it's time to give out the credits.

"The first thing I ask when a person comes to me with an incomplete song is do they want help with the song or not? And when I put it with another composer, they both sign an agreement with me and share in the song's credits agreed upon beforehand," she explains.

Tunes for her publishing house come in from as far away as England, Jamaica and Mexico.

Because of her close association with Ray Charles, who owns Cross-Over Records, approximately 40 of her tunes are recorded on the label each year.

**Bobby Watson, music director and air personality of WIZZ-FM, Detroit, has been upped to program director.**

The 24-hour jazz station also has a new line-up: Herman Jones, 6 a.m.-11 a.m.; Bobby Watson, 11 a.m.-4 p.m. Ed Loove 4 p.m.-8 p.m., Rosetta Hines 8 p.m.-11 p.m. and Gordon James 11 p.m.-6 a.m.

Weekends have Jim King, Keith Bell, Jack Broderick and Virgil Hill.

Bluegrass singer Albert King, formerly with Stax Records, has signed a recording agreement with Gomelsky/Egers Music Inc.

King will begin recording his new album at Total Experience studios, Los Angeles, with Tony Silvestre and Burt DeCoteau producing.

I hear that Johnny Bristol left MGM/Polydor, because he's been unhappy with the way the label was marketing his product.

Sources report that Bristol is one of the few black artists who holds his own publishing rights within the company which was agreed to when he signed to the label.

The source further claims that Bristol had another label list up via his personal advisor/promoter, however, after being granted his release from MGM, the deal with the other label fell through.

Marvin Gaye and Quincy Jones will appear together for the first time in a benefit concert for the "Center For Self Determination" at the Cow Palace, San Francisco, Nov. 30.

Remember...we're in communica
tions, so let's communicate.
No one tells it like Ann Peebles.

Come To Mama
I Don't Bang My Man
Necesses Somebody
Stand By Woman
It Was Jealousy
Don't Love Power
You Can't Hold A Man
Beware
Put Yourself In My Place
Love Played A Game

Hi LONDON

Produced by Willie Mitchell
3 EXCITING L.P.'S EIGHT SIZZLIN' SINGLES

1. FREDDEE NORTH, "CUSS THE WIND"
   Mankind 12022 From Upcoming L.P. Mankind 205

2. EAST ST. LOUIS GOSPELLETTES, "IT'S A JESUS AFFAIR" Nashboro 1018
   From Nashboro LP 7102

3. GOSPEL KEYNOTES, "JESUS YOU'VE BEEN GOOD TO ME"
   Nashboro 1026 From Nashboro LP 7147

4. SWANEE QUINTET, "UPS AND DOWNS"
   Creed 5228 From Creed LP 3062

5. KENNY LUPER, "DO THE BEST YOU CAN"
   Creed 5230 From Creed LP 3063 "Testify"

6. OLIVER SAIN, "LONDON EXPRESS"
   Abet 9460 From Abet 407 "Blue Max"

7. DYNAMIC CORVETTES, "KEY TO HAPPINESS"
   Abet 9461

8. JESSE MORRISON, "LOVING YOU / SHAKIE PUDDIN'"
   Abet 9462 From Abet LP 408 "The Versatility Of"

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All LPs listed available on 8-track tape

Excelsior Music Company
1011 Woodland Street
Nashville, Tennessee 37206

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BLACK MARKET Racks Bowing To Retailers: WB's Draper

By JEAN WILLIAMS

LOS ANGELES—"The rack-jobber has become less important to the industry, being replaced in stature by the retailer," says Tom Draper, Warner Bros. vice president of black marketing.

Draper contends that "In the past, racks covered the lion's share of the business. But they are not responsive to changes in music. They're still using the same approach they used five years ago."

"One reason for their lack of flexibility is their locations," he continues. "They are for the most part located in the Midwest, or outside metropolitan cities. This is bad because they miss a lot of new trends such as disco or soul explosion."

"They are also standing to customers who are not into the going trends. I realize that in order to get the best exposure for my product, the retail level is where it's happening."

"The retailer, in fact, has been responsive for the change in music and its sales. "As long as the music is not black-oriented, and I mean all music, the retailer will hold onto the product which it has taken over the racks."

"I feel the industry will now have to support the retailer much in the way racks have been supported in the past."

He explains Warner Bros.' new method of handling retail outlets truthfully: "When dealing with retailers now, we are going to provide them with the kinds of sales tools and merchandising aids to help tell our story to their customers."

"We also recognize we cannot totally eliminate our old practices of dealing with the retailer."

"What we are doing is merely updating our old methods, because many retailers are not in tune to the more sophisticated terms."

"We are finally coming to realize that the retailer is the liaison between the consumer and manufacturer. He has always been built because of the whole notion of marketing, the appeal was greater at the rack level."

"We need the combination of the two, rack and retailer, because of the particular structure of the way business is done. I have found that racks for the main part deal with well-known acts, and they can move a large quantity of that product. But the industry is in the process of developing new acts, and the retailer sells them."

Draper does not staff local promotion persons to handle product. Instead of local promotion, he depends on his five regional representatives to cover the country. They are:

- Harold Burns in Philadelphia; Bob Frost, New York; Ron Ellison, Chicago; Eddie Pugh, Atlanta; and Lou Wills, Los Angeles.

"We have in the past gone with the concept that best-covered a market. We tend to concentrate on the East Coast because it moves a lot of product. However, we will now shrink territories and expand on others," he explains.

Draper intends to expand his promotion staff to include local representatives, but he explains that these representatives will be stationed only in strategic locations. "Many markets do not require persons to be there constantly. We will deal with..." (Continued on page 59)
Capitol’s Soul & Country

Continued from page 53

over the past five years without spending “huge” amounts of money.

“One thing we have not done in soul,” Coury says, “and this is in large part thanks to Larkin Arnold who heads that division, is to over-extend ourselves with artist roster or staff.”

“We’ve built up slowly but we feel sure this is the way to go. We sign an act we try to sign one that fits into an area we know we have a void in. We prepare them to go to Larkin and make sure we have the proper producers and writers before we sign the artist even. We’ve learned our lesson.”

“And we work slowly. This is what happened with Tavares and Natalie Cole. They are the same that happened with the Sylvers.”

A number of major labels have published their new “artist” rosters for this year. They are at past as their entry into the market, and Coury points out that Capitol did the same about five years ago with Invictus.

“It would seem that buying your way in with a lot of money and credibility,” he says, “but that was not the case for us. So when we decided to go into soul again several years back, we felt we needed to learn the business from the ground up. It’s taken a great deal of time and learning the business with these acts. Obviously we could have bought an act or two, but we weren’t interested, but we decided against that route.”

“We put Larkin in charge,” he continues, “and he went to work with only four promotion men in the field. Tavares was the key. Their first record came out on a holding, with only those three or four field people. And while we were not equipped to make any, if any, financial impact we did it anyway and learned the business at the same time. The other important point is that we didn’t let it go to our heads and immediately sign a dozen acts.”

Coury says his philosophy, and Arnold’s, was to make the full-fledged crossover group not just with one LP but through as many LP’s as possible. “When we fulfilled that goal to our own satisfaction, meaning a succession of hits and good albums, that brought in other soul-oriented artists.”

“Nancy Wilson was another example of working closely in finding new producers for her, new arrangers and new material. And her career has gone to another level. After 22 years she is back in the group.”

Capitols soul roster still consists of only nine acts, two of which are new. The artists include Barbara Acklen Strong, Nancy Cole (who broke soul, pop and disco almost simultaneously and has produced Ivanhoe, Md80’s and soul hits), Fantastic, the Reflections, Barrett Strong, the Sylvers, Tavares who have enjoyed top 10 soul and pop hits under the guidance of producers Dennis Lambert and Brian Potter and Nancy Wilson.

“The Sylvers are another example of an established act that has had a far greater potential than they have achieved in the past,” Coury says. “To start, there are really three acts within one—a unit of three girls, a young male singer and the group sound. But the group has really hit the wall, the act, make the Sylvers a total success and then we can fragment them from here. But until the foundation is set.”

“We still have not paid outlandish sums for acts,” Coury continues. “And when our crossover artists” Coury adds, “and we still have a comparatively small staff, but we are still managing six or seven marketing people who perform a variety of functions.”

In addition, he says, but that Frank Jones and Bill Williams in Nashville have again followed the Capitol model, by crossing arrangements and experimenting themselves too. A number of other staff people worked with several groups during the past few years, including Jess Colter, Asdee At The Wheel, James Allday, Linda Allday, Dottie Williams, Connie Watson, Connie Cato, LaCosta and Lawanda Lindsay. Colter has had a top five pop hit, and Asdee At The Wheel has also broken pop.

“Frank and Bill have done a mag- nificent job,” Coury says, “and they serve all the credits.” Coury says.

(Continued on page 71)

Portland, Ore.

Cassette preference is rapidly closing the gap on 8-track dominance of the market in the area, in the opinion of most retailers, will ul- timately swallow the 8-track market. Sales of Steve Benson, major owner and manager of Reeb’s two car stereo centers, reports that cassette is now consistently selling at a margin of at least $.50 over 8-track. Benson says, “I don’t carry cassette anymore because he doesn’t like the “basics” that usually go with it. Harris vel- vette’s sales seem normal, with interest waning away from trouble decks.” His main lines are Craig and Clarion.

Tony at Rich’s Auto Stereo claims he is on or over the demand for service literature. His best experience in this area, he re- ports, is with foreign cars. He has Co-op ad placement programs provided by Pioneer and Panasonic, and can’t think of anything better. Most Portland dealers are agreed that there is no significant difference between four-deck or blank tape and unit sales.

Auto Bar

Auto stereo dealers in the San Francisco area are gearing up for the increasing trend toward Citizens Band radio, even though they may not have the same equipment yet themselves. Also they confirm continuing leanings toward cassette over 8-track and the possible custom installations over under-dash.

Alberich Richards at Berkeley Auto Radio is perhaps typical of dealers: he regards his business as a special- ized business that not all auto stereo dealers will automatically be able to handle. He says, “We’ll give Citizens Band now but will soon “because General Motors is using them, and we’re short band and we’re an exchange center for GM radios.”

On Thanksgiving Day, Cary Rinella at Eclipse Electronics in the East Bay city of Alameda, with a radio bureau, “I notice in the past people are “getting out of car stereo just to compete with the CB end. My car stereo business will probably last but CB now is tremendous. I can’t tell you how busy it is.” Eclipse distributes some of the big name CB lines in the area, and Rinella says his shop carries about seven brands.

On the other hand, George Brown of Bay Area Contact in San Francisco-Peter’s, Spencer’s and Bridge do not carry CB. “There’s no interest,” he says. Another dealer says Fred Favero at Peter’s, which specializes in custom work on for- eign cars, “Manufacturers are small and when everyone started crying for cars we started building inventory.”

Peter’s does 90 percent of its busi-

ness in cassette, up from 50-50 two years ago, and 80 percent of these units go in the dash or on slide rails. Peter’s sales manager, who favors the in-dash instal- lation does not seem to have thwarted the trend. He says, “The trend has just melted away from us. We lose 50 percent of what we can sell from re- peat business.”

When Bruce Berkeley says the past year was the transition year in favor of cassettes, and the other shops who have some installation facil- itated, mode, except for ARA in San Francisco, which does new car stereo work that is still 90 percent R- track.

Likewise the trend is toward in- dash, and many “people want to do what it takes to get a good artist on tape quad.” The other shops either do not carry quad or sales are small.

Likewise most of the shops don’t carry tapes or don’t push much emphasis on them. Rinella, as part of his business, says that the stereo market has dropped down anyway” is getting rid of his tapes. Richards says his shop has never car- ried them but is experimenting now with a selection of about 100 to see if they sell.

As for service and helpfulness from manufacturers, several men- tioned Motorola and Blaupunkt, al- though one dealer cited Blaupunkt as a problem.

U.S. Probes JVC

Continued from page 51

a pressing agreement on the ground rules for issues and admis- sible evidence.

Formal hearing on the case is scheduled for the week of November 26, and Commission attorneys feel it will probably be a little later.

Under the antitrust laws, 337 cases (covering unfair practices) must be de- cided within six months, and if they are extremely complicated. If evi- dence warrants it, the Commission can stay proceedings and order depositions or other, or the product from import for a des- ignated time.

The resale price maintenance complaint by District Sound against JVC, U.S. electronics, and a complaint brought by three area dealers against U.S. Pioneer Electronics and its parent Japanese firm, Pioneer Electronics Corp. of Tokyo in 1974. Pioneer is also alleged to have estab- lished a coercive relationship by franchise contracts with dealers located even in non-fair trade states. The complaint asks the Commission to be investigating complaints of price fix- ing by the audio equipment manu- facturers nationwide. Within the month, four audio firms, including JVC, have signed consent agree- ments which will curtail their al- leged fair trading practices and price restraints. Pressures on dealers and dis- counters. (Signing a consent decree is not an acknowledgement of guilt.)
Singleton Moves Back Up Again

By COLLEEN CLARK

NASHVILLE—The songwriting team of Paul Huffman and Joanne Keller has opened HK Enterprises in Nashville and has begun moving into the Nashvillle area from New York City. Huffman, a graduate of the University of North Alabama, has been working for several years on a new label named HK Records.

HK Records, founded by Huffman and Keller, is a new label specializing in country music. The label was founded with the goal of providing a platform for emerging country artists and has already signed several promising talent.

HK Records' first release was the debut album of the band 'The Nashville Titans,' which features their hit single 'Don't Mess With the Best.' The album has received critical acclaim and is gaining popularity on radio stations across the country.

HK Records' success is a testament to the judges' faith in the talent pool and the potential of the genre. With its focus on emerging artists, HK Records is quickly making a name for itself in the country music industry.

In addition to 'The Nashville Titans,' HK Records is also working on projects with other promising talent, including a new album for a rising country singer-songwriter. The label continues to search for talented musicians who have the potential to make a mark in the country music scene.

HK Records' commitment to providing a platform for emerging artists is evident in their approach to signings and partnership. They are seeking talent that is passionate about music and has the potential to make a significant impact in the industry.

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In addition to signing new talent, HK Records is also launching a new community-focused initiative aimed at supporting local music scenes and fostering a sense of community among musicians.

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"Lookin' For Tomorrow (And Findin' Yesterdays)."

Another exceptional ballad from Mel Tillis that's growing wild in the country.

Mel Tillis has a habit of cutting colossal country hits. He's been doing it for years. Take "M-M-Mel," his latest album. There's m-m-more to hit the charts: "Lookin' For Tomorrow (And Findin' Yesterdays)" is the current single that's climbing straight to the top.

The Album: "M-M-Mel" M3G 5002 8-Track M8H 5002

MGM Records
Manufactured and Distributed by Polydor Incorporated
A Polygram Company
62

Billboard SPECIAL SURVEY for Week Ending 11/22/75

**Country Honey**

**TENNESSEE 37203**

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**Fenton, Mo. 63022**

**244-1403**

**Angeles, Ca. 90046**

**H. Acuff (Turn Out)**

**J. Blue**

**ALL AMERICAN MAN -Johnny Cash**

**ME AND OLD C.B. -Waylon Jennings**

**THE BLUES:**

**1.** "Hey Baby Let Me**

**2.** "Help Me, Help Me, Help Me**

**3.** "I Ain’t Gonna Live Forever**

**4.** "I’ll Be Your Baby Tonight**

**5.** "I’ll Never Get Out Of This World Alive**

**6.** "I’m A Fool To Care**

**7.** "I’ll Never Love Again**

**8.** "I’ll Never Get Over You**

**9.** "I’ll Never Get Over You Tonight**

**10.** "I’ll Never Make It**

**11.** "I’ll Never Get Over You Tonight**

**12.** "I’ll Never Make It**

**13.** "I’ll Never Get Over You Tonight**

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**100.** "I’ll Never Make It"
"CONVOY" M-14839 IS ROARING OUT OF C.W. McCall's "BLACK BEAR ROAD"

THE ALBUM: "BLACK BEAR ROAD" M3G-5008  8-TRACK: M8H-5008
"Convoy" is the track that exploded out of C.W. McCall's "Black Bear Road" into a single that's unstoppable.

This week in Record World it's # 64.

CHARTMAKER OF THE WEEK
64 — CONVOY
C.W. McCall
MGM  M-14839

MGM Records
Manufactured and Distributed by Polydor Incorporated
A Polygram Company
By GERRY WOOD

NASHVILLE—“An artist can appear too often in an area,” notes Sonny James, “and I’m more convinced now than ever this is the case.”

After a one-year layoff on road dates, James returned to the fair and concert circuit this spring and drew some record crowds. “It was a special thrill for me to be going 100 per cent again and being rid of the al- lergy that kept me off the road. When I saw the crowds we were having, it may have been to my advan- tage to have had the time off.”

It had been at least two years since James played many of these spots—and he believes at least 15 months should separate road shows in the same place by the same artist. Striking a balance between under and over-exposure is a critical ele- ment in maintaining a stable career, James believes. “There has to be a balance in the amount of publicity, TV and radio exposure, and rec- ords.”

While confined to Nashville, James continued his recording ca- reer, increased his songwriting ef- forts, and produced some more hits on Marie Osmond. “It was very ac- tive, but I didn’t know how much I missed the road until I got out and did some shows. I’m eager for 1976 to get here so we can resume our en- gagements in sections of the country we didn’t reach this year.”

Don’t talk to Sonny about a reces- sion—he hasn’t seen one on the road. “By midsummer it was apparent that either the economy was looking a lot better or people decided to live and enjoy themselves in spite of it.”

James broke attendance records at the North Carolina State Fair in Raleigh and a 39-year-old attend- ance record at the West Virginia Forest Festival.

The Columbia artist, who keeps in shape by running three miles a day, cites another reason for putting 15 months to two years between releases dates in the same place: “Chances are, you could have four albums and four to five singles released in that period. If they’re hits, this gives you additional material you can use on your show to keep it fresh.”

**Turner And Hill Induced Into ‘DJ Hall Of Fame’**

NASHVILLE—Immortalized in bronze, country music de- jays Grant Turner and Eddie Hill at- tended the official unveiling of plaques commemorating their in- duction into the Country Music Disc Jockey Hall of Fame Tuesday (11).

Held at ASCAP, where the plaques will be on permanent display, the ceremonies honored Turner, Hill, and the late Nelson King.

The new Disc Jockey Hall of Fame Foundation honors the lives and accomplishments of broad- casters who have gained fame in country music radio and TV. Among those saluting the first Hall of Fam- ers at the ceremonies were Chuck Chellman, trustee of the Founda- tion; Ed Shea, ASCAP’s Southern director; and foundation board

members Don Peter, Joe Allion and Jerry W. Williams.

Turner, still an active announcer for WSM’s Grand Ole Opry, started his radio career in 1932 and has also worked for KFRO, Longview, Tex.; KRRV, Sherman, Tex., and WBIR, Knoxville, Ten.

A Nashville veteran with stints at WENA, WLAC-TV, and WSM, Ed- die Hill hosted country music shows at WAGN, Chattanooga, WNOX, Knoxville, WPTF, Raleigh; and WMPS, Memphis.

Nelson King hosted the all-night country music show on WCKY, Cincinnati.

The plaques are now on exhibit in the lobby of the ASCAP building. After more members are inducted, cards will be placed for displaying the plaques in one of the board’s rooms to be re- named the Country Music Disc Jockey Hall of Fame Room.

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By COLLEEN CLARK

Willie Nelson’s next album on the Columbia label will be recorded at Carthage Studios outside Denver and will be produced by Bob Johnson.

... Rex Allen Jr. and wife, Judy, co- wrote his next single, "Can You Hear Those Pioneers" and have combined the nostalgia of Western swing with today’s country sound. The Sons of the Pioneers are the backup vocals on the recording and Rex Sr. added his vocal to the recording. ... Warner Bros. artist Emmy Lou Harris dropped in on George Jones at the Palomino Club in Los Angeles and they did a couple of duets with Harris finishing with her recent hit, "If I Could Only Win Your Love."

RCA’s Dotty taped Ronnie Pro- by’s "Grand Ole Country" TV show in Canada last week. ... Danny Davis and the Nashville Brass have completed their own TV special. It’s scheduled to air early in 1976. The Supremes and Jim Stafford are guests. Charlie Pride recently taped the "Dinah Shore Show."

Zoot Frenier visited Louisville last week where he has the No. 1 spot on country and pop stations with his "The Man On Page 602." ... Steu- ven has returned to Nottinham, England, after a six-week tour in the U.S. promoting his new Granite single "Honey Wha’ The Matter." ... Stevens made his second appear- ance on CMA’s International Show at the Grand Ole Opry House while in the U.S.

Tammy Wynette and George Jones made their first performance together, since their divorce last March, last week. Wynette flew to

Richmond, Ky., with Jones for an appearance and sang harmony dur- ing the show from a microphone backstage. Jones and Wynette have agreed to continue recording to- gether. ... Roy Clark scheduled to appear on the "Mac Davis Christ- mas Special."

Margo Smith off a tour of West- ern states and a successful appear- ance at Mr. Lucky’s in Phoenix. ... MGM has just released the "Con- try" single from C. W. McCall’s last album. ... John Dillon, a member of the Ozark Mountain Daredevils, and wife, Elizabeth, are celebrating the birth of their first child, a girl in Yellville, Ark.
B.B.C.: More Local Stations, Phone-Ins

LONDON—More local stations, more phone-in programs and the complete separation of the national programs Radios 1 and 2 (currently they share some of their programs and transmissions every day) are among the recommendations in the British Broadcasting Corporation's submission to the Annan Committee.

The committee was set up by the British government to consider the future of broadcasting in the U.K. and is receiving submissions from various interested bodies.

In its submission—contained in a booklet called Broadcasting In The Eighties And Nineties—the B.B.C. also argues for the extension of stereo broadcasting and for the establishment of a joint audience measurement body serving both commercial and non-commercial broadcasting operators.

Referring to the call for another broadcasting network, the booklet suggests that the present BBC does not need to be aimed at a general audience as are Radios 1 and 2.

On the question of the B.B.C.'s submission suggests: "In time the BBC may wish to provide breakfast television or radio and the more experimental aspects of its output, but this is not at present a high priority."

The Assn. of Independent Radio Contractors, on behalf of commercial radio stations in the U.K., has also made a submission to the Annan Committee. This argues as the B.B.C.'s documentation that there should not be a single governing body for all broadcasting. It also says that before any extension of the independent local network is contemplated, an interim report should be published outlining the present state of commercial radio in Britain.

The ARC submission notes: "Uncertainty as to the future of I.L.R. has already caused difficulties for the music business in the U.K., with music retailers and record labels having no idea of the future of the independent local network is contemplated, an interim report should be published outlining the present state of commercial radio in Britain."

The ARC report sees national radio becoming increasingly important over the next 20 years and argues that currently even the most popular music can only be heard by a few specialized listeners.

"I have been told that the BBC is planning to extend its network from two to six. However, I think it should be extended to meet the increasing demand for music on the radio. The BBC has a responsibility to provide a comprehensive service for the whole population of the United Kingdom."
U.K. Disk, Tape Business Is Up 18 Percent For 6 Months

Continued from page 1

cially expected to see the U.K.'s overall level of sales rising to about $337 million for the year, compared with $310 million for 1974. On the plus side, the net trade value of deliveries of albums was up $74.34 million in the first six months of 1974 to $92.4 million, based on sales of 39.3 million copies, against 35.4 million in 1974. In percentage terms, deliveries were up by 11 percent and value by 24 percent.

The 74 million cassettes sold to the trade were worth $22.47 million, compared with 6.1 million units worth $17.64 million last year, a 22 percent volume increase and a 28 percent sterling boost. Some of the growth in sales can be attributed to greater activity on behalf of budget companies. Manufacturers' sales of singles at $14.48 million were up by 6 percent in value, but volume declined by 9 percent, or about 2.5 million copies, to 27.4 million copies.

The future in 8-track cartridge looks bleak, especially with sales of in-car cassette units now out-numbering the opposing configuration by nine-to-one, for the market is now contracting at such a rapid rate that a resurgence of activity now looks an impossibility.

By the end of June, the industry had delivered 1.7 million units worth $5.67 million to the retailers compared with nearly 2.5 million units worth nearly $8.4 million in 1974. The 1975 figures were equivalent to 41 percent of the annual, drop in value. The figures are based on gross sales less returns and exclude imports made directly by retailers and deleted product. Geoffrey Bridge, BPY's director of promotion, says, "Caution is needed when making comparative interpretations because of significant changes between the first three months of 1974 and 1975 in the U.K. economy, tape trade liquidity position, stock availability and trade attitude to returns."

But a second part of the survey, comparing the average trade value of records and tapes over the comparable six-month periods. Singles have climbed 17 percent from 57 cents to 67 cents. Albums are up by 12 percent from $2.10 to $2.35, cassettes from $2.99 to $3.29, and cartridges by 14 percent from $2.94 to $3.34.

Even with the substantial increases, the industry is obviously not keeping its pricing policies in line with the rate of inflation. The rate and despite production economics there's reason to believe that profit margins of U.K. manufacturers are being squeezed by up to 10 percent compared with 12 months ago.

S. African On Casablanca LP

JOHANNESBURG - Margaret Singana, top South African recording artist and star of the hit musical "Ipi Tombi," has broken through to the international market.

According to Peter Van Bliek, head of JOBurg Records, Neil Bogart of Casablanca signed her after hearing only unaixed tapes of her new album.

Van Bliek claims Casablanca is "very excited" about the new Singana release, titled "Margaret Nonel-Vuluma Singana," an album he says is perhaps the most ambitious and expensive recording yet undertaken in South Africa. Final mixing alone took six months.

The album is released here this month, following on the double-gold success of the "Ipi Tombi" cast recording "The Warrior." It will be released in the U.S. through Casablanca next year.

Bogart and Van Bliek plans to reunite Margaret Singana and Hugh Masakela, who worked together on Broadway in the 1960s, to record a joint album.

French To Spend $75 Million On Radio TV Development?

Continued from page 4

to be seen but the music industry, including manufacturers of hardware and discs, are especially interested in what benefit from the developments, seem doubtful as to whether the promises will actually be kept.

And what is more interesting is whether the public will have the cash to buy the sets. Makers of television sets have now joined record companies in demanding an end to the "pernicious" luxury tax of 33 percent.

They say there is little point in spending public money on developing a network when the price of receiving the television is beyond the means of millions of people.

The tax question was recently put to the Minister responsible, Andre Rossi, but he failed to reply. He merely said the extension of services would go as planned but there would be no fourth program.

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AMSTERDAM

Under the title "Supertenero Background Music," Diritto here has released a series of 17 albums, including a new one by Johnny Pearson ("Feeling"), a new solo album from top Dutch saxist Piet Bakker ("Soft Melodies") and a new solo album of Dutch saxist Piet Krager's "Elmer Combat Dynamic," is forming his own company complex, the album is a direct follow-up to "Parna Blanca," which sold more than 200,000 copies here. Alexander Curly received a gold disk for selling more than 10,000 copies of his first solo album. "Vete Jun En Boenjonogen," the LP also producing "Oui," a chart-topping single.

Dutch folk-rock band Fungus toured the U.K. with British acts Jefferion and Steve Ashley, and they return here in March next year. . . . The Cats made a Christmas single, "Christmas Night," fired for the first time on KRO Television and they also have a Christmas album . . . Multi-instrumentalist Sid Martens, who leads Fungus earlier this year, had his solo album "Land And Water" launched at a special Negram press party.

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International Turntable

With the departure of Tony Woodcott from CBS to join Chrysalis as manager of CBS operations in London, CBS has reorganized its marketing department under marketing director Clive Selwood. CBS has appointed Andrew Pryor as pop product marketing manager and James Fleming as executive marketing services manager.

Pryor, formerly senior product manager, has been with CBS for more than three years and joined tape marketing manager. In his new capacity he will continue to have reporting to him: Peter Evans, Jerry Turner, Brian Yates and Neil Stafford. Pryor reports to Selwood and becomes a member of a team which includes radio and TV promotion manager Paddy Fleming, broadcast marketing manager, Colin Forsey and artist and public relations manager, David; has been with the CBS agency division March artists. He reports to Selwood and joins the tape and classical marketing manager (production) Brian Hyams, art director Rosal Szybow, and a designer manager to be appointed.

H.P. Bugginer has been appointed regional manager for Latin America, covering all EMI groups in Mexico, Central and South America, and has been formerly regional supervisor for Latin America and before that managing director of EMI's Brazilian subsidiary company.

John Forrest has been appointed resident director for EMI in Iran. He joined the company in 1958 and has
Decca Ltd. To Push Catalog Of Cameo-P'kway

LONDON—British Decca will exploit fully the Cameo-Parkway catalog acquired earlier this year from Allen Klein's ABCKO Industries. Apart from a double-album package on the London label, "The Cameo-Parkway Story 1957-62," the company is releasing Chubby Checker's "The Twist," coupled with "Let's Twist Again," as a single. There is something of a revival of the Twist in discos through the U.K., according to London label manager Jon Donaldson. Checker's disk will be followed by another Cameo release, featuring Bobby Rydell's "Volare."

The Philadelphia-based Cameo-Parkway label, successful in the U.S. also scored in Britain with Checker, the Tymes, the Orioles and Rydell. klein bought the catalog some eight years ago and when Decca was negotiating with him for vintage material from the Rolling Stones, the Cameo masters were included in the deal.

Following the Cameo acquisition, Decca is to launch its new "American Dream" series of double albums this month. The Cameo package is included in the line's first batch and another set, "The Cameo-Parkway Story 1962-67" is scheduled for the New Year.

Cinedisc, A&M In Tie On Promotion of Supertramp

LONDON—Selected tracks from the new Supertramp album will be promoted in more than 700 cinemathques throughout the U.K., in a tie-up between A&M and Cinedisc, the music-in-cinemas promotion company run by Pearl and Dean. It will be the first time that the

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Continued from page 66

album, produced by Rafael Trubecchelli, with the main theme "El Con dolez."

MARIA DOLORES ARACIL

WARSAW

Sacha Distel, in a first for Polish pols who take in Warsaw, Poznan, Lodz, Kozlowie and Wroclaw, this first trip being two years ago, had a sell-out success in each venue.

Famed pre-war cabaret dancer Zizi Halama, a popular attraction on European stages, and winner of many international dancing competitions, died in Zakopane at the age of 30. British rock group Mud here for five days of concerts this month.

Poland's foremost folk song and dance ensemble Mazoweclu celebrated its 25th anniversary this month. During that time the company has given 1,349 concerts in Poland, to audiences totalling five million, and abroad it has given 419 shows to four million enthusiasts in 39 countries. The company has a cast of 200 singers, dancers and musicians, and was founded by the late composer and folklore researcher Tadeusz Szygietynski. Since his death, the company has been fronted by his widow, Mira Ziminska, well-known singer here in pre-war days.

ROMAN WASCHKO

JOHANNESBURG

"Political pressures" in newly independent Mozambique have reportedly forced Radio Mozambique, Radio, the South African Broadcasting Company's pop offshore, to change its name and base of operations. The new radio called Radio Five, and operating from Johannesburg, it operates with two hours of pop, mainly beamed via a new nationwide hookup of powerful medium wave transmitters.

Last month an estimated 15,000 people attended pop promoter Norman Greenberg's "Great South African Pop Festival" at Ellin Park in Johannesburg. Holiday Inn here have booked Dionne Warwick to perform here.

The Doobie Brothers visiting South Africa for a three-concert tour next February under the auspices of promoter Yango John. RIAN MALAN

LISBON

Charlie Mingus and Roy Haynes are special guests of this year's Festival of Jazz in Cascais, scheduled for Friday-Sunday (21-23), and other names include Arild Andersen, Karin Krog, the New York Jazz Repertory, and the quartet of Aria pa, Earl Hines (with Benny Carter) and Gary Bartz.

Women of this year's Grand Prix Vianna da Motta were young pianists William L. Devin (U.S.) and Thoephil Bikas (USR), and finalists were Rosana Bakhniurova (USSR), Larissa Shilowskaia (USSR), Chantal Riemann (France) and Bogdan Zapienski (Poland). Rion won an extra award to commemorate the centenary of Radio, and all finalists received standing ovations from a packed audience.

Big advance here for the new "live" album by Brazilian star Chico Buarque, with Maria Bethania, "Tonto Mar," a performance taped at the Casino in Rio de Janeiro, but there confiscated by the Brazilian authorities last month soon after going on release. Surprise new album in Portugal is "Voyage Of The Acote," by Charlene's Steve Hackett, guitarist with Genesis, an LP containing some very unusual passages.

Re-formed of U.K. group Van Der Graaf Generator welcomed by Portuguese fans, and the band's new Charisma album "Goldhilt" is receiving a lot of airplay here... and other top-selling albums are Pink Floyd's "1969" with You're Here" and Neil Diamond's "Seagull"
STAGED IN PARIS

‘Independent’ Jazz Fest

PARIS—The enthusiasm for jazz festivals here continues. The latest was staged in a small Paris suburb, Massy, and was financed by the Municipal Council.

The bill included Steve Lacy and the Ornette Coleman sextet, which played “Skin Of America,” accompanied by the famous Colonne orchestra. The festival, held in the social and educational center, lasted four days and attracted 8,000 enthusiasts.

In an effort to separate the occasion from what might be called traditional or modern jazz, or even “school” known by the usual names, the event was called “independent”—a Festival of Independent Jazz.

In fact, it was a form of homage to Charlie Parker. The hall was decorated by a vast photograph of the sax player and before Lacy performed Parker’s life story was shown on screen, with photographs and text. Archie Shepp and his quintet was included with Dave Burrell on piano and Cameron Brown on bass. They played for a whole hour without interruption, finishing their remarkable performance with “32nd Street” described as “Parkerian music.”

Also included were some notable French musicians including Martial Solal and Michel Portel.

The re-birth of jazz in France is evident from the simple fact that the festivals pay their way and are certainly helping the sale of disks.

But the Newport a Paris Festival held in the fabulous Chaillot Theater suggested that it could be there is a little too much jazz available. The Newport offering, with a slight change of hours for Sunday, offered such a galaxy of Newport stars that the critics asked if France is not now getting “too much of a good thing.”

After Nancy and Massy, Paris and later Reims, the jazz diet may be a shade too rich. And the price just a little too high. However, one afternoonsession at the Chassot was free.

International

Rosengarten Dies; Major Music Power

LONDON—The death in Zurich Nov. 5 of Maurice Rosengarten, 75, removed one of the most influential men in the British jazz world and the powerful direction of the classical side of British Decca’s records.

Rosengarten, president of the Swiss-based Musikvertrieb publishing organization was a close friend of Decca chairman Sir Edward Lewis since 1932 and a member of Decca’s executive board and a major shareholder since 1940.

In fact, with 563,100 Ordinary shares and 11,880 ‘A’ Ordinary shares, he was the largest individual shareholder.

Sir Edward recalls: “I first met him on an Irish business trip in 1932 and we remained close associates ever since. He was a tremendous personality. The music business was largely responsible for the development of our classical catalogue and though not a musician he had a genius for picking the right artists for a recording project, particularly in opera.”

“He was not much in the public eye, preferring to remain in the background and giving our business the benefit of his constant advice and attention. He was also instrumental in picking Sir Georg Solti as a coming, long recording personality when he was a pianist in Switzerland, and an association that Decca has valued for more than a quarter of a century.”

Sir Edward adds that between them, Decca interests and those of Rosengarten were always in complete accord. If not a numerical control of the company then at least “effective control.”

Rosengarten, a Swiss rabbi, retained his Orthodox Jewish faith. His wife died in August last year, and he leaves one married daughter, Sarah.

Bigger Markets Replace Small Sites In France

PARIS—A report by Euromerce on the situation regarding hypermarkets and supermarkets shows that many of the small establishments are disappearing and being replaced by much bigger markets.

Latest figures show a total of 24,797 markets of which 292 are hypermarkets, and 2,719 supermarkets, and all stock disks and cassettes.

On the other hand, 591 small shops, which is equal to 7.5 per cent of the market, continues to increase. The trend is clear: it is towards the larger markets.

These statistics are important to the French music industry because small shops have problems finding space for racks on which to display a full range. In the provinces, wholesale and budget lines are doing the same but the wholesale, but with the support of the retailers.

The result of the report shows that the smaller retail stores are finding it difficult to compete with the large chains.

And the opening of only a handful of hypermarkets and supermarkets should help develop disk sales, and budget lines in particular.

U.K. Plan Would License Recording Off Disks & Air

Continued from page 3

musicians are losing out on royalties.

Ellis says that at present little action is taken against offenders because the problem is widespread. “Obviously, many people just don’t realize they require a license for record sales,” Ellis adds. “It’s on the hardware manufacturers in the hope we can reach some sort of agreement.”

He adds: “In Germany, manufacturers of recording hardware are required to have the label giving a percentage on each piece of equipment they sell, usually amounting to songwriters royalty. The money is then split up among those parties who would normally expect to receive royalties from sales of records.

One company, Aiwa, in the U.K. has already agreed and is supplying consumers with a license free of charge, and their advertisements have now been cleared by the legal situation. We are working on a major campaign in the national and musical press, drawing the public’s attention to the fact that a license is required. It’s an immense problem, but we believe we’ll get more participation in future.”

Geoffrey Bridge, British Phonogram’s marketing director, adds his support but says that any agreement is “like hardware manufacturers and the Phonographic Performance Ltd. would initially have to be on a voluntary basis.”

He says: “The question of copyright generally is being discussed by the WOCCU committee at present. At this moment and we, with other bodies, have put forward a lengthy submission particularly with regard to hardware companies paying some sort of license royalty, but there are many other organizations and obligations for hardware companies pay for licenses for many years yet.”

The MPS covers licenses only for music recorded for the user’s private listening but not for any public performance, such as in a dance-hall or club. A separate license has to be obtained for public performance.

EMI Yule Push In Eire Centering On Four LPs

DUBLIN—EMI’s Christmas promotional campaign will feature four albums of folk, popular and comedy material. Two of the albums are by comparatively new artists and others are previously issued recordings, aimed at the nostalgia market.

The albums are “Lookin’ For The Morning,” produced by Harry O’Donovan; Songs of Sketches Volume II; “An Old Man’s Lullaby,” and “The Yule Song.”

Anchored to a traditional folk group from County Donegal, Donal Lunny produced the album, which includes two Phil Coulter songs. They are “Lullaby,” which Coulter produced for the group and which was released as a single in July, and “The Town I Loved So Well.”

Alltech played support to Leo Sayer during his two recent Dublin concerts.

Gerry Blenner is a folk singer from County Derry and the album “Lookin’ For The Morning,” produced by Leo O’Kelly, includes traditional and contemporary material.

In January, EMI issues her version of the Eric Anderson song “Thirsty Boots,” a line from which gives her album its title, as a single.

The postnatal albums are by Jimmy O’Dea and Harry O’Donovan, plus Peggy Dell. O’Dea, one of Ireland’s most popular comedians, died over 10 years ago and EMI’s “Best Of” EMI’s O’Donovan material with O’Donovan and started on the old Parlophone label as early as 1932. The records were reissued to coincide with the Christmas of 1974. This new album was recorded and in keeping with the current EMI policy of re-processes and cleared up in the Abbey Road studios.

In addition, one of the albums recorded is material with Peggy Dell recorded in the late 1930s with the Haydons Orchestra.

EMI supports the four-album release by a combined Press and radio campaign. Says EMI marketing manager Terry O’Brien: “Our effort will revolve around these four albums.”

Swedish Disk Industry, GLF In Accord On Charts

STOCKHOLM—The Swedish record industry has finally agreed upon the release of its own record chart, following discussions within the industry organization GLF which stretched on for more than a year.

Until August, the Swedish radio chart was the only chart in Sweden, and it was also mailed to retailers and to newspapers. But in August, the radio authorities changed policy and the show in which the chart was presented was suddenly withdrawn.

The revision meant that only the 10 best-selling records were presented, with only new entries being played, and additionally there was no official publication of the chart.

This was a strong reason for the GLF to force its far-advanced plans through over an industry chart. Various forms had been discussed and tests, taking into account both many sales figures and dealers’ sales charts. In its final form, the chart, which has been tested five times in advance, will feature the 30 biggest selling albums and the 20 top-selling singles, and it will be published twice a month.

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November 22, 1975, Billboard

(Continued on page 4)

[Image 0x0 to 776x1048]
Hispavox, Labels Join Caytronics Stable

By RUDY GARCIA

NEW YORK—Caytronics Records has signed the exclusive licensee in the United States for Hispavox (Spain) and MXML (Mexico) labels.

Hispavox is one of the top labels in Spain and the worldwide Latin market with such major artists as its stable as Raphael, Alberto Cortes, Sarita Montiel, Martirini, Karina, Tony Landy and Jose Luis Rodriguez.

According to Joe Cayre, Caytronics president, the license agreement involves a year term contract which will provide for the release of Hispavox and Gamma product on the Pronto label.

"This adds another dimension to our U.S. distribution with the addition of great Spanish product such as that offered by Gamma and MXML," says Cayre. "In addition, there is much traditional product such as the best of Spanish opulara and flamenco styles which we will be able to provide for our state side and Puerto Rico market."

Immediate plans call for rush release of a "Best of Raphael!" LP to be followed by a new re-issue of February Raphael had signed with Parlophone for three LPs but recently returned to Hispavox. He thus joins the few father figure composer, Manuel Alejandro, who is also part of the Hispavox stable.

The Hispavox-Gamma contract adds to Caytronics pre-eminent position in the Latin record industry. It already distributes both the RCA and CBS Latin product as well as a host of other Spanish and South American product. On its Salouli, Salouli (Mercury label), Mexicana at Cayre and Merciana (Silver Series) labels it distributes its own product.

Latin Scene

LOS ANGELES

Antonio Salazar, KFKF-FM, radio consultant and key programmer, Salazar's program, "Latin Quarter," features easy-listening salsa, jazz, and country with a la Freddy Fender and Johnny Rodriguez.

He is also publisher of Latin Quarter magazine. The publication's format combines radio logs, retail sales, back issues, and feature articles on Latinos in the entertainment industry. Latin Quarter is sold at record stores, newsstands and college bookstores throughout California.

Second and third-generation Latinos have responded well, in terms of sales, apparently for two main reasons: 1) Latinos on the West Coast have in the last few decades had a medium they can identify with; 2) The publication is well written (English), articulate, and sells for 50 cents.

Plans call for distribution in Chicago and Denver before extension to 40 cities in the next quarter. The initial performance of the concert aired on 11,029, Attendance for the day totalled 23,778.

There were no major incidents at either event, except that a few beleaguered boxoffice clerks reported flaky eyes and tired hands from selling more than 20,000 tickets for the Latino concert during the day.

Fania Records star Mongo Santamaria is working three shows nightly at the Como-Montrouge, 11 Blvd. De La Seine, Nov. 11-23, Santararia is known as one of the finest Latin percussionists and masters of the conga drum. Mongo's hit single, "Watermelon Man," is regarded as one of the top Latin selections of the year.

Mongo's all-star band includes all William on tenor and flute. Piano duties are handled by U.S. and Armen Donelian. Michael DeMartino sold his expertise on trumpet and Mike Casiacia contributed on the sax riffs. Steven Berrios is on drums and timbales while Greg Jaramba fills in with percussion work. Roger Rosenberg plays the bass.

The Puerto Rican-born Hector La Voe, who first gained prominence as a vocalist and composer with Willie Colon's band, has become one of the most popular and charismatic young salsa singers. His most recent album, "La Voe" ("The Voice") ranks as one of Fania's biggest selling re-leases of the year.

A bright young female star has begun to surface on the Latin scene in L.A., and is expected to explode in international charts with her forthcoming release from E & G Production.

This dynamic and versatile artist is known simply as Candil. Candil is bilingual, born in Cuba, and reared for the most part in the U.S. Though he's an active artist in his home market, Candil will most likely cross over into several other markets, due to his amazing flexibility.

The LP to be released was done by several of the best musicians in the business, and also featured some Perry Fields singers on the chorus. This, combined with the expert production, makes the record a "must" for any record buyer, and accounts for the album being immediately chosen as the sound track for "Che Guevara," the new Spanish movie about the Cuban revolutionaries.

Candil appears nightly from Monday through Saturday at the Holiday Inn in Hollywood.

T.P. News: La Orquesta Cinmar's new single, from its recent LP, is titled "Menirua." The tune was arr. by Papo Luengka and features flute and violin with brass. With vocals done by Rafael Deleon the tune is a fast mover on the charts.

Tipica Novel's new LP coming soon titled "Novel A Touch Of Latin" is two of Latin music's greatest trombone players, Barry Rogers and Jose Rodriguez. Barry also did the band arrangements and Mike Garcia wrote the charanga tracks.

Milton Hamilton, arranger of the disco hit "Sunny" for Yambala, is now signed to T.R. and will be releasing a new single, "Loco Samba," which should be a winner with the disco devotees. T.R. will issue a special promotion cut of the single and will send 1,000 copies to the N. Y. Record Pool.

When Answering Ads . . . Say You Saw It In Billboard

Spanish Basque singer Joan Manuel Serrat: excluded from Spain, but welcome and popular in Mexico.

RCA in Argentina and Brazil, Philips in Colombia and EMI-Capitol here in Mexico.

Latin Unwanted Basque a Hot Mexican Draw

By MARV FISHER

MEXICO CITY—Spanish vocalist Joaquin Juan Serrat is now spreading his wares everywhere except in his native country.

And he could be some time before he gains legal passage back to his homeland because of his outspoken remarks about the gravity ill (at this writing) Gen. Francisco Franco. The young Serrat, a Basque by birth, has always been opposed to the philosophy of such high-mindedness. His remarks following the September executions of five terrorists resulted in his temporary ban.

Ironically, during the up roar and controversy over Franco's decision at the time, the Mexican media was reporting on Serrat's packed records on stage at the Palacio De Bellas Artes here. He also was in a company which had long relations with Spain, and finally broke them up an edict by Pres. Luis Echeverria.

When Serrat's pointed statements were picked up by the daily press and wire services, a special order went out from Madrid for the singer not to bother to return there. His family left shortly afterwards, and his home was reportedly expropriated by the Spanish government.

"It doesn't mean that much," muses the unhindered Serrat, inasmuch as his whereabouts are not of primary concern to the hit maker.

One of the big plans for him in early 1976 is to make a complete tour of the Latin states via an old-fashioned caravan, which will allow him to reach out to more people than any other foreign performer before him. Leoncavallo and Ravel are other two more creative dates set for him in the remainder of this year in Colombia and Venezuela, and Spain apart an extended tour throughout Japan next spring.

"I'm very direct in what I write about," admits the also successful composer, "and if I can't say something that has a number of values for me or for my public." Serrat's lyrical approach is simple, easy to comprehend what he is trying to ex-press. His statements about the U.S. not taking a firm enough stand against the excesses of the government created some furor in Washington. "But I read and hear about all of the freedom here in America, so I was just being straightforward with my feel-ings just like anybody would be there," he says.

Leon says the action taken by his government now puts a "freeze" on all Spanish artists with a Mexican home-riey. Other big attractions from those who will now lose out on dates in-clude Grupo Calor, Carlos Cano, Santos, Maria Dolores Pradera, Patxi Andion and even Rafael, who had no time for the cake in the in-itial out his tax problems with the Mexi-can government.

By being here during the time of the formal break between both na- tions, Serrat was allowed to continue with his engagements. His track record in this country since 1969 has given him a special priority which in a way could be interpreted as "un-touchable."

Like he speaks his thoughts in and out of song, so is with distribution of his disks. His original mas- ters are to be sold in Argentina in Spanish.

Fania To Hide Its Album Price

NEW YORK—The Fania family of Latin labels will increase the price of certain albums to $6.98 in early 1976 because of "increased costs of production, upgraded vinyl quality and a higher grade of artwork," according to Fania officials.

Anchors whose next LP's will appear on the $6.98 label include Ismael Miranda, Larry Harlow, Mon Rivera-Willy Colon and Johnny Pacheco.

Vargas And Marin Head Orofino Branch

NEW YORK—Mexico's Orofino Records has opened its previously announced New York office for pro-duction and distribution into this area.

Sanny Vargas, formerly with Mercury, and Bobby Marin, ex-1957, has head up operations.

IN TEXAS

IN NEW YORK
Low-Fill, Outlet Saturation Dip
Tape Sales At Muntz Canada

By MARTIN MELHUISH

TORONTO—According to David Hoffman, president of Muntz Tape Ltd., the low-fill rate of software and hardware manufacturers has led to a rather unspectacular sales rate for the company. “We just can’t get any lines of hardware to move. We still have them on back order on certain items for months. In most cases, if we had the product on hand, we can sell it as fast as it comes in.”

Besides the fill problem, one of the major causes of lower tape sales at Muntz is the large number of new record and tape outlets in this country. “There are too many stores, and we’re just taking a second look at records. In many ways they are a better buy because of the lower prices that are happening in the marketplace. Most of the top-line albums are selling now at very reasonable prices, and the fill of tape is pretty constant. They are anywhere from $1 to $2 more than record prices. In other words, it is a 10 to-10.8 cycle that is 10 times that of a disk. Fidelity-wise they are very close.”

Further contributing to an improvement in the fidelity of cassette tapes though sales has not been moving. “Cassette sales are way off the 8-track, so are 8-track quarter tapes. Next to stereo, quad is an art form. It is difficult to make a determination. Stereo emphasis for the sound has been steady and there has been a steady increase in the sale of cassette hardware. With cassettes you find that many are recording tapes in multiple colors, which, of course, has an effect on the number of prerecorded tapes they buy. Our blank cassette turnup has been increased by about 20 percent. One of the pleasant surprises this year was the rise in the sale of the consumer tape录音机.”

Both Hoffman and Farrauto agree on one thing: a recession is here and for quite a while. States Farrauto, “Tapes are an expensive commodity and people who are taking a look at tapes are the ones buying as much as they used to. The average is about 2½ tapes per person. The number of tapes in the country are up over all only because there are more retailers. There’s no doubt that the public is beginning to feel the crunch because of such things as the high cost of living and unemployment.”

“Though the traffic in our store is down about 25 percent, yet the average transaction increases overall. One reason is that we are serving the customers better. Our staff now goes out there and assists the customer during which time they learn how to assist the customer in purchasing the type of tape they have more time to spend with individual customers. This new attention to the customer is an important factor.”

The average transaction per customer has risen from $15.00 to $18.00. Our average has increased from $6.00 to $90.00.”

Each Muntz store, depending on the location, has its own 10 stereo characterization. One store located in the center of downtown Toronto in the Toronto Eaton Centre has experienced a 30 percent rise in the sale of LP’s this year. It’s tape sales have stayed at relatively the same level. According to manager Marcello Toppa, one of the major factors in this increase of LP’s is the disc boom in Toronto. “There are a lot of discos in downtown Toronto, and the tapes are going to go hand in hand with the traffic. It will go up in the downtown core of the city. At night they go to the disco, and then when they come home, the next time the day, they go into the store recording new music. The disco will be a flood on the downtown core.”

A new emphasis has been put on the establishment of a good corporate relationship with the various radio stations, CHM, CSTR and CHUM-FM into their concert promotions, often using the deejays from the various stations to MC the shows. We find that we are working with the radio stations as well as the tape companies more than the hiring of a band to play Toronto, says Hoffman. “It be cheap.”

One of the dealer consumer aids that Muntz Canada used to provide was the Muntz tape guide, which listed all of the tapes available on the market in Canada with some editorial comment. The manager of the music division at Muntz, indicates that it became necessary to stop putting out a binder for in-store use with the same complete tape listings in it. “We do more newspaper ads in conjunction with the record companies.”

Following the Montreal date, the Heart band played Maple Leaf Gardens in Toronto, with Rod Stewart, and will appear at the Forum in Montreal. They will play some club dates. They are playing dates in the Pacific Northwest and will resume in Vancouver soon. Heart will also play Oil Can Harry’s, a club they have played consistent SRO engagements in the past. According to Shelly Siegel, head of Mushroom Records, a deal is being negotiated in the U.S. for the sale of the album in conjunction with their respective company. The heart of the new single is “Lovely Me Like Music.”

Concert Productions Intl.,
Making Canada a ‘Live’ Name

It’s a Christmas A Capella Occasion.”

Among the highlights of the event was a dinner party which was attended by Sylvia Tyson, Susanne Stevens, Peter Donato, Rich Wamil, Peter Paul & Mary, and Elton John from the U.S. including Capitol’s senior vice president of A&R, Al Coury. Coury narrated an audio visual presentation of new international products. This was followed by several presentations of the Capitol Canadian and Artists product.

Cap Marketing Seminar Held

TORONTO—The marketing divi- sion of Capitol Records-BMI of Canada Ltd.—has concluded a two-day sales and promotion seminar at the Cap Marketing Seminar Held. Under the title Pro ’75, sales and promotion staff from across Canada report to Toronto for a coming season based on an extensive advertising and merchandising campaign.

“Christmas is a Capitol Occasion.”

Continued from page 65

The new single is “Love Me Like Music.”

International Tuntable

Bob Adcock has joined the Deep Purple organization to represent the Deep Purple group in Canada in Britain and Europe. He will oper- ate from the Deep Purple’s official office in London, and has been named the booking agent in Canada.

Muntz Canada

Soviets Go Diamond On Its Needles

MOSCOW—Manufacture of diamond “noodles” for photolithography has been started recently at the Tom- linky plant of Diamond Tools in the Moscow suburb of Liusenki.

The styli here are made from waste products from the manufac- turing of diamond tools. About 3,000 needles have been made for LP’s here from corundum. How- ever, the factory which appeared with the introduction of sophisticated stereo record-playing equipment of high quality, pro- moted by national companies here.

It is expected that the manufac- ture of other kinds of high-grade ac- cessories will be initiated in Russia soon.

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BELGIUM
(Courtesy Norma Rosati)
As of 11/17/75
SINGLES
This Week
1 LUCKY NELL (Philips)
2 GLAS—Alexander Court (Negro)
3 MORNING—George Baker Selection (Negro)
4 DANCE MANIAC—Dave (Philips)
5 TRIBUTE TO BOLLY-WOO—Mike Berry (Philips)
6 CAN'T GIVE YOU ANYTHING—Stylistics
7 RHINOCEROS—Gil-Jaan Campbell
8 ON FIRE—5000 Views (Philips)
9 PERCUSSION—Soweto (Philips)
10 STAN THE SHUGGALL—The Kote & The Other Kote
11 KISS ME YOUR SAVI—Brother Goldsmith or Other (Philips)
12 MY ROYAL LADY—Cedric (Triton)
13 MOOD SWING—Donny & Sue (Tun)
14 NO CHEEP—Mary (EMI)
15 SPANISH ROSE—Andre Moss (EMI)

ITALY
(Courtesy Georges Roscait)
As of 11/28/75
SINGLES
This Week
1 SATO POVERIGOR—Clauddo Bagni (RCA)
2 RED WINGS—Rance Gaylor (MG-MGM Phonogram)
3 I'VE GOT THE NEED—Bobby Purcell (RCA)
4 L'EMPIRE DE L'ETE—Paul (Midas/MCA)
5 DUE—Dici (Eurit)
6 BIC—Bacio Fresnau (RCA)
7 PRODUCO RAGIO—Gino (Cervini/EMI)
8 64 ANNI—Capri di Campagna (Full/Intersound)
9 INCONTRO—Pippo Prave (RCA)
10 FEDICO—Ror Mars (PA-Rockstar)

NEW ZEALAND
(Commerce NZPR)
As of 11/17/75
SINGLES
This Week
1 I TESTED DAYS AND WASTED NIGHTS—Freddie Fender (Fender)
2 I'VE BEEN LOVING YOU—Love Company (Fender)
3 TEARS ON MY PILLOW—Johnny Nash (Columbia)
4 ONE OF THESE NIGHTS—Elna (WEA)
5 NOBODY CAN TAKE MY PLACE—L&L (WEA)
6 TURN THE PAGE—Jan Oskars (English)
7 BARBADOS—Trinidadas (PDT)
8 SWEET INSPIRATION—Freddie Fender (PDT)

SWITZERLAND
(Courtesy Georges Roscait)
As of 11/17/75
SINGLES
This Week
1 WISCH DU WERD—Pink Floyd (EMI)
2 SATO POVERIGOR—Clauddo Bagni (RCA)
3 ALBA— RECORD Colecta (Gala)
4 PRODUCO RAGIO—Gino (Cervini/EMI)
5 RIMMEL—Francesco di Gregorio (EMI)
6 NEVER CAN SAY GOODBYE—Gianluca (RCA)
7 XHA RACCOLTA—Fausto Pippiti (Durium)
8 INCONTRO—Pippo Prave (RCA)
9 EXPERIENCE—Gloria Guary (MG-MGM Phonogram)
10 DU—Dici (Eurit)

JAPAN
(Courtesy Georges Roscait, Inc.)
*Denotes local original singles
This Week
1 ICHISO HAKUSHO D—Mishio Ohashi—Rus (Polydor)
2 UTSUKUSHI AKARI KAGETE—Bono (Keion/EMI)
3 RIMMEL—Francesco di Gregorio (EMI)
4 AERONOU SHERENAI—Hiru Gar (Polydor)
5 SENTIMENTAL—Hiru Gar (Polydor)
6 SHIRU YOKOI—Hyogo So—Rus (Polydor)
7 TONI NO SUSURO MANAI—Kens (Rus/EMI)
8 KATSUMI BICHICHIRE—Aniko Fos—Rus (Nip)
9 TAYE BE LONE—Kimi nona (EMI)
10 DOWN BY THE RIVER—Aldo Lombard (Rus/Polydor)

CUBA INDUSTRIES PICTURES
(Alicia Roseno)
This Week
1 SATO POVERIGOR—Clauddo Bagni (RCA)
2 TAYE BE LONE—Kimi nona (EMI)
3 MONICA—EMI (Polydor)
4 AERONOU SHERENAI—Hiru Gar (Polydor)
5 SENTIMENTAL—Hiru Gar (Polydor)
6 SHIRU YOKOI—Hyogo So—Rus (Polydor)
7 TONI NO SUSURO MANAI—Kens (Rus/EMI)
8 KATSUMI BICHICHIRE—Aniko Fos—Rus (Nip)
9 TAYE BE LONE—Kimi nona (EMI)
10 DOWN BY THE RIVER—Aldo Lombard (Rus/Polydor)

MEXICO
(Courtesy Georges Roscait)
As of 11/28/75
SINGLES
This Week
1 ME DIOS BENDOYO (Melodia)—Dave Bagni (RCA)
2 ME DIOS BENDOYO (Melodia)—The City Symphony (Acapulca)
3 I'VE BEEN TOGETHER—Candido & Tavide (Tam)
4 LA CHICHA—Marleny (Tam)
5 LAURIMBA Y LUCÍ—Juan Gabriel (Tam)
6 PUECHAS DE LA PATACHA—Los Izana (Tam)
7 TOP-Loi Laza Grados (Tam)
8 SATUR—Secure Sound Orchestra (Tam)
9 BANDA—Gustavo Contreras (Tam)
10 POR QUE TE FUIMOS—Les Versailles (N.O)

MINNESOTA MINING & MFNG Co.
(3M)
This Week
1 ME AND GOD—Edith McLean (Philips)
2 ME AND GOD—Edith McLean (Philips)
3 ME AND GOD—Edith McLean (Philips)
4 ME AND GOD—Edith McLean (Philips)
5 ME AND GOD—Edith McLean (Philips)

HOLLAND
(Courtesy Georges Roscait)
As of 11/17/75
SINGLES
This Week
1 DANCE MANIAC—Dave (CBS)
2 MORNING—George Baker Selection (Negro)
3 THAT'S THE WAY IT IS—The Brothers Bond (PSPD)
4 THE WAY IT IS THE WAY IT IS—The Brothers Bond (PSPD)
5 IT'S THE WAY IT IS—The Brothers Bond (PSPD)
6 THANKS FOR THE LOVE—Eddie and The Cyclones (Sterever)
7 LUCKY LUCI—Soweto (Philips)

SINGERS TO TOUR
TRENTO—After a dry run before some 3,000 persons in concerts during the week, and covering more than 4,500 miles on tour, the Bengesingers at Trenton State College here are preparing to tour extensively during the bicentennial year to prepare their next album for the "Yankeemoose Musical Showettes" production.

Grant Chair
Continued from page 1
there is a chance those departments will be enlarged. Sam Scranton continues to head Grant recorded music product buying.

No definitive decision has been made to add these services particular stores, but Transcontinental Record Company, the Silver Penny operates the disc store and is the inside track to continue as major supplier.

With the closing of approximately 581 of the 1,074 stores, Grant's now is up to the second-lowest point because, Silver's rack operation holds a logistic advantage. Silver, along with AMC Record and Tape Sales, split the former chain departments which handled records and tapes. Many of the former chain stores were shuttered in the reorganization.

Sireo phonographs, tape recorders and electronic components, which were a former part of Grant's store inventory, have been deleted under the Chapter XI programing.

Capitol's Soul & Country
Continued from page 59
their own way, they've come quietly in and moved us into the progressive country audience while keeping us solidly entrenched in the more traditional country areas. And again, we have to believe that if we could tell ridiculous sums of money. What they have done in your groundwork and buildup of what we are striving for. If you have ears and you are getting paid to listen and look for what you should be doing. We simply do not believe in banking out money recklessly.

And that money we have saved that way," Carey sumus, "we can spend on tour support, advertising, buying equipment, merchandising, getting a band together for a single artist and even buying clothes for the tour when you can concentrate with a new build and start to build, or take something over and specialize and help develop that potential, that's the encouraging part of the business.

AMC Chairman
Continued from page 12
Pasciullo include Morley Thompson, Nicholas Pemb, Leonard Dreyer, and Jack J. Niwinger, his immediate past chairman. Theodore M. McCarthy was reelected president and administrator of AMC, a position he has held for five years.
**General News**

**Inside Track**

**Radio & TV All-Out For Waterven WTPR**

Los Angeles—There is nothing all-out on the air the way Waterven WTPR has been doing since its debut on November 1, 1974. In fact, many of the other stations with similar formats do not attempt to provide such an all-out, 24-hour-a-day rock and roll service.

WTPR has its own dedicated staff of announcers and producers who keep the station running smoothly around the clock. The station's programming includes a wide variety of rock and roll music, including hits from the 1960s and 1970s, as well as current hits from the charts.

The station's audience is primarily young adults, and the station's programming is designed to appeal to this demographic. WTPR is broadcast on a large number of transmitters throughout the Los Angeles area, and is also available on the internet.

WTPR has been a success story for the company that owns it, and the station's success has provided a model for other stations to follow.

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**Tough Calif. Booking Law**

Continued from page 18

transfer or gift of a musician book-

ing contract, is valid if the Musi-

cian agrees to perform. Any con-

tractual obligations must be met or

imprisonment for 60 days or both.

A booking agency can't give false information about a musician or re-

presentations or promises about employ-

ment. Musicians can't be sent to work-

ing houses in gambling houses and no musician under 18 can work in a place serving liquor. Agents prohibited from seeking jobs in places where a strike, lockout or labor trouble exists unless they notify the musician in advance of such a strike.

No agency can divide fees with an employer or employee of an em-

ployer thereof can call itself or him-

self "entertainment director" or "entertainment representative" or any other similar title. Persons who contract entertainment for fairs in Cali-

ifornia are exempt from the provi-

sions.

A person who holds a valid add-

ditional name may re-

ceive a booking agency license un-

less examination.

**A 3-Cent Royalty Sought**

Continued from page 3

Tanya Tucker OK After Car Crash

NASHVILLE—Tanya Tucker es-

cape with minor facial abrasions and a slight concussion when the sports car she was driving crashed and turned Wednesday (5). She was ad-

mitted to Baptist Hospital's emer-

gency room for treatment of her

injuries. Tucker was driving home

alone from a late night recording ses-

sion when she lost control of her car.

**Elmer Valentine has discarded plans to convert his Sunset Strip club, the Starlight, to a discotheque but he has not made any decision on what sort of entertainment he will have in the future. He is currently working on the new Starlight's opening.**

Continued from page 17

Elmer Valentine is the owner of the Starlight, a nightclub on Sunset Boulevard, Los Angeles. He is known for his love of music, and has hosted many famous performers, including Ike and Tina Turner, The Doors, and Fleetwood Mac.

Valentine's new project, the Starlight, is scheduled to open in the spring. He has been working on converting the club from a traditional nightclub to a discotheque, but has recently decided against this change. Instead, he is focusing on the club's future direction.

Valentine has been active in the music industry for many years, and has worked with many famous musicians. He is known for his passion for music and his dedication to creating a welcoming and exciting atmosphere for his guests.
LOOK INTO HER EYES!

Gerri Granger
Will Make You Forget
It's Ever Been Done Before.

"You'll Feel The Fresh Excitement That Only A Superb Artist Can Bring To A Classic Piece Of Music."

"Can't Take My Eyes Off Of You"

Written & Produced By Bob Crewe

20TH CENTURY RECORDS
CHICAGO—Greatest Hits, Columbia PC 35900. First greatest hits package for all its star group, one of the first to mix the sounds of rock and horns. While often criticized as an album, this band has won many of their fans over with the title "Stronger Than Anything." Some solid vocal work, the joy of being a part of this band. Working with producer Tony Schwartz. For Linda Ronstadt.

Kris Kristofferson—Who's That Linley? RCA VCPL-1003. Yet another in the fleet of soul LPs recorded by this group. As post-effect the production is extremely well-done and the sound is top-notch. Several of the tunes should go high on the Billboard charts as another over two crossing over pop. Unlike many of the other soul LPs this one does not have a single hit that is a potential hit. However, another album will do well from this. Expect Top 40 soul and radio play on many.

The main ingredient—Stones On The Wall, RCA-APL-1003. Yet another in the fleet of soul LPs recorded by this group. As post-effect the production is extremely well-done and the sound is top-notch. Several of the tunes should go high on the Billboard charts as another over two crossing over pop. Unlike many of the other soul LPs this one does not have a single hit that is a potential hit. However, another album will do well from this. Expect Top 40 soul and radio play on many.

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Bryan Ferry—Another Country, Warner Bros. Recordings. Bryan Ferry has moved into the soul crossover arena, and while it is not as successful as his previous records, it is still a good effort. Many of the songs are reminiscent of his earlier efforts.

Neil Young—Tara, Reprise NS 2252 (Warner Bros.). The best effort from Young since his early LPs with Crazy Horse. He's back into solid rock and roll and continues to impress. A good LP for those who have been expecting a bubblegum type LP.


Dealers: Valley is not, but "I Was There" is still going strong.

ANNIE MURRAY—Together, Capitol ST-1143. First album for Murray in some time in a varied effort, featuring some of her country stylings but with a stronger emphasis on straight ballads, and some excellent guitar work.


Dealers: Plane is pope, country is pope.

KRAFTWERK—Radioactivity, Capitol ST 11657. The debut set for the German electronic band with Kraftwerk is quite different than their rock contemporaries. " include: "It's All Over," "Outside." The band's sound is at least as much commercial as one can be when working with any other electronic sounds. Included are a number of obscure and difficult-to-find songs, yet the quality of the LP, which features monotonous, yet strangely haunting vocals, is one of those sets that are so not in the mainstream, in many spots, is strangely compelling along the line of "Kraftwerk" All told, this is probably the best album this band has put together for the U.S.-market—considering the best of their past with material that can be easily programmed.


Dealers: Kraftwerk is in so long seen.

DEEP PURPLE—Come Taste The Band, Purple PR 9285 (Warner Bros.). First set from the long-standing hard rock band with new guitarist Tommy Bolin is better than average set of hard rock, but somehow lacks the drive the band enjoyed under the guidance of Ritchie Blackmore. Still, with Jon Lord working his patented keyboards and David Coverdale on vocals, the LP stands solidly dealt in the very Purple lead. Some good instrumental work here as well as the voice and the overall performance. Many psychedelic rockers have come to the forefront.


Dealers: Group is at last seen.

KRIS KRISTOFFERSON—Who's That Linley? Monument PZ 337 (Capitol). A good LP for Kristofferson's growing fan base. While not as country as Kristofferson's first album, it has a more modern sound. The story and social and instrumental changes and the general feeling that he is the kind of music that helps break down categories.


Dealers: Display is in pop and soul.

THE O'JAYS—Family Reunion, Philadelphia International PZ 33807 (Capitol). Another triumph for this Philadelphia act, who continue to stand above most of the soul crossover acts. Working with producers Gamble & Huff, the three move through a series of easy disco rockers that avoid the typical blurring disco sound as well as a number of smooth ballads. Singing switches from strong bands led by female harmonies to male that depend almost exclusively on harmonics. Lyrics range from good material to interesting but not having social content. While the O'Jays certainly have more complex musical, their real skill is in making complex material very easy to listen to. Among the most dynamic performers in the session, the opening cuts are on record—pacing, the social and instrumental changes and the general feeling that he is the kind of music that helps break down categories.


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Dealers: Display is in pop and soul.

THE MAIN INGREDIENT—Stones On The Wall, RCA-APL-1003. Yet another in the fleet of soul LPs recorded by this group. As post-effect the production is extremely well-done and the sound is top-notch. Several of the tunes should go high on the Billboard charts, one or two over crossing over pop. Unlike many of the other soul LPs this one does not have a single hit that is a potential hit. However, another album will do well from this. Expect Top 40 soul and radio play on many.


Dealers: By all means insist your buyer know that the Main Ingredient have made the product.

Bryan Ferry—Another Country, Warner Bros. Recordings. Bryan Ferry has moved into the soul crossover arena, and while it is not as successful as his previous records, it is still a good effort. Many of the songs are reminiscent of his earlier efforts.

Best cuts: "The Wild West Show," "Denver, Dealers: Expect strong FM play and there is the same Ed-
A MUSICAL HISTORY OF HISTORY-MAKING MUSIC.

THE PYE HISTORY OF BRITISH POP MUSIC

From the vaults of one of the largest and most innovative, record companies in England comes a new series of albums containing much of the music that made the British Sound explode across our nation. Listen. You'll immediately hear why English roots take so well on American soil.

Includes: Complete Pye Records History, Artists Biography and 4-color picture suitable for framing. Specially priced: $5.98

Pye Records, Ltd., manufactured & distributed by ATV Records Incorporated.

"The Company That Means Business,"
JEFFERSON STARSHIP—Play On Love (8:12); producer: Jeffary Starship & Larry Cos, publishing: Grace Stick Pipe; BMI, Giant 4456 (45). Even though "Miracles" is still riding high, a lot of stations have been playing the cut for months so RCA and Grant are offering a follow-up with this very well-arranged easy-listening Grace Stick on lead vocals. Strongest single sound to the old Jefferson Starship yet. Good harmonies from Marty Balin and Paul Kantner.

HELEN REDDY—Some Time In The Night (8:31); producer: Fred Topek, writer: Patricia Simmons, publishers: Almighty, ASCAP/BMI. Capital 4192. Kind of smooth bull. Mr. Reddy does best, with good building instrumental track and title that works well as background. Strong production from Joe Watson.

THE DOOBIE BROTHERS—I Can't Stand The Night (5:28); producer: Tom Scholz, writer: John McFee, publishers: Landtown/WB, ASCAP/Warner Bros. 4611. Acoustic sound coupled along the line of "Black Water," but featuring more vocal harmonies and an easier-overall sound. Excellent instrumental arrangements and good lyrics. Change of pace for the recently rocking group, but one that should score well for them.

BACHMAN-TURNER OVERTURE—Down To The Line (5:29); producer: Randy Bachman, writer: Randy Bachman, publishers: Rackbank/Top Soil, BMI. Mercury 73724. Back on the singles scene after an absence of several months. BTO comes out with a bit more polish on this one than the last few, at least. But the vocals and the title with the repeated title essentially throughout the song.

JOHN FOGERTY—Almost Saturday Night (2:27); producer: John Fogerty, writer: John Fogerty, publishers: Asleep At The Wheel, ASCAP. Asleep 45529. Second single for Fogerty since he decided to return to the active music scene is not as nucleate as "Rock Me All Over The World." Rather, this is more like the Creedence material of the "Tobacco Road" Comein. with amphetamine spice and a lot of riff rock. Keep Cool (212), same writer, same: Harry F. Smith; publisher, Capitol, BMI.

BILL WITHERS—Make Your Mind Up To My Mind (4:15); producer: Harry Baham, writer: Joni Mitchell, publishers: Golden Wonders, BMI. Columbia 3-20755. First single for Columbia folks right on the mainline of the kind of mid-tempo rock that Withers had scored best with on "Lean On Me" in many good early spots to the LP.

recommnend

AMAZING RHYTHM KEYS—Amazing Grace (Used To Be Her Favorite Song) (3:17); producer: Berry Butler; writer: R.F. Smith; publisher, Fourth Floor, ASCAP. BMI 12147.

BOB ROBER & THE THIEVES JULIET—The Blues City Limit (4:23); producer: Bob Bogart; writer: Pink Anderson; publisher: Bruce & J. O. Solomon; published, BMI. Columbia 3-10733.

ROBERT PALMER—Which Of Us Is The Fool (2:10); producer: Bob Brown; writer: Robert Palmer; publisher: Atlantic, BMI. Island 1602.

KENNY ROGERS—Lover Lifted Me (3:29); producer: Larry Butler; writer: Larry Butler; publisher: Interesting Words, BMI. Atlantic 476.


SMOKEY ROBINSON—Lonely Tonight (3:31); producer: Steve Photograph; writer: Steve Photograph, BMI. Atlantic 4195. Good, strong vocals with excellent arrangements.

TERRY GUTHRIE—Angel On My Line (2:20); producer: Dobie Gray; writer: Tom Brown; publishers: Wind & Cragans, BMI. Atlantic 1016. Former member of Joy Of Cooking, former producer: Ben Stringer, business effort to first solo single. Good, all too true in many cases, story line.

SUZANNE STEVENS—Make Your Baby (2:30); producer: Larry Butler; writer: Larry Butler; publisher: John T. Bosso, ASCAP/Laidlaw/FMI. Kenny takes a song from the Blues and turns it into a love song by singing it with all his heart and soul. Known for his first Editions trilogy, Kenny has never song more beautifully or effectively. Goosteppers in on his words to tackle the powerchord chorus and the pants of Pig Robbins puts on the new. Brother Kenny tells it all in his masterpiece that sounds too all three of them, in real tone, and not nearly as chewie, a lot more, and very, the real talent, Kenny Stevens has never been showcased with more brilliance. The Kenny Rogers Revival is officially underway.

STONY EDWARDS—Blondie (Hold Your Head High) (2:09); producer: Chip Taylor; writer: Chip Taylor; publishers: Broadcast Records, BMI. Capitol 4197. Strongest single sound to the Stoney's best performance ever. Though the title is a tad unusual, the whole sound and story is powerful, and the message will be understood by those who like country music and the man who make it just like Stoney Edwards. The rip side comes a version that's 94.3 seconds longer.

C.W. McCall—Crazy (2:43); producer: Don Sears & Chip Davis; writer: Don Sears & Chip Davis; publisher: American Gramaphone, SAGEM M-1439. The classic C.W. McCall cuts "Crazy" from his new album with potential songs. Exemplifies his tall tale singing voice with a breathless tale of cross-country trucking. McCall tackles the powerhouse chorus of his best-known song, "Crazy," and performs by Don Sears and Chip Davis that builds the song's power as a howler to the charts with barroom ease.

SAMMY DAVIS, JR.—Sing And Dance Man (2:40); producer: Janice Lay; writer: Janice Lay; publishers: C.W. McCall, BMI. Atlantic 4193. Sammy is here with a comeback story song, and produced by Don Sears and Chip Davis that builds the song's power as a howler to the charts with barroom ease.

WILLIE NELSON—Lonesome (4:43); writer: Lucinda Williams; publisher: Townes Van Zandt, BMI. Atlantic 10151. Willie is in top form with this Billy Joe Shaver inspired tune that returns to his roots. This one is a country blues man, every bit as finely tuned as a country blues man.

JOHNNY HAMMONDS—Gears, Willie M-9062 (Fantasy). Hammond's debut for Fantasy is a very adventurous trip through a variety of musical styles. Hammond is a true blues man and has a keen awareness of the blues tradition. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues man and has a keen awareness of the blues tradition. His playing is as strong and soulful as his singing. Hammond is a true blues ma...
"Paloma Blanca" means "White Dove? It also means "smash!"

The George Baker Selection's "Paloma Blanca" has already reached:
- #1 in Holland
- #1 in New Zealand and Australia
- #1 in Germany, Switzerland and Austria
- #1 in Belgium
- #1 in Spain
- #1 in South Africa
- 3,000,000 in worldwide sales... so far
- Top Ten in England

Now, The George Baker Selection's original single "Paloma Blanca" is doing it in the United States:
- Started at WJR, thanks to Joseph P. McCarthy
- Jumped from 26 to 17 to 10 at CKLW
- Top phones... all demographic groups
- Went on KDKA at #32
  added at WTAE ("the most requested record on the station," says Chuck Brinkman)
- Hitbound on WFIL

The George Baker Selection's "Paloma Blanca" (WBS 815) is available from your Warner Bros. promotion man... for the asking.
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<th>Title/Artist</th>
<th>(Producer) Writer</th>
<th>Label &amp; Number (Distributing Label)</th>
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**STAR PERFORMERS:** Stars are awarded on this Hot 100 chart based on the following upward movement, 1-19 Strong Increase in Sales / 15-17 Upward Movement of 8 positions / 21-40 Upward Movement of 10 positions. Check out productions which normally move up with a star in such cases, products will be awarded a star without the required upward movement noted above. This will, in some cases, indicate the product reached #1 in a shorter span of time than the required upward movement noted above. This will, in some cases, indicate the product reached #1 in a shorter span of time than the required upward movement noted above.
The Hottest Record In England
Love Hurts
Now Released
In America
Jim Capaldi's New Hit Single
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**STAR PERFORMANCE:** Stars are assigned on the Top LPs & 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 8 positions / 31-40 Upward movement of 12 positions / 41-50 Upward movement of 16 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 albums 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 for sales of 500,000 units.
THE WHO

A single...

SQUEEZE BOX
from the album "By Numbers" (MCA-2161) Produced by Glyn Johns

THE WHO
"Jonathan Richman is here now with a good 'life in the city love song' and an edge in his voice that lets you feel this isn't the six millionth time he's sung it.' - Judy Nylon, New Musical Express.

"Government Center is Jonathan Richman at his sharpest.' - Boston Real Paper.

"Sleeper of this super-charged LP, Greg Kihn ... Both his original songs stay real and Kihn is the one meant to sing them.' - Rose Bimler, Dundalk Shopping News.

"... a bubblegum garage band that would turn any junior high school dance upside down.' - John Moreland.

For my money, Earthquake is one of the most dynamic pop bands extant today.' - Greg Shaw, Phonograph Record.

"Rockin' The World captures the East Bay quintet in its natural milieu—a gutsy, explosive performance in Berkeley. The crude power of the live tracks is overwhelming.' - Joel Selvin, San Francisco Chronicle.
### Western Region

| **TOP ADD ONS:** | **GROVER WASHINGTON, JR.**<br>**RORY GALLAGHER**—Against The Grain (Chryslas) | **FRANK MARSHALL**—Until It's Gone (Atlantic) | **PAUL SIMON**—Still Crazy After All These Years (Columbia) |
| **KZFM—Seattle** | **GROVER WASHINGTON, JR.**—Feels So Good (Kicks) | **COLEJOYNE MCDONALD**—Paradise With An Ocean View (Fantasy) | **ELTON JOHN**—Rock Of The Westies (MCA) |
| **MM—San Diego** | **GROVER WASHINGTON, JR.**—Feels So Good (Kicks) | | **ELTON JOHN**—Rock Of The Westies (MCA) |
| **KQKO—Los Angeles** | | **PAUL SIMON**—Still Crazy After All These Years (Columbia) | **WHO—By Numbers (MCA)** |

### Southeast Region

| **TOP ADD ONS:** | **GROVER WASHINGTON, JR.**—Against The Grain (Chryslas) | **ROBERT PALMER**—Feel It For The First Time (Columbia) | **PAUL SIMON**—Still Crazy After All These Years (Columbia) |
| **KAMF—Atlanta** | | **ROBERT PALMER**—Feel It For The First Time (Columbia) | **WHO—By Numbers (MCA)** |

### Midwest Region

| **TOP ADD ONS:** | **GROVER WASHINGTON, JR.**—Against The Grain (Chryslas) | **ROBERT PALMER**—Feel It For The First Time (Columbia) | **PAUL SIMON**—Still Crazy After All These Years (Columbia) |
| **KZFM—St. Louis** | | | **WHO—By Numbers (MCA)** |

### Northeast Region

| **TOP ADD ONS:** | **GROVER WASHINGTON, JR.**—Feels So Good (Kicks) | **MICK JONES**—Feels The Last Record Album (Warner Brothers) | **WHO—By Numbers (MCA)** |
| **WWFM—Washington** | | | **WHO—By Numbers (MCA)** |

### Top Requests/Airplay

| **ADD PRODUCTS** | **GROVER WASHINGTON, JR.**—Feels So Good (Kicks) | **ROBERT PALMER**—Feel It For The First Time (Columbia) | **WHO—By Numbers (MCA)** |
| **KZFM—Dallas** | | | **WHO—By Numbers (MCA)** |

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Shame on the World

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